

GOVERNMENT OF
WESTERN AUSTRALIA



WESTERN
AUSTRALIAN
MUSEUM

Annual Report 2018–19



MUSEUM LOCATIONS

■ **WA SHIPWRECKS MUSEUM**

Cliff Street, Fremantle.

■ **WA MARITIME MUSEUM**

Victoria Quay, Fremantle.

■ **MUSEUM OF THE GREAT SOUTHERN**

Residency Road, Albany.

■ **MUSEUM OF GERALDTON**

Museum Place, Batavia Coast Marina, Geraldton.

■ **MUSEUM OF THE GOLDFIELDS**

Hannan Street, Kalgoorlie.

■ **WA MUSEUM — PERTH**

Perth Cultural Centre, James Street, Perth.

■ **WA MUSEUM COLLECTIONS AND RESEARCH CENTRE**

49 Kew Street, Welshpool.

■ **WA MUSEUM ADMINISTRATION**

140 William Street, Perth.

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[COVER] Perforated metal veil
of the New Museum.

© WA Museum
(Courtesy Multiplex, Hassell and OMA;
Photo: Daryl Peroni)

[LEFT] Leafy Seadragon and diver.

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ABOUT THIS REPORT

The Western Australian Museum (Museum) Annual Report 2018–19 is a review of the Museum's performance for the financial year ending 30 June 2019.

The report is produced in accordance with the provisions of the *Museums Act 1969 (WA)*, its amendments, and other relevant legislation that governs the Museum's operations. It is provided to the Minister for Culture and the Arts, the Hon David Templeman MLA, as the State Minister responsible, at 30 June 2019, for the Culture and the Arts portfolio within which the Western Australian Museum operates as a statutory authority. This report is tabled in the Parliament of Western Australia in accordance with the *Financial Management Act 2006*.

The object of this report is to demonstrate financial and performance accountability to the Parliament of Western Australia and to provide audiences, customers and stakeholders with an understanding of the Museum's functions, operations and performance.

This and previous annual reports are available in PDF format and in accessible formats on the Museum's website at museum.wa.gov.au/about/corporate-documents.

Copies are archived in the State Library of Western Australia, the National Library of Australia, Canberra and the Western Australian Museum Library. For enquiries, comments or more information about the Museum please contact the Museum's Customer Relations Team on 1300 134 081 or email reception@museum.wa.gov.au.

STATEMENT OF COMPLIANCE

FOR THE YEAR ENDED 30 JUNE 2019

Hon David Templeman MLA

Minister for Culture and the Arts

In accordance with section 63 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament, the Annual Report of the Western Australian Museum for the financial year ended 30 June 2019. The Annual Report has been prepared in accordance with the provisions of the *Financial Management Act 2006*.



A. Robson

Chair, Western Australian Museum Board of Trustees

17 October 2019



S. Scudamore

Vice-Chair, Western Australian Museum Board of Trustees

17 October 2019

MESSAGE FROM THE CHAIR



Emeritus Professor

Alan Robson AO CitWA

Chair, Western Australian Museum

Board of Trustees

For the last year we have had the construction of the New Museum ringing in our ears, literally and metaphorically. The New Museum will be a world-class facility and an incredible opportunity for the State: for Western Australians, the rest of Australia and the world. With construction nearing practical completion, the focus is on content development.

The Board and I look forward to this next phase in what has been an extraordinary journey and to finally realise the ambition that we have nurtured for so many years. The Trustees enjoyed a site visit during the year which gave a tantalising glimpse of the significant experience ahead for all our visitors when the Museum opens in 2020.

We applaud the WA Government for its ongoing commitment to the project and for the trust it places in its State museum — not only to create a signature experience in the New Museum, but to work across the whole of Western Australia. With the latter in mind, in July, the WA Museum will take on the management of Gwoonwardu Mia — the

Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon. It has been closed for some four years and the Museum has been asked to organise its re-opening and take on the interim management for three years with the goal of returning it to the community at the end of that period. It is a testimony to the Museum's reputation that both the Government and the local community have responded so positively to this news.

Our work at Gwoonwardu Mia represents a partnership with the Department for Primary Industries and Regional Development, the Gascoyne Development Commission and, of course, the five local Aboriginal language groups.

Partnership is, of course, critical to everything we do: amongst our other significant partnerships, we worked with Yirra Yaakin Theatre Company to support the play *Skylab* and curated an accompanying pop-up exhibition. Together with the Foundation for the WA Museum and the British Council, we hosted *FameLab*, where early career researchers from all over Australia tell amazing science stories about their work, its results and its potential.

Amidst the growing excitement, the past year has been one of fiscal restraint, both for the New Museum project and our organisation as a whole. Once again, our strong governance structures are firmly in place, allowing us to continue to weather the not insignificant challenges of creating a world-class New Museum experience, while managing the important work of the Museum itself in collecting, shaping, conserving and interpreting our State's scientific and cultural heritage.

There are a notable number of award winners and scholarship recipients amongst our staff this year. It is testament to the impressive level of knowledge, expertise and contribution they bring to the organisation, and the hard work they

do to maintain the Museum's standing as the State's premier cultural and scientific institution. They do the Western Australian Museum proud.

In the last 12 months, we've continued to cultivate strong partnerships with businesses and other museums and through the Foundation for the WA Museum. I would particularly like to acknowledge the generous support of the late Stan Perron, and the Stan Perron Charitable Foundation for a new gallery in the New Museum.

I would also like to congratulate the Foundation for achieving Deductible Gift Recipient 1 (DGR 1) status. This means it can now receive funds directly from Private Ancillary Funds, including family trusts, that are tax deductible for donors. This is a huge opportunity previously not available to the Foundation. Congratulations to Foundation Chief Executive Officer Jenny Allen and her team, and to current Chair Neville Power and former Chair Justin Mannolini who have all worked tirelessly to achieve this milestone.

Much is expected of public museums in the 21st Century and there is stiff competition for attention. In order to deliver world-class experiences, it is vital we take an

entrepreneurial approach. This means aligning our skills with the best of business, engaging in some creative thinking, and deploying technology in new and innovative ways to ensure that we deliver value to visitors, while exposing them to the multitudes of wonder, delight and possibilities that exist in the world.

Once again, I thank my Board colleagues, the Museum staff and advisory committees for their hard work and support over the past year. Thank you to Museum Chief Executive Officer Alec Coles for his energy and the unwavering, singular vision that has transformed the Museum into a vibrant, trusted, aspirational organisation.

Finally, thanks must go to our Government and Minister David Templeman for their continued support and belief in the purpose of our work and the value of museums to the people of Western Australia.

MESSAGE FROM THE CEO



A handwritten signature in black ink that reads "Alec Coles".

Alec Coles OBE
Chief Executive Officer
Western Australian Museum

We live in challenging times — but these times also inspire us to do great work. They encourage us to innovate, create and achieve.

The New Museum has hit the 75% completion mark and the building taking shape is already an impressive landmark in the heart of the city, creating local jobs for WA and with 80% of materials supplied locally. Behind the scenes, thousands of objects are being prepared for display and the much-loved Blue Whale is being readied for its return.

With the Perth site now in its third year of redevelopment, the Museum's other sites — particularly the WA Maritime Museum — and our regional sites have stepped up once again and offered a selection of exhibitions and experiences which have achieved impressive attendance numbers and further cemented the WA Museum's place in the heart of this State and its people.

The WA Museum is committed to inviting people to share their stories. The Museum's last four years of community consultation puts the WA community squarely at the heart of, not only the New Museum experience, but of the Museum's practice — perhaps even its soul. That consultation

has played a pivotal role in ensuring the authentic voices from around the State will be expressed throughout the Museum, its exhibitions and its collections. We believe this level of community consultation on such a project is unprecedented, with more than 45,000 people directly engaged.

Sometimes these stories are uncomfortable, confronting, hard to tell and hard to receive. By hosting events like *In Visible Ink: Beyond Story*, together with WA's Museum of Freedom and Tolerance this year, we were able to further explore how museums can share those difficult stories.

Being the temporary caretakers of repatriated Ancestral Remains is a humbling privilege for the Museum and this year we were entrusted once again with this honour, allowing us to share and work in the past, present and future all the at same time. The remains of 14 Yawuru and Karajarri ancestors were returned from museums and universities in Germany where they had, sadly, been the subject of study and experimentation.

It is a both a significant honour and responsibility to be charged with the care of these ancestors until such time as they can be returned to their rightful place, on country.

Partnering with communities and a diversity of organisations at a local, national and international level has continued to add to our store of knowledge, so we can share it with the rest of the world through our research, public programs and the exhibitions we create and co-curate for export, as well as the ones we bring in and tour around the State.

Operationally, we have made solid progress in our workforce development plans to ensure that we have the right people in the right roles to deliver exceptional museum experiences to clients and audiences alike. Like every other part of the business, there are, of course, financial constraints. In truth, we could easily double the size of our staff — but then we would probably find four times as many things to do!

We continue to build our Reconciliation Action Plan (RAP) with the launch of the innovate volume of our RAP, and we remain committed to ensuring meaningful engagement with, and inclusion of, Aboriginal and Torres Strait Islander peoples in all that we do. The launch, earlier this year, by the Australian Museum

and Galleries Association of its Indigenous Roadmap provides both impetus and direction.

On a lighter note, the *Kylie on Stage* exhibition, featuring the singer's costumes and creative behind-the-scenes work, offered a truly contemporary exhibition which opened conversations about costume preservation, what makes a cultural exhibit, as well as enticing new audiences to the Museum.

Winning a Museums and Galleries National Award (MAGNA) for the *Roaring Forties* project — a key shipwreck research partnership — not only highlights the significant work we do behind the scenes, but it also demonstrates the value of exploring shared heritage, and the power of sharing those stories with the world. The only disappointment was that another attempt to locate a fifth Dutch shipwreck off our coast provided inconclusive evidence.

On a personal note, I was pleased to have the opportunity to deliver a keynote address to the inaugural Global Summit of Research Museums in Berlin, titled *The power of collaboration — making your research count*. I also attended the 8th International Exposition of Museums and Relevant Products and Technologies in China. These were perfect opportunities to promote the WA Museum and its work

on the international stage and discuss the incredible diversity of research we do.

The Foundation for the WA Museum continued its dedicated work in support of the Museum and I would like to thank CEO Jenny Allen and her team for their efforts this year.

To our colleagues at the Department of Local Government, Sport and Cultural Industries (DLGSC) and the Department of Finance Strategic Projects team, thank you for working alongside the Museum to help us realise this dream of a new museum, of which all Western Australians can be a part. To all Museum staff and volunteers, thank you once again for another incredible year of extraordinary effort.

The Museum's Board of Trustees continues to provide excellent governance and support and I would like to thank them, as always, especially Chair Emeritus Professor Alan Robson, for their dedication, commitment and wisdom.

Finally, thank you to the people of Western Australia — this year more than half of our visitors came from our own backyard. We're thrilled and encouraged by such great community support and look forward to seeing even more of you next year!

AGENCY OVERVIEW

HIGHLIGHTS

NEW MUSEUM

New Museum construction reached 75% by June 30, with opening scheduled for late 2020.

The concrete superstructure has been completed, the high-performance glass installed and work has started on internal spaces and heritage restoration. The distinctive gold-coloured glass points the way for the visitor journey around the Museum, and is a nod to one of the State Collection's first objects — a piece of quartz with a gold vein running through it.

The heritage buildings were reinforced with steel to bring them in line with current building codes, ensuring they are preserved for generations to come. A beautiful restoration feature is the newly installed sheoak timber shingles on the Old Gaol — like material installed there in the 1850s.

A signature design feature of the main space is the white perforated veil installed on the upper level mid-year.

Very soon the focus will switch to exhibition fit-out and object installation, planning opening year events and bedding down operational activities.

Community consultation has played a pivotal role in the content development and the voices of people from around the State will be experienced throughout the Museum. The level of community consultation is unprecedented, to date we have engaged with more than 45,000 people.

The display of WA's iconic Blue Whale skeleton will be a spectacular experience for visitors to the New Museum. Canadian company Cetacea has been working with staff and local company CADD to design the pose and display. The specialist team has worked on some of the world's most impressive blue whale displays, including Hope — the Natural History Museum in London's famous blue whale.

WA Museum staff progressed exhibition designs and continued preparing the thousands of objects to be featured in the new displays.

See page 38 for more on the New Museum.

THE ANTARCTICA VR EXPERIENCE

After a sell-out season at the WA Maritime Museum and at the National Museum of Australia, *The Antarctica VR Experience* began what is, so far, proving to be an equally successful tour of the Museum's regional sites.

This immersive experience allows viewers to gain a virtual experience of the Antarctic landscape, including jumping in a zodiac launch to discover a resident penguin colony. It represented a world-first for virtual reality in a shared museum experience.

The response has been hugely positive. At the inaugural Maritime Museum season 12,854 visitors saw it in just six weeks, more than doubling the expected visitor target. It proved so popular a second season was arranged, before it premiered on the east coast of Australia at the National Museum of Australia in Canberra.

The Museum successfully targeted online audiences, with data showing 70% of tickets for *The Antarctica VR Experience* were purchased online, compared to the average of 30% of online ticket sales for general exhibitions.

The Antarctica VR Experience was a partnership between the Museum and White Spark Pictures, Screenwest, Lotterywest, Department of the Environment and Energy (Australia Antarctic Division), Australian Antarctic Program, Screen Australia and DNEG.

SHARED MARITIME HERITAGE

The Museum has long enjoyed a strong relationship with the Netherlands, particularly in the area of shared maritime cultural heritage.

The Museum works closely with the International Program for Maritime Heritage of the Cultural Heritage Agency of the Netherlands and the Embassy of the Netherlands in Australia, both of which are major contributors to our work ensuring the effective management of shared Dutch–Australian maritime heritage and its presentation to a wide audience in both countries.

This year the Ambassador to Australia of the Kingdom of the Netherlands, Her Excellency Mrs Marion Derckx, took a hard hat tour of the New Museum site to see first-hand where some of those shared stories will be on display. The Netherlands Embassy has helped fund a range of work on shared cultural heritage projects, the latest of which is a \$19,485 grant to make the Museum's assemblage of 93,000 coins, recovered predominantly from the VOC shipwrecks, more accessible online.



[ABOVE] Netherlands Ambassador, Her Excellency Mrs Marion Derckx.

© WA Museum

THE MUSEUM AS A SOCIAL HUB

Research into Museum visitation over the last year has suggested an emerging trend of visitors seeing the WA Museum as a social hub, i.e. those feeling comfortable enough with the spaces to use Museum sites as a meeting place and social get-together opportunity.

In 2016–17 the Museum began an ambitious plan for growth to increase visitation via high-quality and high-profile temporary exhibitions, family-focused programming, community engagement and strategic marketing. Additionally, the Museum identified that community participation in tourism development was essential for the sustainable development of tourism destinations like WA Museum sites.

A key success story this year has been the Museum's ability to cultivate strong local connections through an emphasis on community engagement and forging strong and meaningful local connections. The result has been the emergence of a social hub for the community.

The Museum identified community engagement as a key contributing factor to an increase in brand affinity, visitation and growth amongst regular visitors. It actively sought out opportunities to engage with

the community — from collaborating with local businesses to community-focused programming.

An involvement in local programs, festivals and events has measurably improved community engagement and satisfaction, reflected in a growing core of regular visitors and sector recognition. Museum community events are common but the use of engagement as a long-term strategy is sector-leading.

SUCCESS OF THE WA MARITIME MUSEUM AND WA SHIPWRECKS MUSEUM

With the New Museum in the Perth Cultural Centre under construction, focus on the two Fremantle sites has increased. Visitation to the WA Maritime Museum increased by 16% this year. This has been attributed to the increased and targeted investment in experiences on offer, and the strong appeal of exhibitions like *Horrible Histories — Pirates: the Exhibition*, and *The Antarctica VR Experience*, drawing on new and existing family audiences. Strategically planned programs and events aligned to the *French Explorers* exhibitions targeting, and appealing to, a wide range of audiences, extended those exhibitions' reach. Working with community partners such as Alliance Française, Perth and the Fenians, Freedom and Fremantle Festival

Committee allowed the Museum to deliver engaging, alternative visitor experiences, including the Classic French Film Festival and the sold-out *Catalpa* lecture. Activation of the Balustrade Gallery working with community organisations such as the Western Australian Photographic Federation and the Walkley Foundation to present local exhibitions, continues to be very popular.

The WA Shipwrecks Museum enjoyed 18% growth in visitation which may be due, in part, to the implementation of a more effective visitor counter at the entrance. The increase may also be attributed to activation of the new multi-purpose space which added value to overall visitor experience. During the school holidays, the space was used for exhibition-related programming, allowing greater scope for the type and range of programs offered. Visits attracted to the Batavia Gallery increased to 52%.

THE ART OF SCIENCE: BAUDIN'S VOYAGERS 1800–1804 AND RETURN TO AUSTRALIA: FREYCINET 1818

The *French Explorers* exhibitions were launched on 12 September at the WA Maritime Museum and received more than 22,000 visits over a three month period. The associated public and educational programs included a Family and Friends evening, a Family Fun opening weekend,

a series of floor talks and in-gallery engagement, a children's cinema season and after dark events. There was also a lecture/documentary series (partnering with the Alliance Française Classic Film Festival), guided tours and school holiday programming.

DISCOVERIES

As an active part of the international research community, the Museum continues to partner with organisations around the world to document and describe Western Australia's incredible biodiversity. Highlights this year include:

- A team of scientists from the Museum and universities in Australia and Japan discovered a new species of coral in waters off the coast of north-western WA, offering insight into which coral species are adapting in areas where climate change has had a severe impact.
- A team of researchers led by scientists from the Museum identified two new populations of one of WA's rarest animals, the blind cave eel.
- Museum researchers discovered fossilised teeth from three previously unknown shark species, one of which apparently thrived in WA more than 90 million years ago during an extreme global warming event.

AWARDS AND HONOURS

- The Queen's Birthday Honours saluted four Order of Australia recipients: former Executive Director Dr Ian MacLeod, for services to the museums and galleries sector; Maritime Archaeology volunteers Peter and Jill Worsley for their significant contribution over the years; and Dr Judyth Watson who serves on the Community Panel for the New Museum and provided invaluable support for the *Afghanistan: Treasures from the National Museum, Kabul* exhibition in 2014.
- The Museum, on behalf of a broad international partnership, won a prestigious Museums and Galleries National Award (MAGNA) for international best practice in research for the project *Shipwrecks of the Roaring Forties: A Maritime Archaeological Reassessment of some of Australia's Earliest Shipwrecks*. The research uses new technology and techniques to improve our understanding of the past.
- Museum Trustees Irene Stainton and Steve Scudamore were finalists in the Aboriginal and Business categories respectively, in the WA Day Western Australian of the Year Awards. Irene has a long and distinguished record in Aboriginal affairs and has chaired the Aboriginal Advisory Committee for more than 20 years. Steve Scudamore is Vice-Chair of the Board of Trustees and Chair of the Finance and Audit Committee.
- As part of International Women's Day, Irene Stainton was also inducted into the WA Women's Hall of Fame in recognition of her outstanding service for preserving Aboriginal cultural heritage.
- For their work on *The Antarctica VR Experience*, the WA Maritime Museum team won three awards at the Fremantle Chamber of Commerce Business Awards: Excellence in Innovation, Best Attraction and Business of the Year.
- Ana Doria Buchan from Learning and Creativity won the City of Fremantle Aspire Convention Scholarship to attend an international conference.
- Aquatic Zoology's Glenn Moore and Mark Allen, alongside a collection of collaborators, won Best Regional Field Guide at the Whitley Awards for *A Field Guide to the Freshwater Fishes of the Kimberley*.
- The Museum won the award for Aboriginal Arts Partnership at the State Arts and Cultural Partnership Honours.

OPERATIONAL STRUCTURE

WHO WE ARE

MISSION

To inspire and challenge people to explore and share their identity, culture, environment and sense of place, and to contribute to the diversity and creativity of our world.

VISION

To be an excellent and vibrant Museum, valued and used by all Western Australians and admired and visited by the world.

VALUES

We are dedicated to community value which means that we will be:

- **Accountable** — We exist for the benefit of all the people of Western Australia, including those in the regions, and recognise that we operate with integrity, hold ourselves accountable to them and are custodians of their collections.

- **Inspirational, Inclusive and Accessible** — We will inspire people to explore our world and will advance knowledge through study, research and lifelong learning; making sure that our facilities, programs and resources are accessible to all. To ensure our relevance in a fast-changing world, we program for and with a diversity of cultures, stories and ideas.
- **Enterprising and Excellent** — We will be creative, resourceful, imaginative, innovative, agile and entrepreneurial. We will be commercially astute, embrace change and aspire to excellence in all that we do.
- **Sustainable** — We will be socially, environmentally, economically and ethically sustainable and will work in partnership with others to maximise public benefit and value for money.

We recognise Aboriginal and Torres Strait Islander peoples as the first peoples of Australia. We acknowledge the primary rights of Aboriginal and Torres Strait Islander peoples in their cultural heritage and will work collaboratively to advance understanding between all peoples.

RESPONSIBLE MINISTER AND LEGISLATION

RESPONSIBLE MINISTER

The Hon David Templeman MLA is the Minister responsible for Culture and the Arts.

As at 30 June 2019, the Western Australian Museum was a statutory authority within the Department of Local Government, Sport and Cultural Industries (DLGSC).

ENABLING LEGISLATION

- *Museum Act 1969 (WA).*

LEGISLATION AND REGULATIONS ADMINISTERED BY THE MUSEUM

- *Museum Regulations 1973 (WA).*
- *Maritime Archaeology Act 1973 (WA).*
- *Historic Shipwrecks Act 1976 (Commonwealth);* sections 10(1), 11(1), and 15 are administered by the Chief Executive Officer of the WA Museum, as Delegate in Western Australia for the Commonwealth Minister for the Environment.

FUNCTIONAL STRUCTURE

At 30 June 2019, the Museum operates under a structure of four directorates, supported by the Office of the Chief Executive and the Chief Finance Officer, as detailed below.

OFFICE OF THE CHIEF EXECUTIVE

- Leadership and partnerships.
- Board of Trustees.
- Communications and media.
- Aboriginal and Torres Strait Islander affairs.

FINANCIAL SERVICES

- Financial services to the Museum.
- Finance and Audit Committee.

COLLECTIONS AND RESEARCH DIRECTORATE

- WA Museum Collections & Research Centre — site operations and volunteers.
- Collections Management and Conservation.
- Science collections — research, content development.
- Culture and Communities collections — research, content development.

FREMANTLE MUSEUMS AND BUSINESS DEVELOPMENT DIRECTORATE

- WA Maritime Museum and WA Shipwrecks Museum — site management, visitor services, programming and volunteers.
- Off-site activation including volunteers.
- ICT and digital development.
- Commercial activity — retail, publishing, venue hire, licensing.
- Marketing and audience research.
- Exhibition, learning and creativity.

ORGANISATIONAL DEVELOPMENT DIRECTORATE

- Strategic planning, organisation review and design.
- Human resource management and workforce planning.
- Governance — policy, legal, risk and workplace safety.
- Records management.
- Business improvement.

REGIONS DIRECTORATE

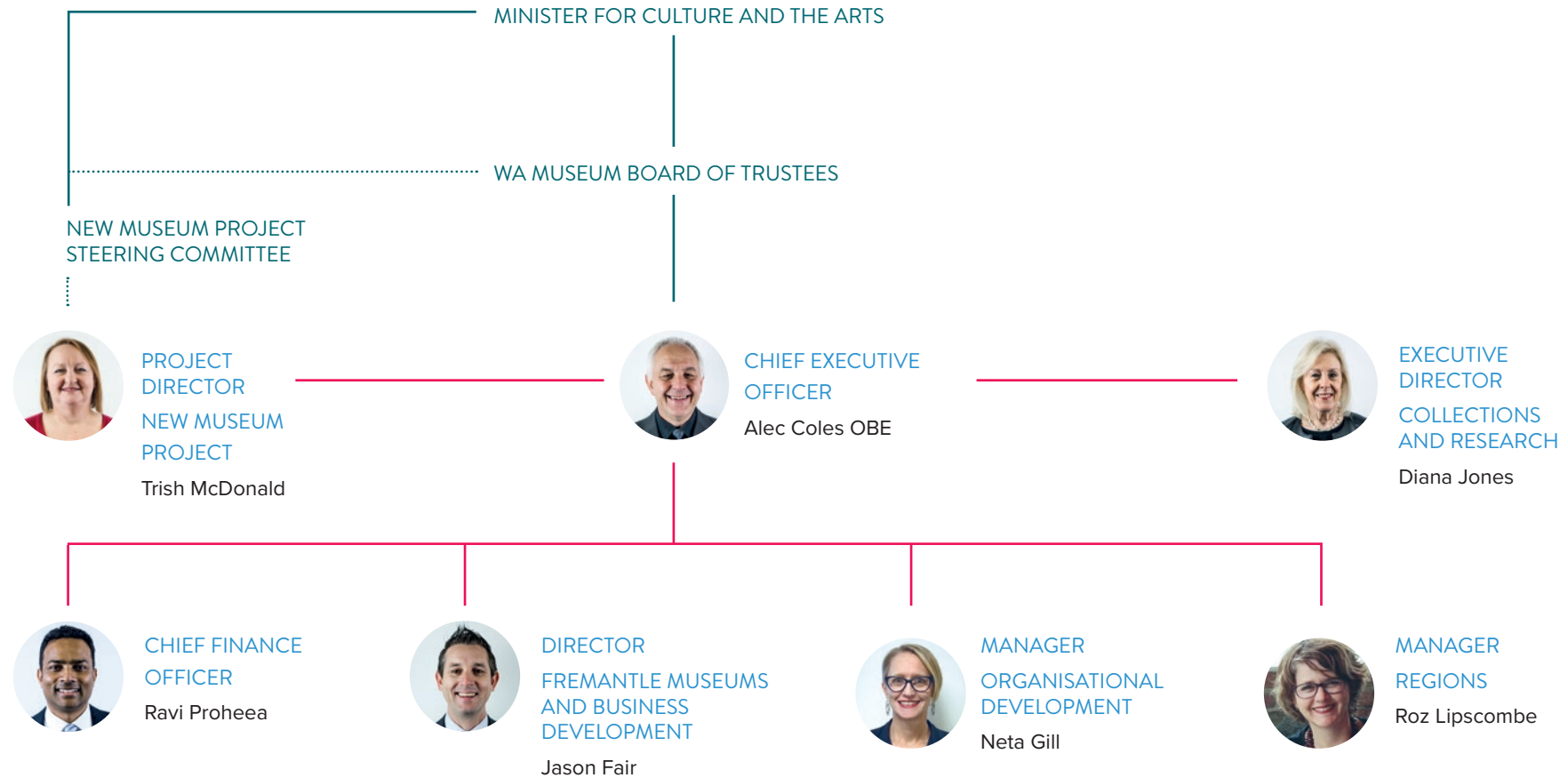
- Museum of Geraldton, Museum of the Goldfields, Museum of the Great Southern — site management, visitor services and volunteers.
- WA Collections Sector Working Group including Collections WA.
- Regional strategy and projects.

NEW MUSEUM PROJECT

Works with all operational areas of the Museum to plan and deliver the project and is specifically responsible for:

- Liaison with Strategic Projects at Department of Finance and DLGSC.
- Museum requirements — definition and monitoring.
- Content development and implementation.
- Post-opening operational planning and transition management.

WESTERN AUSTRALIAN MUSEUM FUNCTIONAL STRUCTURE



PERFORMANCE MANAGEMENT FRAMEWORK

OUTCOME BASED MANAGEMENT FRAMEWORK

The Western Australian Museum's annual appropriation (budget) from the Government is reported in the budget statements for the Department of Local Government, Sport and Cultural Industries (DLGSC).

CHANGES TO OUTCOME BASED MANAGEMENT FRAMEWORK

There were no changes to the Museum's Outcome Based Management Framework during 2018–19.

SHARED RESPONSIBILITIES WITH OTHER AGENCIES

The Museum did not share any responsibilities with other agencies in the reporting period.

MUSEUM SERVICE SUMMARY

GOVERNMENT GOAL

Better Places: a quality environment with liveable and affordable communities and vibrant regions.

DESIRED OUTCOMES

12. Sustainable care and development of the State's Museum Collection for the benefit of present and future generations.

13. Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections.

SERVICES

13. Collections management, research and conservation services.

14. Collections effectively documented and digitised.

15. Public sites, public programs and collections accessed on-site.

16. Online access to collections, expertise and programs.

17. Museum services to the regions.

EXPLANATORY NOTES

The non-sequential numbering of the Museum's desired outcomes, services and measures reflects that they are a subset of the DLGSC Outcomes Based Management structure.

A detailed description of the Outcome Based Management Framework is provided in the Key Performance Indicator reporting section.

REPORT ON OPERATIONS

FINANCIAL OVERVIEW

The Museum receives revenue from a variety of sources as mandated by the *Museum Act 1969 (WA)*. The State Government provides the majority of revenue as an appropriation to fund services. In addition, the Museum receives grants, sponsorships, donations and bequests which fund most of the Museum's science and research activities, and without which the Museum could not continue to break new scientific ground or capitalise on the significant research already conducted.

In addition, donations and bequests are raised through the Foundation for the WA Museum, the Museum's independent fundraising partner that exists to support the work of the Museum.

The Museum also generates a proportion of its own revenue through fee for entry exhibitions at a variety of sites and commercial activities including venue hire and retail sales.

Total revenue of more than \$30.1 million was received in 2018–19. \$5.93 million was generated by the Museum from commercial activity and from public, private and charitable sources — an increase of \$1.378 million on projected estimates due to donated collection assets (\$0.783 million) and sponsorship income for exhibitions (\$0.210 million).

PERFORMANCE OVERVIEW

The Museum continues to reap the rewards of its strong community engagement strategy with visitation increasing at three of its five public sites, and with actual visitation increasing against the Museum's own forecasts at four of five sites this year. More people are visiting the Museum more often, with regular visitation increasing by 20% from last year. This year the total number of visits to Museum and non-Museum sites including outreach programs was 782,824, an increase of 13% on the target of 692,703.

Especially pleasing is feedback that people are viewing and using the Museum as a social and cultural hub, a place at the heart of their communities, as has been detailed in the Museum's annual audience engagement report by independent strategic research company Morris Hargreaves McIntyre.

Reductions in appropriation resulting in reduced staff numbers, combined with the Museum's ongoing commitment to reducing long-standing leave liability, have resulted in periods of reduced staffing levels across the organisation during the year. This has impacted a range of areas of the Museum's performance. However, the Museum will continue to demonstrate innovation and entrepreneurship to meet the needs and expectations of its audiences through 2020 and beyond. In particular, the Museum will continue its commitment to work closely with Aboriginal and Torres Strait Islander communities, to foreground historic and contemporary cultural expression and identity, and create training opportunities for Western Australian Aboriginal people.

COLLECTION VALUATION

Whilst it is recognised that most heritage and cultural assets belonging to public institutions are not intended to be sold, due primarily to legal, financial and ethical restrictions placed upon their use and / or disposal; such assets are required to be valued for general purpose financial reporting.

Regular independent revaluation of the WA Museum, or State Collection is an accounting and audit requirement. As part of the Museum's five-yearly Collection valuation cycle, a full revaluation exercise was undertaken during the reporting year. The valuer used the Council of Australasian Museum Directors (CAMD) valuation framework for this process. High value items were valued individually and a statistical method was used for the low valued registered collections.

The WA Museum, or State Collection has been valued at \$368.7 million, an increase of 3.4% from the last financial year report (\$356.5 million). The previous valuation was carried out during 2013–14 and recorded at \$347.06 million.

This year's valuation has been independently audited by the Office of the Auditor General.



[ABOVE] State fossil emblem
Gogo Fish *Mcnamaraspis kaprios*.

© WA Museum

ACTUAL RESULTS VERSUS BUDGET TARGETS

	TARGET 2018-19 \$000	ACTUAL 2018-19 \$000	VARIATION \$000
Total cost of services (expense limit)	27,868	28,587	719
Net cost of services	22,992	22,654	(338)
Total equity	465,817	466,231	414
Net increase/(decrease) in cash held	-	604	604
Approved full time equivalent (FTE)	187	164	(23)

SUMMARY OF KEY PERFORMANCE INDICATORS

OUTCOME 12

Sustainable care and development of the State's Museum Collection for the benefit of present and future generations.

	ACTUAL 2017-18	TARGET 2018-19	ACTUAL 2018-19
Key Effectiveness Indicator 12.1 Percentage of the Collection stored to the required standard	99%	99%	99%
Key Effectiveness Indicator 12.2 Percentage of the Collection accessible online	18%	19%	19%
Total number of items documented and digitised available online	1,452,430	1,587,045	1,517,334
Key Effectiveness Indicator 12.3 Proportion of the Collection documented and digitised	26%	26%	26%

SERVICE 13

Collections management, research and conservation services

Key Efficiency Indicator 13.1 Average cost per object of managing the Collection	\$1.29	\$1.24	\$1.15
Total cost of services (\$000)	10,508	10,163	9,391
Revenue (\$000)	2,836	1,632	2,296
Total number of objects in the Collection	8,146,221	8,197,480	8,196,205

SERVICE 14

Collections effectively documented and digitised

Key Efficiency Indicator 14.1 Average cost per object of documenting and digitising the Collection	\$0.86	\$0.82	\$0.77
Total cost of services (\$000)	1,854	1,784	1,657
Revenue (\$000)	501	285	405
Total number of objects in the Collection	8,146,221	8,197,480	8,196,205
Number of items documented and digitised in the Collection	2,144,177	2,171,161	2,159,649

OUTCOME 13

Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections.

	ACTUAL 2017-18	TARGET 2018-19	ACTUAL 2018-19
Key Effectiveness Indicator 13.1			
Number of people engaging with and accessing Museum content and collections	2,158,423	1,759,703	1,991,289
Total number of visitors (to Museum and non-Museum sites and outreach programs)	878,887	692,703	782,824
Total number of online visitors to website	1,279,536	1,067,000	1,208,465
Key Effectiveness Indicator 13.2			
Percentage of visitors to the Museum sites satisfied with services	97%	98%	97%

SERVICE 15

Public sites, public programs and collections accessed on-site

Key Efficiency Indicator 15.1			
Average cost of Museum services per Museum access	\$21.64	\$28.50	\$24.46
Total cost of service (\$000)	12,458	10,053	10,288
Revenue (\$000)	4,351	2,159	2,806
Number of public sites, public programs and collections accessed on site	575,758	352,700	420,610

SERVICE 16

Online access to collections, expertise and programs

Key Efficiency Indicator 16.1			
Average cost of Museum services per Museum access	\$0.32	\$0.34	\$0.30
Total cost of services (\$000)	652	610	627
Revenue (\$000)	72	0	14
Number of online access to collections, expertise and programs	2,011,746	1,770,864	2,062,225



[ABOVE] *The Antarctica VR Experience* began its regional tour this year.

© Charles Millen, Australian Antarctic Division

SERVICE 17

Museum services to the regions

Key Efficiency Indicator 17.1

Average cost per access

Total cost of services (\$000)

Revenue (\$000)

Total number of regional accesses

ACTUAL
2017-18

TARGET
2018-19

ACTUAL
2018-19

\$19.19

\$17.83

\$18.29

5,817

6,062

6,624

1,144

800

961

303,129

340,003

362,214

EXPLANATORY NOTES

Targets as specified in the Budget Statements. Explanations for the variations between target and actual results are presented in the Detailed Key Performance Indicators statements.

PERFORMANCE AGAINST STRATEGIC PLAN

The Museum's reporting on its performance over the past financial year is presented in relation to the Organisational Priorities outlined in the 2014–25 Strategic Plan available on the Museum's website at museum.wa.gov.au/about/corporate-documents.

SUSTAINABLE GROWTH

Creating an organisation for the future ensuring environmental, financial, social and ethical sustainability, and succession planning in our workforce. We will attract, recruit, train and engage staff with a view to maintaining an agile, motivated workforce equipped to deliver the Museum's mission.

.....

WORKFORCE PLANNING

The Museum is heading into the final phase of a period of significant organisational change, moving closer to the opening of the New Museum. The Museum has developed a workforce plan to meet the future needs of the whole organisation, including

operational requirements for the new site. This includes the creation of more than 40 new positions including part-time and full-time positions.

Staff consultation on the new structure started in May 2019 and is expected to continue for several months. Once set, changes will be rolled out over the next two years.

STRATEGIC PARTNERSHIPS

The Museum partners with a range of organisations and individuals to maximise creative opportunities and pursue mutual goals, including working collaboratively with agencies across the Culture and Arts portfolio. Some of this year's key partners and projects include (but are not limited to):

- The State Library of Western Australia (SLWA), where the Museum's Discovery Zone is located, and a combined Library and Museum shop operates.
- The Art Gallery of Western Australia (AGWA), where infrastructure to reduce energy consumption across the entire Perth Cultural Centre (PCC) has been established.

- Discussions have also taken place with AGWA about future education and engagement partnerships once the New Museum opens.
- The PCC to develop an Expressions of Interest (EOI) for commercial lease opportunities at the New Museum that would generate interest and increase revenue potentially across all PCC sites.
- The Metropolitan Redevelopment Authority to provide content (WA Faces) in Yagan Square, highlighting the Museum's work, connection with audiences and community engagement for the New Museum Project.
- The University of Western Australia, Deakin University, AGWA, SLWA, and the British Museum on *Collecting the West*, a State-wide Australian Research Council funded project which aims to understand how practices of collecting and display created knowledge about WA, shaping its social relations, mediating its relationship to the environment and producing its identity in Australia and overseas from pre-colonial times to the present.

Outcomes will include a new direction for contemporary collecting and display practices, major exhibitions, publications and public lectures.

- The University of Western Australia, Vrije Universiteit Amsterdam, Curtin University, Flinders University, the British Museum, Embassy of the Kingdom of the Netherlands in Australia, Cultural Heritage Agency of the Netherlands, National Archives of the Netherlands, Prospero Productions, the Australasian Institute for Maritime Archaeology, Tasmania Parks and Wildlife Service on the *Shipwrecks of the Roaring Forties* project.
- The Museum continued its strong working relationship with Yirra Yaakin Theatre Company by supporting *Skylab*, in collaboration with Black Swan State Theatre Company. The Museum also signed a new MOU to support Yirra Yaakin's new production of *Djinda Kaatijin* (Nyoongar for 'to understand stars').

HEART OF THE COMMUNITY

The Museum is committed to sharing collections by lending objects for display at other venues and sharing its curatorial expertise with other groups and organisations. The Museum works collaboratively with communities to ensure their stories are told in authentic, engaging ways.

.....

This year, the Museum continued to reap the rewards of its strong community engagement strategy with visitation increasing at three of its five public sites. Visitation rose by 42,001 from last year to 547,518 visits this year.

Overall, 1,991,289 people engaged with the Museum's content and collections, 13% more than projected. The WA Museum has seen notable growth in 2018–19, highlighting a three-year upward trend. International first-time visitors to the Museum increased by 18,000, representing 20% or approximately 100,000 visits.

Another key success for the Museum this year was cultivating a loyal, regular audience through consistent retention strategies, increasing general regular visits by 20%. In essence, more people are visiting

the Museum, more often. (Source: WA Museum Visitor 360 annual report 2018–19).

This year, the Museum hosted 46 temporary exhibitions across its five public sites. These explored a diverse range of themes.

HIGHLIGHTS

KYLIE ON STAGE

Celebrating the extravagant costumes and magical moments from superstar Kylie Minogue's 25-year international concert career, this exhibition was a perfect opportunity for the WA Maritime Museum to display contemporary content. The exhibition's resources for schools explored the role of public galleries and the reasons for collection and conservation, what makes a cultural icon, and how design contributes to creating that image.

LUSTRE: PEARLING & AUSTRALIA

Showcasing the unique and important role that pearls and pearling have played in our nation's history, *Lustre: Pearling & Australia*, returned to Western Australia, opening at the Museum of the Goldfields in May 2019 after a successful tour of the eastern states.

The exhibition was curated in 2015 as a partnership between the WA Museum and Nyamba Buru Yawuru, the native title

holders of Broome. *Lustre* was developed in close consultation with senior Yawuru, Karajarri, Mayala, Bardi and Jawi Elders from Saltwater Country and is supported by the Visions regional touring program, an Australian Government program aiming to improve access to cultural material for all Australians.

CENTENARY OF SERVICE

In November, to commemorate the end of Centenary of Service and 100 years from Armistice (World War I), the Government of Western Australia lit up prominent WA landmarks linked to war service. Seven locations were lit up by a projection of thousands of cascading poppies between dusk and midnight across the week from November 5. The WA Maritime Museum was lit up on November 10 because in 1914 the 11th Battalion, the first battalion raised in WA, departed Fremantle for Anzac Cove at Gallipoli. The Museum of Geraldton was lit up on November 6 because HMAS *Sydney* (II) was sunk off the coast of Geraldton in 1941, the largest loss of life in the history of the Royal Australian Navy.

At the same time the Museum of the Goldfields created *Poppies for Peace* which featured more than 10,000 hand-crocheted poppies cascading down over 20 metres from the Museum's Ivanhoe Mine headframe. Poppies arrived from all over the world to help commemorate the anniversary.

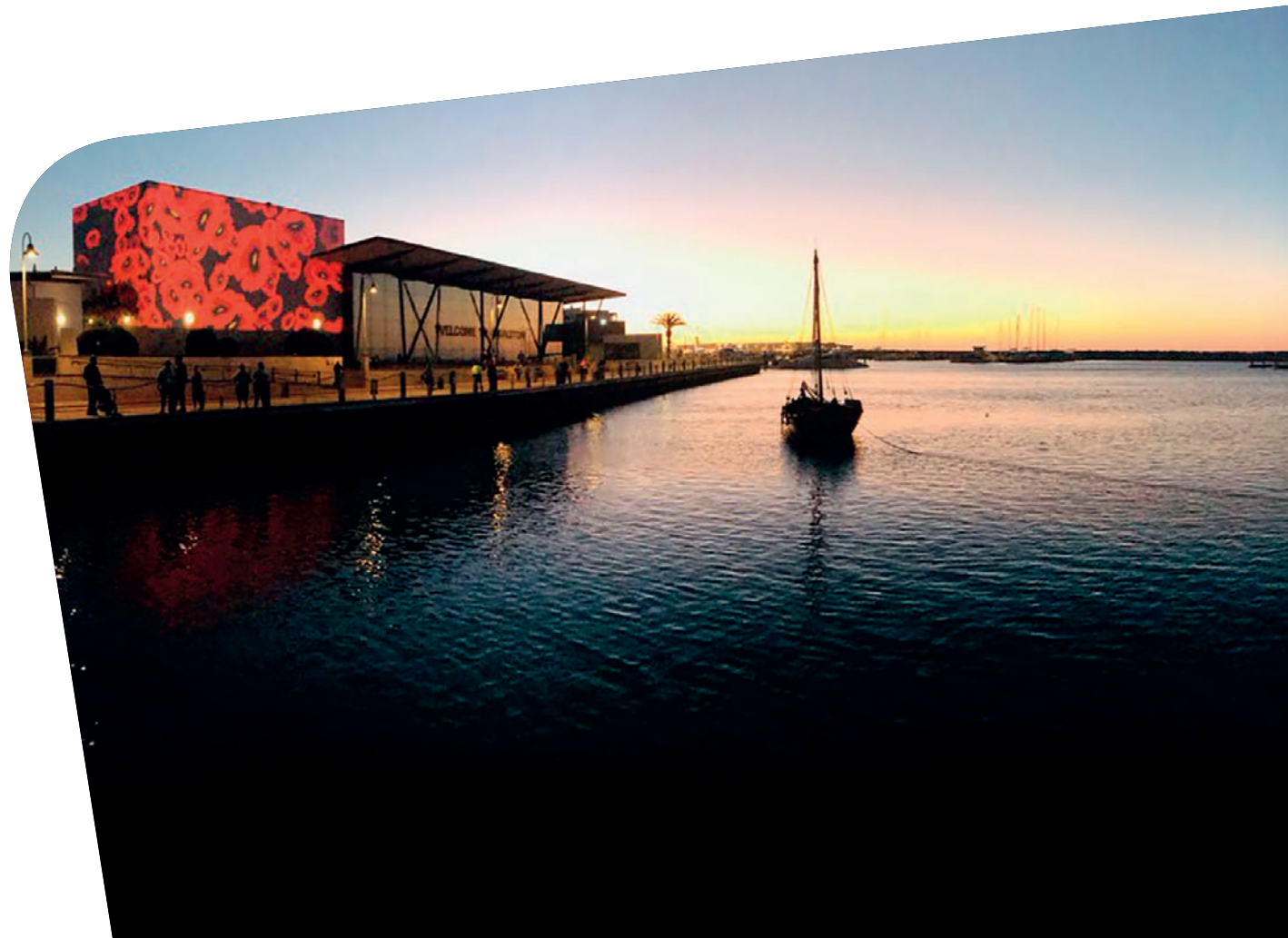
IN VISIBLE INK: BEYOND STORY

A safe place for unsafe stories. February's *In Visible Ink: Beyond Story* symposium highlighted stories of people and communities marginalised by race and religion, and was designed to stimulate public conversation about the way museums can explore and share difficult stories. Over two days in February the event aimed to

amplify the often-invisible stories and lived experiences of Australia's First Peoples, migrants and refugees. The speakers and workshops discussed prejudice, truth telling, healing and reconciliation, and the ways our

[BELOW] Poppies lit up the Museum of Geraldton.

© WA Museum



society can acknowledge shared histories to achieve social change. This inaugural symposium was presented by The Museum of Freedom & Tolerance Western Australia in collaboration with the WA Museum.

ANCIENT ROME: THE EMPIRE THAT SHAPED THE WORLD

Visitors were transported back 2,000 years to one of the most technologically significant times in the history of humankind as part of *Ancient Rome: The Empire that Shaped the World*. This hands-on exhibition included interactive machines and meticulously reconstructed Roman technology and innovations, many of which inspire technologies used today. Opening at the Museum of the Goldfields in September, it toured regionally and finished at the WA Maritime Museum, thanks to sponsorship from SEW Eurodrive.

HEATH LEDGER: A LIFE IN PICTURES

The Museum and AGWA partnered to present this unique exhibition in Perth, which attracted almost 80,000 people. During the year *A Life in Pictures* has been on display at the National Film and Sound Archive in Canberra, attracting an audience of 27,696 while on display there.

NINGALOO – AUSTRALIA'S OTHER GREAT REEF

A two-man submarine explored a stunning part of Western Australian coastline in the world premiere of this immersive film experience. For audiences at the WA Maritime Museum it was a unique chance to experience a once-a-year mass coral spawning and swim with the whale sharks.

BRICKMAN CITIES POWERED BY LEGO® CITY

The history of the world's greatest cities came to life with scaled models of the cityscapes through the ages, including one which was overlaid with 3D projections, to trace different stages of their histories. This interactive experience also featured more than half a million LEGO® bricks for children to build their own version of a future city. *Brickman Cities powered by LEGO® CITY* was a total crowd pleaser with 14,594 visitors to the WA Maritime Museum during a four-week period.

OFFSITE ACTIVATION

The Discovery Zone at the State Library had 45,114 visits. The Museum in a Container attracted 41,581 participations across a variety of popular events including:

- 8,486 at the WA Day Festival in Perth.
- 7,646 for a bugs and insects display at the Perth Royal Show.

- 4,080 at the Perth Science Festival.
- 2,712 at the AWESOME Festival's Build a Bug.
- 3,362 at the City of Mandurah's Crab Fest 2019.
- 1,383 participations at the Bonjour Perth 2018 Festival.

Other activities attracted:

- 368 people to DFO, including 41 who developed their own style at the Clone of Clone Fashion Illustration Workshops with Michelle Pike, as part of the public program of activities around the *Kylie on Stage* exhibition.
- 390 people at Mini Beasts in the City activities as part of National Science Week, including a junior curator competition and citizen scientists getting field experience.
- 600 participants who enjoyed short and sharp tales about the latest in STEM research at the *FameLab* National Final.

SITE BY SITE

■ WA MARITIME MUSEUM

General visitation increased by 15% this year to 133,416, with peak months in September and October, driven by first-time visitors, overseas visits and strong programming including *The Antarctica VR Experience*, and *French Explorers* exhibitions.

Fremantle sites' strategy to focus on community engagement to increase brand affinity, visitation and growth amongst regular general visitors has been hugely successful. Both Fremantle sites have actively sought opportunities to engage with their communities. This has included collaborating with local businesses and community-focused programming. Both sites have clearly reaped the rewards through improved satisfaction, a growing core of regular visitors and increased sector recognition.

Overseas visits and first-time visitors both increased this year. International visitation increased by 5% or approximately 10,000 visits. First-time visitors now make up approximately 80,000 of the total audience. The WA Maritime Museum exhibition program also attracted new audiences. *Horrible Histories — Pirates: the Exhibition* had a major impact on family general visits. 37% of the WA Maritime Museum's general visits were made by families of that group, 78% visited the *Pirates* exhibition. Conversely, the *French Explorers* exhibition saw a profile shift in the opposite direction — the exhibition attracted a significantly larger proportion of older adults. Of those who visited the exhibition, 64% were aged over 45, compared to 36% for the WA Maritime Museum overall.

Museum community events are common but the use of engagement as a long-term strategy is sector leading.

WA Museum Visitor 360 annual report 2018–19.

(Report by independent strategic research company Morris Hargreaves McIntyre.)

■ WA SHIPWRECKS MUSEUM

Visitation figures increased at the WA Shipwrecks Museum for the fourth year in a row, this year by 18%. Increases are primarily found among first-time visitors, and visits from Australians and families.

Across the year, the WA Shipwrecks Museum attracted a much larger number of locals (88,000 from WA, an increase of 41,000 from 2017–18). This is believed to be the result of the Museum's strong emphasis on community events. A notable highlight was the 16 Days in WA Community Breakfast, hosted on the Museum's front lawn, to support the State Government's campaign to promote awareness and discussion around reducing domestic violence.

■ MUSEUM OF THE GREAT SOUTHERN

The Museum of the Great Southern retained a loyal, local audience despite a year of transition which included significant staff turnover, capital works on site, and the replica Brig *Amity* being closed for a month. General visits dropped 13% to 86,746 compared to the previous year. Western Australians make up 86% of all general visits, demonstrating a strong connection to community.

Highlights:

- More than 14,302 people attended the *Ticket to Paradise?* exhibition and enjoyed a series of public activities featuring local migration stories.
- The Museum collaborated with Amity Health to develop Science Technology Engineering Art Math (STEAM) boxes which were piloted in Ongerup and Jerramungup, as a first step in a program to further extend education opportunities in to the region.
- As part of the Albany Arts Festival, *Maritime Stories*, a series of talks on maritime themes was presented by the Museum and the Albany Maritime Foundation. The talks covered boatbuilding, fishing, living a sea life and sea shanties.

■ MUSEUM OF THE GOLDFIELDS

The Museum of the Goldfields this year saw growth of 19% in visitation, the highest of any WA Museum site.

Highlights:

- The Museum hosted star gazing programs for all ages during winter to develop local awareness of astronomy.
- WA Day celebrations attracted more than 6,000 people, with 16 community groups taking part.

■ MUSEUM OF GERALDTON

General visitation to the Museum of Geraldton remained consistent with last year, at 42,325. This site has the highest proportion of non-Western Australian visitors at 53%.

Highlights:

- Over summer, all roads led to Rome when volunteers hosted visitors for the *Ancient Rome: The Empire that Shaped the World* exhibition and a range of activities, resulting in strong family participation.
- *Light, Lenses and Lighthouses* was the April school holiday program featuring a local icon the Point Moore Lighthouse and its original Fresnel Lens as a

working exhibit in the Museum. Children and families contributed Letters to the Lighthouse which shared memories of the popular red and white striped beacon.

GWOONWARDU MIA

Prior to the WA Museum officially taking responsibility to repair, re-open and manage Gwoonwardu Mia — Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon for the next three years, extensive preparations have been required. These include starting consultation with local communities and stakeholders, determining budgets, condition reporting for the building, interiors and existing exhibition content, including digital experiences, and examining fit-for-purpose governance structures to best support future activity.

ACROSS WESTERN AUSTRALIA

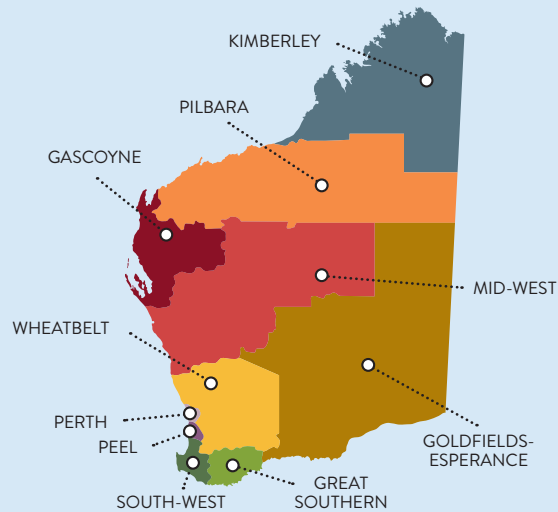
The Museum provides support to regional collections, including community galleries, libraries, archives and museums. This year the Museum responding to enquiries, provided online resources and made project-related site visits.

Highlights included working with the Busselton Historical Society over five visits to develop a strategic plan and deliver training workshops on curatorial and conservation topics. This was in response

to a fire in the Busselton Museum Old Butter Factory building in March 2018. When the strategic plan was completed the Museum provided training to volunteers in conducting public programs at their site. In addition, a number of collection items damaged in the fire were conserved by Busselton Historical Society staff, under WA Museum supervision.

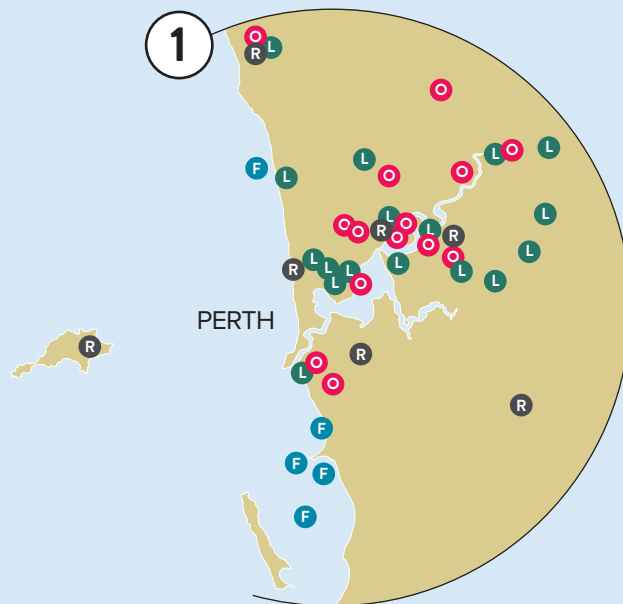
The Museum is also leading a Collections Sector Working Group, on behalf of the State Government, to promote regional museums and collections with the aim of building audiences and increasing tourism. The Museum is working in collaboration with sector representatives on a number of initiatives, including a new digital collections website called Collections WA. To be launched next financial year, the platform will be a shared resource available for use across the entire WA collections sector, including museums, galleries, libraries, archives, historical societies and other community organisations. It will make all Western Australian collections more accessible. Project partners the Australian Museums and Galleries Association WA secured a \$301,000 Lotterywest grant to roll out a two-year training program for regional collecting organisations, to support and enhance the platform.

Across the wider organisation, Museum researchers took part in fieldwork that extended throughout Western Australia, interstate and overseas.



KEY TO MAP

- F Fieldwork
- E Exhibitions and displays
- O Outreach and offsite activations
- L Lectures, Presentations and Workshops
- R Regional support and development



COLLECTIONS ONLINE

There is increasing investment in documenting and digitising the State Collection to improve collections management and to enhance accessibility for both researchers and the wider public.

64,904 items were documented and digitised this year. In a museum context, the value of digitising a collection is not merely taking and storing an image of a specimen or object, but also providing important associated information (metadata) such as its identity and provenance. This year the number of items documented, digitised and made available online increased to 1,517,334.

ACCESS ONLINE

The Museum's website is an important platform for visitors to engage, explore and learn about the collections and research activity, get information about visiting, events and exhibitions, catch-up on the latest news and stay informed about progress of the New Museum. This year there were 1,208,465 visits to the website.

MUSEUM IN THE MEDIA

The Museum uses a range of platforms to promote its work across its many disciplines around the State. In this way people of all ages and backgrounds are encouraged to take part in the lifelong discovery and learning opportunities the Museum facilitates.

One of the key platforms the Museum uses is free media — that is, the stories generated across traditional, industry and social media outlets that are not supported by paid advertising.

This year the Museum achieved more than 3,074 media contacts with a range of local, national and international traditional, industry and social media operators.

Coverage across print, radio and television totalled 1,435 monitored items and reached an audience of 44,498,226 (audience reach analytics by Isentia).

Facebook likes increased by 8.96% percent and the Museum Facebook page reach increased by 2.98% to 2,988,916 people. Twitter followers increased by 10.67% and Instagram followers increased by 16.4%.

[RIGHT] Example of top tweet.
22,900 impressions, 117,000 retweet reach.

WESTERN AUSTRALIAN MUSEUM SOCIAL MEDIA CONNECTION GROWTH 2018–19



26,320 Likes
+ 2,164 (+ 8.6%)



6,731 Followers
+ 421 (+ 10.67%)



5,820 Followers
+ 820 (+ 16.4%)



WA Museum
@wamuseum

A team of [#researchers](#) led by the [#WAMuseum](#) & [@NHM_London](#) has discovered a new [#species](#) of very small, incredibly fast extinct [#Australian](#) Pig-footed [#Bandicoot](#). The species was confirmed using DNA from specimens collected by Sir Thomas Mitchell in 1846! 🐨 bit.ly/2u3g2hU



ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES

Ensuring meaningful engagement with, and inclusion of, Aboriginal and Torres Strait Islander peoples in all that we do.

.....

The Museum recognises the primary rights of Aboriginal and Torres Strait Islander peoples in practising and expressing their cultural heritage. It actively pursues opportunities to ensure there is meaningful engagement with communities throughout the organisation.

This means discussing and negotiating content, encouraging and respecting a diversity of viewpoints, considering issues of context and interpretation, reflecting the nature of contested histories, being sensitive to cultural conventions and, above all, being sensitive and inclusive in agreeing and determining the stories and ideas that will be shared and how they will be publicly presented.

The Museum's Aboriginal Advisory Committee (WAMAAC) is essential to good governance. It provides guidance and advice to the Museum, in respect of its diverse activities, particularly in the areas of cultural fieldwork, exhibition development and the New Museum.

While the Museum works towards meaningful engagement and inclusion of Aboriginal and Torres Strait Islander peoples in all that it does, internally the Museum makes sure this is achieved by working and engaging with its Aboriginal and Torres Strait Islander staff who play a pivotal role in guiding and assisting staff in their work.

ABORIGINAL COMMUNITY LIAISON OFFICERS

For the past two years the Museum has been engaging Community Liaison Officers to consult and engage within their communities and provide direction and advice to display content in the New Museum. In 2018–19 Community Liaison Officers were appointed to engage within communities in the South West (Nyoongar), Goldfields, Pilbara and Kimberley regions. Appointments will continue beyond 2020 as these positions align with the both the Museum's Reconciliation Action Plan and Strategic Plan, assisting with meaningful engagement and providing employment opportunities. When the New Museum opens in 2020, the Museum will have consulted in all regions of Western Australia.

PARTNERSHIPS WITH ABORIGINAL ORGANISATIONS

Working with Aboriginal and Torres Strait Islander peoples to share collections, stories and knowledge in the New Museum is of primary importance. This year the Museum signed agreements with Aboriginal organisations in the Kimberley, Pilbara, the Western and Central Deserts and metropolitan area.

RECONCILIATION ACTION PLAN (RAP)

The Museum has developed its innovative Reconciliation Action Plan which will support its ongoing commitment to reconciliation. This second RAP was launched during National Reconciliation Week in 2019. It is available on the Museum's website at museum.wa.gov.au/about/reconciliation-action-plan.

SIGNIFICANT EVENTS

NATIONAL RECONCILIATION WEEK (27 MAY – 3 JUNE 2019)

- The Museum participated in National Reconciliation Week and focused on the theme, 'Grounded in Truth, Walk Together with Courage' with the development of a postcard which raised the profile of a hidden Western Australian Aboriginal story. They are available at regional Museum sites.
- The Museum also participated in the Department of Planning, Lands and Heritage Reconciliation Street Banner project, with banners in Perth, Geraldton and Kalgoorlie.

NATIONAL NAIDOC WEEK (8–15 JULY 2018)

- The WA Maritime Museum hosted its annual WA Museum NAIDOC Family Fun Day, showcasing activities around the theme 'Because of her, we can'. More than 500 visitors enjoyed hands-on experiences with Aboriginal cultural materials and content, including weaving, dancing, community canvas, storytelling and artefacts.
- New Museum and other Museum staff once again took part in the NAIDOC

Family Day at Ashfield Reserve, in Bassendean. This year the Museum featured the WA Faces program.

- Regional Museum sites also held NAIDOC events showcasing the work of the Museum and its connection to community, and celebrated and supported local events.

WORKING WITH PARTNERS

YIRRA YAAKIN THEATRE COMPANY

The Museum continued its strong working relationship with Yirra Yaakin by supporting *Skylab* (in collaboration with Black Swan State Theatre Company) across August and September 2018. The Museum curated a pop-up exhibition showcasing stories of the Skylab space station that plummeted to Earth in 1979. It included a piece of Skylab that is part of the State Collection, news clippings and items from the community-managed Esperance Museum.

The Museum also signed a new co-production MOU with Yirra Yaakin for its production of *Djinda Kaatijin* (Nyoongar for 'to understand stars'). This is the second co-production between the Museum and the theatre company. Performances started at the Maritime Museum during NAIDOC Week 2019.

RETURNING HOME

The Museum has a very active Aboriginal human remains and significant cultural material repatriation program funded through the Federal Government's Indigenous Repatriation Program (IRP). The Museum continues to engage with Aboriginal communities in discussions around the return of Ancestral Remains and secret and sacred materials. This year's program achieved the successful return of three sets of Ancestral Remains.

In the Goldfields, a large gathering of the Tjiwarl community, State Government representatives and local mining representatives witnessed the head of a young Aboriginal woman being re-buried on country. The Ancestor had been removed from country around Mount Sir Samuel in the north-east Goldfields region in 1898 and taken to the Museum, where she lay with other Aboriginal Ancestors for more than a century.

In December, two sets of Ancestral Remains were handed back to the Wajarri Yamatji community for re-burial back on country. Staff from the Geraldton office of the Department of Planning, Lands and Heritage worked with senior Traditional Custodians to organise re-burial ceremonies at Wilgie Mia and Belele Station. The Ancestral Remains re-interred at Belele Station had been returned to Western Australia from the Charite Medical Museum in Berlin in 2015.

CASE STUDY

HELPING TO BRING THEM HOME

Yawuru and Karajarri representatives from the Kimberley made an emotional journey across the world in May to retrieve the remains of their ancestors from two German museums.

During the brutal era of the early pearling days in Broome, Aboriginal bodies were trafficked, stolen and sold as scientific objects.



The group returned to Perth with 14 sets of Ancestors' Remains which had been sold to Germany more than a century ago.

Yawuru cultural leader Neil McKenzie said the smoking ceremony in Germany, with conkerberry leaves brought from the Kimberley, was a chance to give their ancestors peace and let them know they were bringing them home.

When the remains arrived in Perth, another highly emotional ceremony welcomed them back to the land.

The Museum has been entrusted with temporary stewardship of the remains until they can be returned to home country in Broome, where there are plans for a memorial site to honour them.

The project was a collaboration between numerous communities, State and Federal offices and the Museum and received extensive media coverage.

[LEFT] Ceremony to welcome Ancestors home.

© Nyamba Buru Yawuru

The Museum's repatriation work continues to be active in a range of locations in anticipation of further requests for return. Preliminary discussions were also held with Traditional Custodians in the north-east Goldfields region and with members of the Wadandi community in the State's south-west. Ongoing consultation with the Esperance Nyoongar community and Wadandi community resulted in further provenance research that will support their efforts to pursue returns of Ancestral Remains according to their cultural protocols.

A Museum audit of men's secret and sacred cultural property was undertaken and a baseline of information established that will inform future discussions.

WORLD LEADER

Building an international reputation for collections, research, public engagement and creativity.

The Museum is the official custodian of the State's collections of natural, scientific and cultural heritage. It is required, by law, to ensure these collections are preserved for reference, research, exhibition and public engagement purposes, now and for future generations. The continuing development

CASE STUDY

IT IS ALL IN THE DNA

Funded by the Net Conservation Benefits Fund, the Conservation Systematics of the western Pilbara fauna project has been run by the WA Museum Collections and Research division since 2014.

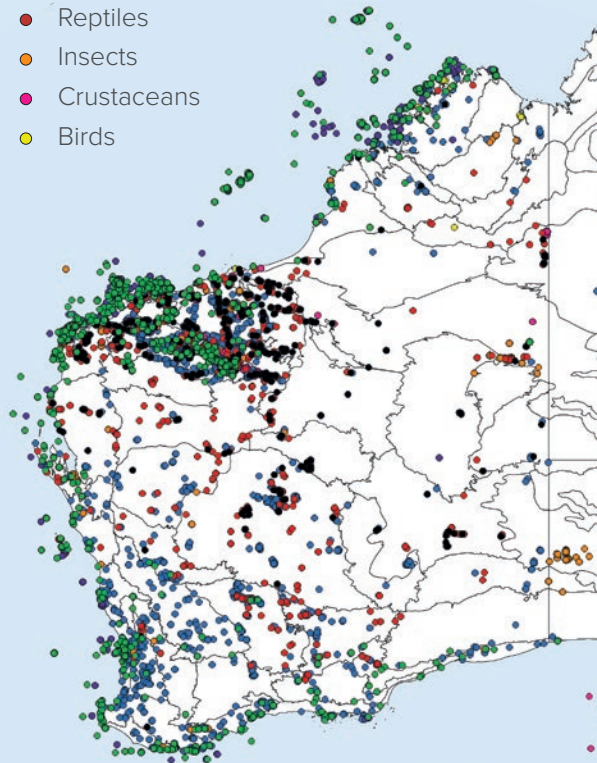
The \$5.1 million project uses DNA sequencing technology to explore biodiversity in the Pilbara bioregion and surrounding areas. Researchers are using specimens held by the Museum to discover new species. To date, the group has reported 102 newly described species and three newly described genera.

This project is now reaching the latter stages and boasts some impressive outputs, including 61,487 DNA sequences from 21,928 specimens from marine and terrestrial environments, plus 5,125 DNA sequences submitted to GenBank which are now available to researchers.

Other results include 28 published scientific publications, three graduated PhD students, and presentations at local and international conferences, with more outcomes ahead.

The project is an outstanding example of the value of molecular facilities in the modern museum research environment.

- Arachnids (spiders, scorpions, etc.) and myriapods (centipedes and millipedes)
- Molluscs (snails, sea slugs, etc.)
- Marine invertebrates (corals, sponges, etc.)
- Mammals
- Reptiles
- Insects
- Crustaceans
- Birds



of these collections provides a valuable public resource. The range of specimens and objects on display provides a unique learning opportunity for visitors to engage with authentic objects in contextualised settings.

Research collections are utilised by Museum staff, government agencies, academics and industry to promote cultural, heritage and scientific understanding. In this way the collections contribute to sense of identity, community cohesion, economic growth, sustainable development and environmental conservation. The collections represent a unique, irreplaceable and authentic source of information that will continue to serve society for generations to come.

BUILDING THE COLLECTION

In 2018–19, the Museum added 49,927 items to the State Collection; 12,253 items or collections of items were acquired by donation (some via the Cultural Gifts program) to the value of \$0.783 million, 787 items were purchased to the value of \$0.116 million and 36,887 items were collected during field-work. This expenditure does not include funds expended by DLGSC as part of the New Museum Project collection acquisition.

CASE STUDY

WHY WE COLLECT

An acquisition which caused quite a stir this year was a door from a now demolished public toilet block featuring a glory hole. Donated by a member of Perth's LGBTI community, it represents an important chapter in WA's social history.

"The Western Australian Museum is committed to sharing the stories of the people of WA through the collection of material that represents the diversity and multiplicity of our social and cultural experiences ..." CEO Alec Coles said.

Any object acquired by the Museum needs to meet its Collections Policy criteria, which aims to ensure the State Collection represents the full range of social, cultural, scientific history, experiences and expression in Western Australian life. The policy also ensures the Collection reflects contemporary issues within WA's many diverse communities.

"It is also important that communities have a say in what is important to their cultural history and identity," Mr Coles said. "WA's LGBTI community identified this object, not

least because it is demonstrative of a time when same sex relationships were not only considered taboo but were, in fact, illegal."

Mr Coles said the Museum has always been, and will continue to be, a safe place for challenging discussions or debates.

In the past year acquisitions for the State Collection included: a stunning pair of shoes designed with Aboriginal motifs by Australian artist Peter Farmer and international couturier Jimmy Choo; paintings by artists Lance Chadd, Ammigai Muir, Wakartu Cory Surprise; and works by Charmain Green, Warakurna artists, Mervyn Street and Aubrey Tigan all of which are being displayed in the New Museum.

Other donations, gifts or acquisitions have included:

- A spectacular, 50-metre long Chinese dancing dragon created to commemorate the 50th anniversary of the establishment of the People's Republic of China in 1999, donated by the Chung Wah Association.
- A complete fin whale acquired from the Department of Biodiversity, Conservation and Attractions.
- An important haute couture collection by prominent West Australian designer Aurelio Costarella.



[ABOVE] Painted tailgate, vehicle in the State Collection.

© WA Museum

- A collection of rare and historically important crystalline quartz-calcite-siderite-chlorite-anhydrite mineral specimens from the North Kalgurli Mine, Kalgoorlie.
- Specimens of magnetite, beryl and variscite.
- Historic funeral parlour items.
- Seven holotypes and 17 sea spiders were acquired from WA Marine Science Institute surveys in the Kimberley.
- 44 arachnology and myriapodology holotypes were incorporated into the Museum's collection.
- 36 Antarctic ophiuroids (brittle stars) were acquired from the Australian Antarctic Division.
- Terrestrial Zoology staff registered 76 turtle specimens collected in WA in 1970s, repatriated from the Utah Natural History Museum, via the California Academy of Sciences and the Australian Museum, Sydney.



[LEFT] An original silk 1860s hoop dress.

© WA Museum

CONSERVING OUR HERITAGE

This year the Museum's conservators treated 4,340 objects. One of this year's highlights was the challenge of mounting a garment from the 1860s, from the History Collection. After working with the exhibition team from Arts Centre Melbourne for *Kylie on Stage*, Materials Conservation staff have been re-examining the importance of how custom-made body forms for costume collections enhance their interpretation and display. When a recent request came through for the display of an original silk 1860s hoop dress, new mounting materials such as a white pliable felt were used to custom-make a corset for its display. The result not only highlighted the beauty of the garment, but also how it would realistically have fitted a mid-19th century female body.

NEW KNOWLEDGE

Museum staff and associates continue to be at the forefront of adding to the knowledge and understanding of Western Australia's natural environment with the description of 3 new animal genera and 157 new animal species. 117 new animal species holotypes (these being the first examples of a named taxon ever identified, described and published) were added to the collections.

In 2018–19 Museum scientists, historians, researchers and curators produced and distributed 69 peer-reviewed research publications, 5 book chapters, 3 popular publications, 1 encyclopedia chapter and 5 unpublished reports to consultants and industry.

They also presented 125 lectures, presentations and workshops — 109 in Western Australia, 7 interstate and 9 internationally. Museum staff undertook 35 research projects, 9 of which were collaborative with 4 involving international partner agencies or organisations. They conducted 15 field trips in Western Australia and offshore and 1 interstate.

MUSEUM EVERYWHERE

The Museum is committed to sharing its collections, skills and expertise as widely as possible. Each year the Museum loans objects for research and public display and provides assistance to a wide range of groups and organisations. Highlights this year include:

- 3,995 items from the State Collection loaned to other groups and organisations.
- Museum staff participating in more than a dozen external and community events such as the AWESOME Festival,

Perth's Fringe World Festival, National Science Week, and WA Day events across WA.

- Museum in a Container and the Inflatable Museum visiting festivals, field days and shopping centre events to showcase items from the State Collection and engage with communities.

CONTRIBUTING TO THE CONSERVATION OF ENVIRONMENT, LANDSCAPES, HERITAGE SITES AND TRADITIONS

The Museum continues to be regarded as an authority on issues of marine and terrestrial biodiversity, geoscience and matters of cultural significance, responding to requests for advice from Government and the private sector. Each year Museum fieldwork contributes to important research outcomes that add to the understanding of Western Australia's unique environment. Highlights this year include:

- Researchers from the Terrestrial Zoology, Aquatic Zoology and Molecular Systematics departments took part in Australia's biggest annual nature discovery project, Bush Blitz, in the North West Cape region near Exmouth focussing on biodiversity at the Cape Range National Park and Exmouth Gulf.

- Earth and Planetary Science staff led a team of volunteers in Kalbarri that found bones of extinct aquatic reptiles in a sandstone deposit from about 120 million years ago and a family of marine lizards from about 95 million years ago, not previously recorded in the Southern Hemisphere.

DISCHARGING HERITAGE RESPONSIBILITIES

The Museum provides services in relation to maritime archaeological wrecks and relics, including registering and maintaining artefacts, investigating and identifying shipwrecks and providing advice about State and Commonwealth maritime archaeological sites under the Museum's care.

This year, conservation was completed on 849 shipwreck relics, work funded by the Commonwealth Historic Shipwrecks Program under the *Historic Shipwrecks Act (1976)*.

Major projects undertaken by the Museum's Maritime Archaeology Department were:

- *Shipwrecks of the Roaring Forties* — completion of a three-year maritime archaeological reassessment of some of Australia's earliest shipwrecks as part of an international research team. This included the latest fieldwork in the Southern Group of the Houtman Abrolhos Islands in May.

- The *Redemptora* wreck site was extensively surveyed prior to reburial in Jervoise Bay. Staff from the Materials Conservation and Maritime Archaeology departments covered the site with protective material after the survey was completed. *Redemptora* was a very large sailing ship wrecked in Jervoise Bay in 1892 and is protected under the *Commonwealth Underwater Cultural Heritage Act 2018*.

- The Museum signed an MOU with the Fine Arts Department of Thailand regarding the 9th Century *Phanom Surin* shipwreck and associated maritime archaeological projects in Thailand. A workshop was held in June to discuss methods of excavation.
- The publication of the fourth in the shipwrecks of Western Australia series was completed, entitled *Sail, Steam and Storm, Western Australia's Maritime Heritage between the Moore River and the Peel Inlet* by Peter Worsley and Jeremy Green. It documents more than 350 lost vessels, 170 of which have been found. The book is available as an e-publication at adobe.ly/305VFiw.

- Visitors to the WA Shipwrecks Museum can now directly access every coin in the Maritime Archaeology numismatic collection via a new digital interactive touch screen display. The display was set up in conjunction with the recently opened *Shipwrecks and Coins* case exhibit. The searchable touch screen display features high resolution images and associated numismatic data for coins from *Batavia* (1629), *Vergulde Draeck* (1656), *Zuytdorp* (1712), *Rapid* (1811), *Correio da Azia* (1812), *Belinda* (1824), *Elizabeth* (1830), Second World War aircraft and more. It was developed by the Museum's Digital Services team as a prototype for the Museum's public collections development program and will soon be available online in its new format. The touch screen display was funded through a grant from the Department of Environment and Energy's Protecting National Historic Sites Program.

NEW MUSEUM PROJECT

Recognising the development of the New Museum is the key organisational priority and ensuring its development supports the Museum's mission.

.....

Extensive activity on the New Museum site this year reveals an impressive building has well and truly taken shape in the heart of the Perth Cultural Centre.

BUILDING DESIGN AND CONSTRUCTION

Construction reached 75% completion and the workforce peaked in June with around 295 workers on site, including 32 apprentices. The project is expected to deliver around 3,300 jobs for the State in both the construction and creative industries.

Construction contracts worth \$23.1 million were awarded this financial year. WA companies continue to benefit from this world-class project with approximately 82% of the total value of all contracts expected to be awarded to WA businesses.

With roofing, glazing and the superstructure in place, interior fit-out has commenced including walls, floors and finishes.

The staircases, escalators and two of the passenger lifts have been installed, greatly improving visitor access — a key design feature.

Several galleries reached lock-up stage, including the Continuous Cultures gallery which will be the hub for Aboriginal and Torres Strait Islander stories, and the Innovations gallery which includes the exquisite replica Parthenon Frieze.

CONTENT DEVELOPMENT AND OBJECT PREPARATION

Design development wrapped up in the first half of this year and the exhibitions moved into production phase to include label writing, image and multimedia content and confirming loans and acquisitions. The outcomes of community consultation and audience research have been incorporated into the design.

Preparation and conservation of the thousands of objects for display is ongoing. In early 2019, staff began the delicate process of photographing and packing objects ready for the move.

PEOPLE FIRST

Community engagement continues to be a priority. This year the Museum consulted and engaged with 14,227 Western Australians. Projects focused on recording people's voices and words to include in displays. A focus this year was Aboriginal and Torres Strait Islander, multicultural and regional stories.

The State-wide engagement program is supported by strong partnerships and through working with community liaison officers. Consultation outcomes were integrated into content designs and production projects started with some beautiful outcomes for the exhibitions.

MOUs were signed with arts and disability organisation DADAA, Autism Association of WA, AWESOME Arts and the Office of Multicultural Interests to support and develop programs that increase accessibility and better represent all Western Australians. Staff also delivered programs at major festivals and events to gather further public feedback including FRINGEWORLD, AWESOME Festival, NAIDOC Week, Perth Science Festival and WA Day.

The New Museum Community Panels provided input into interactive experiences, lifelong learning programs, signage and

wayfinding. The WA Museum Aboriginal Advisory Committee also met to give advice and input on content, landscape design and community engagement programs. Audience research was conducted with a range of community members to gain feedback and input into visitor experiences, interactives, graphic design and learning programs being developed.

[ABOVE] New Museum nearing completion.

© WA Museum
(Courtesy Multiplex, Hassel and OMA)

In May the lifelong learning plan for the New Museum was completed and was well received by teachers and educators who previewed it.



MUSEUM SUPPORTERS

FOUNDATION FOR THE WA MUSEUM

World-class museums require investment to remain relevant and innovative.

THE FOUNDATION FOR OUR FUTURE

The Foundation for the WA Museum operates as a private entity. Its sole purpose is to support and enrich the cultural, scientific and educational capacity of the WA Museum with a focus on hosting international exhibitions, initiating educational opportunities, and providing advocacy and funding. Securing the future of the WA Museum is the Foundation's priority.

THE DISCOVERY ENDOWMENT FUND

Established by the Foundation for the WA Museum to unleash the full potential of the WA Museum, the Discovery Endowment Fund will provide the level of financial independence required for the WA Museum to excel. World-class museums

require investment to remain relevant and innovative and the Discovery Endowment Fund is essential for the WA Museum to be truly bold and deliver activities with confidence.

Individual donors, families, businesses, corporate organisations and community foundations are the cornerstone of the Foundation and their remarkable generosity and commitment to the Discovery Endowment Fund creates a lasting legacy while also impacting all the Foundation seeks to achieve, now and into the future.

YEAR AT A GLANCE

The past year has been a period of intense activity by all involved with the Foundation. The award-winning education and research outcomes of Woodside Energy's 20-year partnership with the WA Museum and the Foundation were celebrated. Woodside also announced its inaugural Woodside Marine Biodiversity Grant to assist WA Museum researchers committed to sharing the findings of the Woodside Kimberley Collection Project (2009–2016) with Kimberley communities in Mayala, Dambimangari and Wunambal Gaambera country.

The Discovery Endowment Fund continues to deliver additional research and education opportunities for the Museum. This year:

- 3 projects were awarded funding through the Minderoo Grants program.
- 11 outreach and education activations were made possible with the ongoing support of Santos.
- 20,903 visitors enjoying the new technology provided in the NWS Shipping Theatre.
- 53 cash and in-kind partnerships supported major exhibitions and events.
- 2,000+ people attended Foundation events across Australia.

In addition to these achievements, the commitment of Tianqi Lithium to the Discovery Endowment Fund has enabled the Museum to investigate international exhibition options for display once the New Museum opens.

Donors have an extraordinary impact on the fundraising efforts of the Foundation and to acknowledge their support the Foundation hosted guest lectures, private tours of the

WA Museum's Collections and Research Centre and, more recently, hard-hat tours of the New Museum construction site. Patronage of the Foundation's fundraising events and responses to campaigns have increased the number of Artefact Circle Donors.

Nominated by the Foundation, two long-standing community partners received acknowledgement for their support of arts and culture in Western Australia at the State Arts and Culture Partnership Honours Awards in October 2018. The late Stan Perron of the Stan Perron Charitable Trust was awarded honours under the Individual Partnerships category, with Andrew Forrest AO and Nicola Forrest AO of the Minderoo Foundation awarded honours under the Arts Development category. Nominated by the Museum but stewarded by the Foundation, long-standing supporters Tim and Christine Ungar were also awarded honours under the Aboriginal Arts Partnerships category for the Nyamba Buru Yawuru Emerging Curator Program.

One of the most important achievements for the Foundation this year was its listing on the Register for Cultural Organisations and receiving Deductible Gift Recipient (DGR1) status, marking a significant shift in the organisation's ability to secure support from Private Ancillary Funds.

WA MUSEUM PROJECTS TO RECEIVE MINDEROO GRANT FUNDING

- The collection of data and materials related to the extinct shark *Carcharocles megalodon* and its progenitor *Carcharocles chubutensis* for display in the New Museum, Milyering Visitor Centre in Cape Range National Park, and Ningaloo Visitor Centre in Exmouth.
- The production of 'The Albany History Trail' podcast, a pilot for the Museum of the Great Southern to inspire listeners to rethink their world.
- Partial funding for small, community-based exhibitions in Fremantle, giving voice to the local community and providing a place for co-creativity, engagement and dialogue.

Engaging the public with new discoveries and technologies is crucial and in 2019, the Foundation for the WA Museum produced *FameLab Australia* with key international partner, the British Council and national partner, the WA Museum.

FAMELAB 2019

87

SUBMISSIONS

Received nationally from PhDs and early-career researchers.

49

COMPETED

All early-career STEM researchers competed.

13

FINALISTS

Selected from the semi-finals to participate in the National Final, held at the State Theatre Centre of Western Australia on the main stage of the Heath Ledger Theatre.

2

CORE TRAINERS

Emma Donnelly and Dr Emma Becket, together with special guests and including Dr Karl Kruszelnicki, developed and delivered training sessions at the semi-finals.

1½
DAY

MASTERCLASS

Delivered by *FameLab* international trainer, Dallas Campbell, at the National Final.

1250+

PEOPLE

Big crowds attended *FameLab* events across Australia.

1

NATIONAL WINNER

Sent to the Cheltenham Science Festival in the UK to represent Australia.



[ABOVE] WA Museum CEO Alec Coles with *FameLab* 2019 winner Dr Paola Magni and Foundation for the WA Museum CEO Jenny Allen.

(Courtesy Matt Jelonek)

FameLab is the world's leading science communications competition and coincides with the Foundation's view that in modern knowledge-based economies, it is vitally important to tell the story of scientific research equally, alongside the long-established cultural stories and collections of Australian museums.

THANK YOU

The Foundation is very proud of the partnerships that help grow the Discovery Endowment Fund and continue to assist the WA Museum with:

- International connections and exhibitions.
- Environmental excellence, research and fieldwork.
- Science, technology, engineering and maths (STEM) based education initiatives.
- Unique acquisitions and state-of-the-art technology.

Special thanks go to our partners Woodside Energy, the Minderoo Foundation, Stan Perron Charitable Foundation, North West Shelf Shipping, Santos, DFO Perth, Singapore Airlines, the McCusker Charitable Foundation, Kailis Australian Pearls, and Seven West Media. A full list of sponsors, benefactors and granting agencies for both the Foundation and the WA Museum is shown on pages 105–106.

FRIENDS OF THE WESTERN AUSTRALIAN MUSEUM

The Friends of the Western Australian Museum is an important part of the Museum's support structure, promoting and encouraging its development journey for more than two decades.

Highlights this year have been the appointment of new Executive Officer Dr Jasmine Day and new Patron Professor Lyn Beazley, along with presentations for members and the public in collaboration with local collecting and interest groups.

Presentations included *1000 Miles Up the Nile* by Dean Kubank (The Ancient Egypt Society of WA Inc), a tour of *Snugglypot & Cuddlepole: 100 Not Out!* by Lynn O'Hara (South Perth Historical Society), *Japanese Gardens and Japanese Ichimatsu Dolls* by Gabor Bedo and Jasmine Day and *Vintage Toys of WA* at the WA Heritage Festival, in association with the Doll & Toy Collectors Group of WA and National Trust of WA.

Friends membership stands at 719, including the 200 residents of St George's College at the University of Western Australia.

VOLUNTEERS AT THE WESTERN AUSTRALIAN MUSEUM

The Museum recognises the contribution of 194 volunteers who dedicated an estimated 27,000 hours of service this year, valued at \$854,859. These volunteers are knowledgeable and passionate individuals who believe in the Museum's mission and are always keen to share what they know with visitors.

Highlights include:

- In Albany, the Brig *Amity* volunteers continued to give their time and talent to share knowledge with visitors aboard the replica of the convict ship which brought the city's first settlers from Sydney to King George Sound in 1826. A Lotterywest and WA Volunteering grant provided a thank you sundowner for this tirelessly enthusiastic group.
- As part of Maritime Day celebrations, volunteers took more than 300 visitors on a tour of the HMAS *Ovens* Submarine in Fremantle, helping to celebrate the sub's 50th birthday.
- Volunteers gave more than 300 hours helping re-organise the Echinoderm (marine invertebrates) collection in Aquatic Zoology.
- Volunteers helped with 3D scanning of objects for the New Museum using new equipment purchased through a Minderoo Foundation grant.
- Volunteer Anne Gunson received a certificate of appreciation for more than 100 hours of work cataloguing and transcribing the W.D. Ride field notebooks.

SIGNIFICANT ISSUES IMPACTING THE AGENCY

CURRENT AND EMERGING ISSUES AND TRENDS

The issues and trends impacting the Museum continue, understandably, to give a major focus to the New Museum Project.

NEW MUSEUM

Delivery of the New Museum is now the primary focus of the organisation as construction of the building nears completion, content is finalised, and transition to operation occurs. Construction was 75% complete at 30 June, and staff remain focussed on ensuring every visitor to the incredible new structure has a quality museum experience.

Our challenges continue to be to deliver the project on time and within budget, whilst at the same time being fully aware of the fine balance between quality of experience, level of investment and public expectation.

GWOONWARDU MIA

The Museum will take over management of Carnarvon's currently closed Gwoonwardu Mia — Gascoyne Aboriginal Heritage and

Cultural Centre, at the behest of the State Government. The Centre will officially reopen later in 2019 following a \$2.5 million funding commitment by the Government to support the repair, reopening and operation of the centre for an initial three-year period.

The centre's operation proposes an art and retail area, venue and conference facilities for hire and a refurbishment of the exhibition *Burlganiya Wanggaya — Old People Talking*. The centre will continue to provide opportunities for Aboriginal business development and tourism in the Gascoyne and celebrate the region's Aboriginal heritage.

TOURISM

Cultural tourism is one of the biggest and fastest growing global tourist markets. The Museum will continue to position itself as a provider of unique and engaging visitor experiences that make people from all over the world feel welcome and connected. The opening of the New Museum in the Perth Cultural Centre in 2020 will provide the culture sector with a once-in-a-generation opportunity to spotlight Western Australia on an international stage, using the Museum and the world-class experiences it will offer as a gateway for tourists to explore the many wonders of our State.

The Museum will continue its focus on providing high quality, innovative visitor experiences at its other sites, a strategy that has seen a 5% increase in international visitors at the WA Maritime Museum over 2018–19.

AUDIENCE DEVELOPMENT

Community engagement has perhaps been the Museum's biggest success story this year, built on developing local audiences, growing loyalty and deepening relationships. It is imperative the Museum maintains this focus across the organisation when the New Museum opens, so momentum gained from hard-fought for improvements at other sites is not lost.

It is encouraging to note that local visitors are starting to view the Museum's sites as social and cultural hubs. This goes to one of the Museum's key organisational priorities — to be at the heart of its community. The Museum will continue to build on the work it has done over the past seven years to better understand what drives audiences so we can continue to be an excellent and vibrant Museum, valued and used by all Western Australians and admired and visited by the world.

DIGITISATION

Digitisation will continue to be a critical focus for the organisation in the years ahead. As noted in previous years, data standards, information management, secure storage, ease of access, accountability, relationship to third party providers and promotion of services using digital will all be important areas of activity for the Museum. Efforts to digitise the State Collection, acquired over more than 125 years, are ongoing.

ECONOMIC AND SOCIAL TRENDS

As the financial year closes out, there is much to be welcomed in the realm of State economic performance. The flow back of GST trailed in this report last year has begun; iron ore prices were buoyant for much of the year. As the recent Diggers and Dealers Forum in Kalgoorlie attested, gold, nickel and a number of other naturally occurring metals are being traded enthusiastically, and a plethora of previously, or planned to be, abandoned mines are under recovery. Ramping up of LNG production continues, but this is mirrored by a slowdown in construction as these major projects are completed.

Innovation is at a premium and whilst the resources industry still accounts for by

far the greatest percentage of the State's GST, fluctuating demand for raw materials is always a source of risk and many would claim that the opportunities for the State to value add through the processing and utilisation of these remain under-exploited. It is heartening, therefore, that there is so much activity in the creative industries — and that the Museum is well-placed to engage with these.

The last few months have seen major increases in the State's tourism performance with faster growth than in any other Australian state or territory. This growth in visitation presents an enormous opportunity for the Museum at all its sites, whilst the New Museum will provide a significant boost to tourism in WA, both as an attraction in its own right and as gateway to other attractions across the State.

Similarly, the potential growth and development of the film and digital sector in WA is something that the Museum is particularly close to, and this is a relationship it will continue to nurture. The successful partnership with White Spark Pictures to create *The Antarctica VR Experience* is a case in point, as is the Museum's significant presence in the CineFestOz 2019 festival.

The improving financial conditions and effective budget repair has seen the State's budget move back into surplus, however, there is no room for complacency.

The ongoing State debt is still considerable and this will continue to limit opportunities for growth that cannot be funded from other sources. Those other sources will include the corporate sector and so the Foundation for the Museum will play an increasingly important part in assisting with this funding ecology.

Beyond the dollars, the global environment presents both significant challenges and opportunities for the Museum. Volatile international relationships, armed conflicts and terrorism may seem, literally, a world away from the day-to-day work of a museum, but nothing could be further from the truth. Apart from the obvious economic ramifications of such uncertainty, which impact the museum just like anything or anyone else, the Museum has a critical role to help people understand their world and their place in it. In what it is tiresomely, but perhaps accurately described as the post-truth age, people are looking for sources and institutions they can trust.

Museums should be just such institutions, and whilst the authority, veracity and objectivity of any publicly-funded institution can be questioned, museums still occupy a place of trust and should constantly examine their ability and right so to do.

DISCLOSURES AND LEGAL COMPLIANCE

INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia
THE WESTERN AUSTRALIAN MUSEUM

Report on the Financial Statements

Opinion

I have audited the financial statements of The Western Australian Museum which comprise the Statement of Financial Position as at 30 June 2019, the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flow for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the operating results and cash flows of The Western Australian Museum for the year ended 30

June 2019 and the financial position at the end of that period. They are in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions.

Basis for Opinion

I conducted my audit in accordance with 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 Museum in accordance with the *Auditor General Act 2006* and the relevant ethical requirements of the Accounting Professional and Ethical standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are all relevant to my audit of the financial statements. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the auditor evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibility of the Trustee for the Financial Statements

The Trustee is responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions, and for such internal control as the Trustee 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 Trustee is responsible for assessing the agency's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the Western Australian Government has made policy or funding decisions affecting the continued existence of the Museum.

Auditor's Responsibility for the Audit of the Financial Statements

As required by the *Auditor General Act 2006*, my responsibility is to express an opinion on the financial statements. The objectives of my audit are 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 Australian 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 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 controls.
- 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 agency's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Trustee.
- Conclude on the appropriateness of the Trustee'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 agency'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 date of my auditor's report.

- 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 Trustee regarding, among other matters, the planned scope of timing of the audit and significant audit findings, including any significant deficiencies in internal control that identify during my audit.

Report on Controls

Opinion

I have undertaken a reasonable assurance engagement of the design and implementation of controls exercised by The Western Australian Museum.

The controls exercised by the Museum are those policies and procedures established by the Trustee to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions (the overall control objectives).

My opinion has been formed on the basis of the matters outlined in this report.

In my opinion, in all material respects, the controls exercised by The Western Australian Museum are sufficiently adequate to provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property and the incurring of liabilities have been in accordance with legislative provisions during the year ended 30 June 2019.

The Trustee's Responsibilities

The Trustee is responsible for designing, implementing and maintaining controls to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities are in accordance with the *Financial Management Act 2006*, the

Treasurer's Instructions and other relevant written law.

Auditor General's Responsibilities

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the suitability of the design of the controls to achieve the overall control objectives and the implementation of the controls as designed.

I conducted my engagement in accordance with the Standard of Assurance Engagements ASAE 3150 *Assurance Engagements on Controls* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements and plan and perform my procedures to obtain reasonable assurance about whether, in all material respects, the controls are suitably designed to achieve the overall control objectives and the controls, necessary to achieve the overall control objectives, were implemented as designed.

An assurance engagement to report on the design and implementation of controls involves performing procedures to obtain

evidence about the suitability of the design of controls to achieve the overall control objectives and the implementation of those controls. The procedures selected depend on my judgement, including the assessment of the risks that controls are not suitably designed or implemented as designed. My procedures included testing the implementation of those controls that I consider necessary to achieve the overall control objectives.

I believe that the evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Limitations of Controls

Because of the inherent limitations of any internal control structure it is possible that, even if the controls are suitably designed and implemented as designed, once the controls are in operation, the overall control objectives may not be achieved so that fraud, error, or noncompliance with laws and regulations may occur and not be detected. Any projection of the outcome of the evaluation of the suitability of the design of controls to future periods is subject to the risk that the controls may become unsuitable because of the changes in conditions.

Report on the Key Performance Indicators

Opinion

I have undertaken a reasonable assurance engagement of the key performance indicators of The Western Australian Museum for the year ended 30 June 2019. The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide performance information about achieving outcomes and delivering services.

In my opinion, in all material respects, the key performance indicators of The Western Australian Museum are relevant and appropriate to assist users to assess the Museum's performance and fairly represent indicated performance for the year ended 30 June 2019.

The Trustee's Responsibility for the Key Performance Indicators

The Trustee is responsible for the preparation and fair presentation of the key performance indicators in accordance with the *Financial Management Act 2006* and the Treasurer's Instructions and for such internal control as the Trustee determines necessary to enable the preparation of the

key performance indicators that are free from material misstatement, whether due to fraud or error.

In preparing the key performance indicators, the Trustee is responsible for identifying key performance indicators that are relevant and appropriate having regard to their purpose in accordance with Treasurer's Instruction 904 *Key Performance Indicators*.

Auditor General's Responsibility

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the key performance indicators. The objectives of the engagement are to obtain reasonable assurance about whether the key performance indicators are relevant and appropriate to assist users to assess the agency's performance and whether the key performance indicators are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3000 *Assurance Engagements Other than Audits or Reviews of Historical Financial Information* issued by the Australian Auditing

and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements relating to assurance engagements.

An assurance engagement involves performing procedures to obtain evidence about the amounts and disclosures in the key performance indicators. It also involves evaluating the relevance and appropriateness of the key performance indicators against the criteria and guidance in Treasurer's Instruction 904 for measuring the extent of outcome achievement and the efficiency of service delivery. The procedures selected depend on my judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments I obtain an understanding of internal control relevant to the engagement in order to design procedures that are appropriate in the circumstances.

I believe that the evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

My Independence and Quality Control Relating to the Reports on Controls and Key Performance Indicators

I have complied with the independence requires of the *Auditor General Act 2006* and the relevant ethical requirements relating to assurance engagements. In accordance with *ASQC 1 Quality Control for Firms that Perform Audits and Reviews of Financial Reports and Other Financial Information, and Other Assurance Engagements*, the Office of the Auditor General maintains a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

Matters Relating to the Electronic Publication of the Audited Financial Statements and Key Performance Indicators

This auditor's report relates to the financial statements and key performance indicators of The Western Australian Museum for the year ended 30 June 2019 included on the Museum's website. The Museum's management is responsible for the integrity

of the Museum's website. This audit does not provide assurance on the integrity of the Museum's website. The auditor's report refers only to the financial statements and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial statements and key performance indicators to confirm the information contained in this website version of the financial statements and key performance indicators.



Patrick Arulsingham

Acting Assistant Audit General Financial Audit
Delegate of the Auditor General for Western Australia
Perth, Western Australia
18 October 2019

FINANCIAL STATEMENTS

CERTIFICATION OF FINANCIAL STATEMENTS

For the year ended 30 June 2019

The accompanying financial statements of the Western Australian Museum have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ended 30 June 2019 and the financial position as at 30 June 2019.

At the date of signing we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.



Ravikissen Proheea

Chief Finance Officer, The Western Australian Museum
17 October 2019



Alan Robson

Chair, Western Australian Museum Board of Trustees
17 October 2019



Steve Scudamore

Vice-Chair, Western Australian Museum Board of Trustees
17 October 2019

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2019

	NOTE	2019 \$000	2018 \$000
COST OF SERVICES			
EXPENSES			
Employee benefits expense	2.1	16,843	19,204
Supplies and services	2.3	5,551	6,542
Depreciation and amortisation expense	4.1, 4.3	1,611	1,630
Accommodation expenses	2.3	3,753	2,830
Grants and subsidies	2.2	80	15
Cost of sales	3.3	417	702
Other expenses	2.3	332	366
Total cost of services		28,587	31,289
INCOME			
<i>Revenue</i>			
User charges and fees	3.2	1,920	2,846
Sales	3.3	1,023	1,212
Commonwealth grants and contributions	3.4	282	221
Interest revenue	3.5	87	52
Other revenue	3.6	2,621	3,713
Total revenue		5,933	8,062
Total income other than income from State Government		5,933	8,062
NET COST OF SERVICES		22,654	23,227

	NOTE	2019 \$000	2018 \$000
INCOME FROM STATE GOVERNMENT			
Service appropriation		21,553	23,318
Royalties for Regions fund		173	27
Assets assumed/(transferred)		-	41
Services received free of charge		1,892	644
State grants and contributions		550	842
Total income from State Government	3.1	24,168	24,872
SURPLUS/(DEFICIT) FOR THE PERIOD		1,514	1,645
OTHER COMPREHENSIVE INCOME			
ITEMS NOT RECLASSIFIED SUBSEQUENTLY TO PROFIT OR LOSS			
Changes in asset revaluation surplus	4.1, 4.2	9,973	4,747
Total other comprehensive income		9,973	4,747
TOTAL COMPREHENSIVE INCOME/(LOSS) FOR THE PERIOD		11,487	6,392

* The Statement of Comprehensive Income should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2019

	NOTE	2019 \$000	2018 \$000
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6.1	1,672	1,036
Restricted cash and cash equivalents	6.1	1,540	1,640
Inventories	3.3	455	450
Receivables	5.1	396	157
Total current assets		4,063	3,283
NON-CURRENT ASSETS			
Restricted cash and cash equivalents	6.1	198	130
Amounts receivable for services	5.2	40,564	39,039
Property, plant and equipment	4.1	68,071	70,933
Museum collections	4.2	368,690	356,517
Intangible assets	4.3	25	28
Total non-current assets		477,548	466,647
TOTAL ASSETS		481,611	469,930

	NOTE	2019 \$000	2018 \$000
LIABILITIES			
CURRENT LIABILITIES			
Payables	5.3	760	558
Provisions	2.1	2,323	2,632
Other current liabilities	5.4	19	21
Total current liabilities		3,102	3,211
NON-CURRENT LIABILITIES			
Provisions	2.1	1,005	902
Total non-current liabilities		1,005	902
TOTAL LIABILITIES		4,107	4,113
NET ASSETS		477,504	465,817
EQUITY			
Contributed equity	8.8	200	-
Reserves		219,347	209,374
Accumulated surplus		257,957	256,443
TOTAL EQUITY		477,504	465,817

* The Statement of Financial Position should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2019

	NOTE	CONTRIBUTED EQUITY \$000	RESERVES \$000	ACCUMULATED SURPLUS \$000	TOTAL EQUITY \$000
BALANCE AT 1 JULY 2017	8.8	-	204,627	254,920	459,547
Surplus		-	-	1,645	1,645
Revaluation decrement		-	4,747	-	4,747
Total comprehensive surplus for the year		-	4,747	1,645	6,392
<i>Transactions with owners in their capacity as owners</i>					
Reserve land transfer to Department of Planning, Lands and Heritage		(122)	-	-	(122)
Total		(122)	-	-	(122)
Transfer of debit balance to Accumulated Surplus		122	-	(122)	-
BALANCE AT 30 JUNE 2018		-	209,374	256,443	465,817
BALANCE AT 1 JULY 2018	8.8	-	209,374	256,443	465,817
Surplus		-	-	1,514	1,514
Revaluation increment		-	9,973	-	9,973
Total comprehensive income/(deficit) for the year		-	9,973	1,514	11,487
<i>Transactions with owners in their capacity as owners</i>					
Capital appropriations		200	-	-	200
Total		200	-	-	200
BALANCE AT 30 JUNE 2019		200	219,347	257,957	477,504

STATEMENT OF CASH FLOWS

For the year ended 30 June 2019

	NOTE	2019 \$000	2018 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		19,985	21,451
Royalties for Regions fund		173	27
Capital contributions		200	-
Holding account drawdowns		43	218
State grants and contributions		550	842
Net cash provided by State Government		20,951	22,538

CASH FLOWS FROM OPERATING ACTIVITIES

PAYMENTS

Employee benefits	(16,752)	(19,126)
Supplies and services	(5,696)	(7,268)
Accommodation	(1,896)	(2,113)
Grants and subsidies	(80)	-
GST payments on purchases	(477)	(837)
GST payments to taxation authority	-	(30)
Other payments	(339)	(247)

CASH FLOWS FROM OPERATING ACTIVITIES (CONT.)

RECEIPTS

Sale of goods and services	985	1,208
User charges and fees	1,906	2,887
Commonwealth grants and contributions	282	223
Interest received	78	58
GST receipts on sales	232	473
GST receipts from taxation authority	15	463
Other receipts	1,558	2,229
Net cash used in operating activities	(20,184)	(22,080)

CASH FLOWS FROM INVESTING ACTIVITIES

Purchase of non-current physical assets	(163)	(230)
Net cash used in investing activities	(163)	(230)

Net increase/(decrease) in cash and cash equivalents	604	228
Cash and cash equivalents at the beginning of period	2,806	2,578

CASH AND CASH EQUIVALENTS AT THE END OF PERIOD

6	3,410	2,806
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* The Statement of Cash Flows should be read in conjunction with the accompanying notes.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

1. BASIS OF PREPARATION

The Western Australian Museum is a WA Government entity and is controlled by the State of Western Australia, which is the ultimate parent. The Western Australian Museum is a not-for-profit entity (as profit is not its principal objective).

A description of the nature of its operations and its principal activities have been included in the 'Overview' which does not form part of these financial statements.

These annual financial statements were authorised for issue by the Accountable Authority of the Western Australian Museum on 17 October 2019.

STATEMENT OF COMPLIANCE

These general purpose financial statements are prepared in accordance with:

1. The *Financial Management Act 2006* (FMA).
2. The Treasurer's Instructions (TIs).
3. Australian Accounting Standards (AASs) — Reduced Disclosure Requirements.
4. Where appropriate, those AAS paragraphs applicable for not-for-profit entities have been applied.

The *Financial Management Act 2006* and the Treasurer's Instructions take precedence over AASs. Several AASs are modified by TIs to vary application, disclosure format and wording. Where modification is required and has had a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

BASIS OF PREPARATION

These financial statements are presented in Australian dollars applying the accrual basis of accounting and using the historical cost convention. Certain balances will apply a different measurement basis (such as the fair value basis). Where this is the case the different measurement basis is disclosed in the associated note. All values are rounded to the nearest thousand dollars (\$000).

JUDGEMENTS AND ESTIMATES

Judgements, estimates and assumptions are required to be made about financial information being presented. The significant judgements and estimates made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements and/or estimates are disclosed. Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances.

CONTRIBUTED EQUITY

AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities* requires transfers in the nature of equity contributions, other than as a result of a restructure of administrative arrangements, to be designated by the Government (the owner) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions. Capital appropriations have been designated as contributions by owners by TI 955 *Contributions by Owners made to Wholly Owned Public Sector Entities* and have been credited directly to Contributed equity.

The transfers of net assets to/from other agencies, other than as a result of a restructure of administrative arrangements, are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal.

2. USE OF OUR FUNDING

EXPENSES INCURRED IN THE DELIVERY OF SERVICES

This section provides additional information about how the Agency's funding is applied and the accounting policies that are relevant for an understanding of the items recognised in the financial statements. The primary expenses incurred by the Agency in achieving its objectives and the relevant notes are:

	NOTES	2019 \$000	2018 \$000
Employee benefits expenses	2.1(a)	16,843	19,204
Employee related provisions	2.1(b)	3,328	3,534
Grants and subsidies	2.2	80	15
Other expenditure	2.3	9,636	9,738

2.1(A) EMPLOYEE BENEFITS EXPENSES

	2019 \$000	2018 \$000
Wages and salaries	15,336	16,322
Termination benefits	-	1,304
Superannuation — defined contribution plans ^(a)	1,507	1,578
	16,843	19,204

^(a) Defined contribution plans include West State Superannuation Scheme (WSS), Gold State Superannuation Scheme (GSS), Government Employees Superannuation Board Schemes (GESBs) and other eligible funds.

WAGES AND SALARIES

Employee expenses include all costs related to employment including wages and salaries, fringe benefits tax, and leave entitlements.

TERMINATION BENEFITS

Payable when employment is terminated before normal retirement date, or when an employee accepts an offer of benefits in exchange for the termination of employment. Termination benefits are recognised when the Agency is demonstrably committed to terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or providing termination benefits as a result of an offer made to encourage voluntary redundancy. Benefits falling due more than 12 months after the end of the reporting period are discounted to present value.

SUPERANNUATION

The amount recognised in profit or loss of the Statement of Comprehensive Income comprises employer contributions paid to the GSS (concurrent contributions), the WSS, the GESBs, or other superannuation funds. The employer contribution paid to the Government Employees Superannuation Board (GESB) in respect of the GSS is paid back into the Consolidated Account by the GESB.

GSS (concurrent contributions) is a defined benefit scheme for the purposes of employees and whole-of-government reporting. It is however a defined contribution plan for agency purposes because the concurrent contributions (defined contributions) made by the Agency to GESB extinguishes the Agency's obligations to the related superannuation liability.

The Western Australian Museum does not recognise any defined benefit liabilities because it has no legal or constructive obligation to pay future benefits relating to its employees. The Liabilities for the unfunded Pension Scheme and the unfunded GSS transfer benefits attributable to members who transferred from the Pension Scheme, are assumed by the Treasurer. All other GSS obligations are funded by concurrent contributions made by the Agency to the GESB.

The GESB and other fund providers administer public sector superannuation arrangements in Western Australia in accordance with legislative requirements. Eligibility criteria for membership in particular schemes for public sector employees vary according to commencement and implementation dates.

2.1(B) EMPLOYEE RELATED PROVISIONS

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave for services rendered up to the reporting date and recorded as an expense during the period the services are delivered.

	2019 \$000	2018 \$000
CURRENT		
<i>Employee benefits provisions</i>		
Annual Leave ^(a)	886	1,026
Long service leave ^(b)	1,256	1,326
Purchase leave	-	-
	2,142	2,352
<i>Other provisions</i>		
Employment on-costs ^(c)	181	281
	2,323	2,632
NON-CURRENT		
<i>Employee benefits provisions</i>		
Long service leave ^(b)	906	814
<i>Other provisions</i>		
Employment on-costs ^(c)	99	88
	1,005	902
TOTAL EMPLOYEE RELATED PROVISIONS	3,328	3,534

^(a) **Annual leave liabilities:** Classified as current as there is no unconditional right to defer settlement for at least 12 months after the end of the reporting period.

The provision for annual leave is calculated at the present value of expected payments to be made in relation to services provided by employees up to the reporting date.

^(b) **Long service leave liabilities:** Unconditional long service leave provisions are classified as current liabilities as the Western Australian Museum does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

Pre-conditional and conditional long service leave provisions are classified as non-current liabilities because the Western Australian Museum has an unconditional right to defer the settlement of the liability until the employee has completed the requisite years of service.

The provision for long service leave is calculated at present value as the Western Australian Museum does not expect to wholly settle the amounts within 12 months. The present value is measured taking into account the present value of expected future payments to be made in relation to services provided by employees up to the reporting date. These payments are estimated using the remuneration rate expected to apply at the time of settlement, and discounted using market yields at the end of the reporting period on national government bonds with terms to maturity that match, as closely as possible, the estimated future cash outflows.

^(c) **Employment on-costs:** The settlement of annual and long service leave liabilities gives rise to the payment of employment on-costs including workers' compensation insurance. The provision is the present value of expected future payments.

Employment on-costs, including workers' compensation insurance, are not employee benefits and are recognised separately as liabilities and expenses when the employment to which they relate has occurred. Employment on-costs are included as part of Note 2.3 'Other expenses' (apart from the unwinding of the discount (finance cost)) and are not included as part of the Western Australian Museum's 'employee benefits expense'. The related liability is included in 'Employment on-costs provision'.

	2019 \$000	2018 \$000
EMPLOYMENT ON-COSTS PROVISION		
Carrying amount at start of period	368	478
Additional/(reversals of) provisions recognised	(88)	(110)
Carrying amount at end of period	280	368

KEY SOURCES OF ESTIMATION UNCERTAINTY – LONG SERVICE LEAVE

Key estimates and assumptions concerning the future are based on historical experience and various other factors that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next financial year.

Several estimates and assumptions are used in calculating the Agency's long service leave provision. These include:

- Expected future salary rates.
- Discount rates.
- Employee retention rates.
- Expected future payments.

Changes in these estimations and assumptions may impact on the carrying amount of the long service leave provision.

Any gain or loss following revaluation of the present value of long service leave liabilities is recognised as employee benefits expense.

2.2 GRANTS AND SUBSIDIES

	2019 \$000	2018 \$000
RECURRENT		
Friends of Western Australian Museum	15	15
Museum Galleries Australia WA — regions	65	-
	80	15

Transactions in which the Western Australian Museum provides goods, services, assets (or extinguishes a liability) or labour to another party without receiving approximately equal value in return are categorised as 'Grant expenses'. Grants can either be operating or capital in nature.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

Grants and other transfers to third parties (other than contribution to owners) are recognised as an expense in the reporting period in which they are paid or payable. They include transactions such as: grants, subsidies, personal benefit payments made in cash to individuals, other transfer payments made to public sector agencies, local government, non-government schools, and community groups.

2.3 OTHER EXPENDITURE

SUPPLIES AND SERVICES

	2019 \$000	2018 \$000
Consultants and contractors	1,561	2,063
Consumables	767	710
Insurance premiums	377	358
Advertising	352	427
Repairs and maintenance	133	178
Exhibition fees	804	1,196
Freight and cartage	265	265
Lease and hire costs	154	225
Travel	366	284
Communications	187	265
Printing	158	133
Sundry equipment	128	160
Legal fees	2	1
Other	297	277
	5,551	6,542

ACCOMMODATION EXPENSES

Utilities	1,129	1,131
Repairs and maintenance	2,063	1,100
Cleaning	314	355
Security	177	178
Other	70	66
	3,753	2,830

OTHER EXPENSES

Workers' compensation insurance	75	76
Audit fees	41	33
Employment on-costs	128	165
Grant refund to Commonwealth Department	31	60
Expected Credit losses expenses ^(a)	-	-
Other	57	32
	332	366

TOTAL OTHER EXPENDITURE

9,636 **9,738**

^(a) Expected credit losses were not measured in 2018.

SUPPLIES AND SERVICES

Supplies and services are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any materials held for distribution are expensed when the materials are distributed.

ACCOMMODATION EXPENSES

Operating lease payments are recognised on a straight line basis over the lease term, except where another systematic basis is more representative of the time pattern of the benefits derived from the use of the leased asset.

Repairs, maintenance and cleaning costs are recognised as expenses as incurred.

DOUBTFUL DEBTS EXPENSE

Doubtful debts expense was recognised as the movement in the allowance for doubtful debts. From 2018, expected credit losses expense is recognised as the movement in the allowance for expected credit losses. The allowance for expected credit losses of trade receivables is measured at the lifetime expected credit losses at each reporting date. The Agency has established a provision matrix that is based on its historical credit loss experience, adjusted for forward-looking factors specific to the debtors and the economic environment. Please refer to Note 5.1 'Movement' in the allowance for impairment of trade receivables.

EMPLOYEE ON-COST

Employee on-cost includes workers' compensation insurance and other employment on-costs. The on-costs liability associated with the recognition of annual and long service leave liabilities is included in Note 2.1(b) 'Employee related provisions'. Superannuation contributions accrued as part of the provision for leave are employee benefits and are not included in employment on-costs.

3. OUR FUNDING SOURCES

HOW WE OBTAIN OUR FUNDING

This section provides additional information about how the Agency obtains its funding and the relevant accounting policy notes that govern the recognition and measurement of this funding. The primary income received by the Agency and the relevant notes are:

	NOTES	2019 \$000	2018 \$000
Income from State Government	3.1	24,168	24,872
User charges and fees	3.2	1,920	2,864
Sales	3.3	1,023	1,212
Commonwealth grants and contributions	3.4	282	221
Interest revenue	3.5	87	52
Other revenue	3.6	2,621	3,713

3.1 INCOME FROM STATE GOVERNMENT

	2019 \$000	2018 \$000
APPROPRIATION RECEIVED DURING THE YEAR		
Service appropriation ^(a)	21,553	23,318
	21,553	23,318
ASSETS TRANSFERRED FROM/(TO) OTHER STATE GOVERNMENT AGENCIES DURING THE PERIOD^(b):		
Asset purchase — shipwreck boiler	-	41
	-	41
SERVICES RECEIVED FREE OF CHARGE FROM OTHER STATE GOVERNMENT AGENCIES DURING THE PERIOD^(c)		
Department of Local Government, Sport and Cultural Industries:		
Minor equipment — PC Replacement Program	87	-
Building maintenance works	898	545
Global maintenance works	905	98
	1,890	643
The State Solicitor office	2	1
STATE GRANTS AND CONTRIBUTIONS		
State grants and subsidies ^(d)	550	772
Recoup of expenditure from Department of Local Government, Sport and Cultural Industries ^(e)	-	70
	550	842
ROYALTIES FOR REGIONS FUND		
Regional Community Services Fund ^(f)	173	27
	173	27
TOTAL INCOME FROM STATE GOVERNMENT	24,168	24,872

^(a) Service Appropriations are recognised as revenues at fair value in the period in which the Agency gains control of the appropriated funds. The Agency gains control of appropriated funds at the time those funds are deposited in the bank account or credited to the 'Amounts receivable for services' (holding account) held at Treasury.

Service appropriations fund the net cost of services delivered. Appropriation revenue comprises the following:

- cash component; and
- a receivable (asset).

The receivable (Note 5.2 'Holding account') comprises the following:

- the budgeted depreciation expense for the year; and
- any agreed increase in leave liabilities during the year.

^(b) Transfer of assets: Discretionary transfers of assets (including grants) and liabilities between State Government agencies are reported under Income from State Government. Transfers of assets and liabilities in relation to a restructure of administrative arrangements are recognised as distribution to owners by the transferor and contribution by owners by the transferee under AASB 1004. Other non-discretionary non-reciprocal transfers of assets and liabilities designated as contributions by owners under T1 955 are also recognised directly to equity.

^(c) Assets or services received free of charge or for a nominal cost are recognised as revenue at fair value of assets and /or services that can be reliably measured and which would have been purchased if they were not donated. Contributions to assets or services in the nature of contributions by owners are recognised direct to equity.

^(d) Included in State grants and subsidies are non-reciprocal grants received from various State Government providers with remaining unspent funds as follows:

	2019 \$000	2018 \$000
Department of Parks and Wildlife	187	300
Department of Housing	-	65
Department of Local Government, Sport and Cultural Industries	87	-
	274	365

^(e) The recoup of expenditure from the Department of Local Government, Sport and Cultural Industries relate to Asset Maintenance Program.

^(f) The Regional Infrastructure and Headworks Account, and, Regional Community Services Accounts are sub-funds within the over-arching 'Royalties for Regions Fund'. The recurrent funds are committed to projects and programs in WA regional areas and are recognised as revenue when the Agency gains control on receipt of the funds.

3.2 USER CHARGES AND FEES

	2019 \$000	2018 \$000
User charges	844	1,902
Fees	1,076	962
	1,920	2,864

Revenue is recognised and measured at the fair value of consideration received or receivable. Revenue is recognised for the major business activities when fees and charges are due.

3.3 TRADING PROFIT

	2019 \$000	2018 \$000
Sales	1,023	1,212
Cost of sales:		
Opening inventory	(450)	(494)
Purchases	(422)	(658)
	(872)	(1,152)
Closing inventory	455	450
Cost of Goods Sold	(417)	(702)
Total trading profit	606	510

SALES

Revenue is recognised from the sale of goods and disposal of other assets when the significant risks and rewards of ownership transfer to the purchaser and can be measured reliably.

INVENTORIES

Inventories are measured at the lower of cost and net realisable value. Costs are assigned by the method most appropriate for each particular class of inventory, with the majority being valued on average cost basis.

Inventories not held for resale are measured at cost unless they are no longer required, in which case they are measured at net realisable value.

3.4 COMMONWEALTH GRANTS AND CONTRIBUTIONS

	2019 \$000	2018 \$000
Recurrent	282	221
	282	221

3.4 COMMONWEALTH GRANTS AND CONTRIBUTIONS (CONT.)

	2019 \$000	2018 \$000
Included in recurrent grants are non-reciprocal grants received from various Commonwealth providers with remaining unspent funds as follows:		
Australian Biological Resources Study	-	10
Department of the Environment	164	81
Department of Infrastructure and Regional Development	18	28
Department of Social Services	20	25
Department of Communications and the Arts	-	66
Department of Prime Minister and Cabinet	30	-
	232	210

For non-reciprocal grants, the Western Australian Museum recognises revenue when the grant is receivable at its fair value as and when its fair value can be reliably measured.

Contributions of services are only recognised when a fair value can be reliably determined and the services would have been purchased if not donated.

3.5 INTEREST REVENUE

	2019 \$000	2018 \$000
Interest revenue received from Department of Treasury	87	52
	87	52

Revenue is recognised and measured at the fair value of consideration received or receivable. Revenue is recognised as the interest accrues.

3.6 OTHER REVENUE

	2019 \$000	2018 \$000
Donations and contributions	1,180	1,350
Grants and subsidies	600	1,322
Recoups of expenditure	213	677
Other revenue	628	364
	2,621	3,713

Revenue is recognised and measured at the fair value of consideration received or receivable. Revenue is recognised for the major business activities when fees and charges are due.

- Donations and contributions (including cash donation from donation box and donated collections).
- Grants and subsidies (including grants received from Industry).
- Recoups of expenditure (including insurance recoveries, prior year recoups).
- Other revenue (including on-cost recoups on grant projects).

4. KEY ASSETS

This section includes information regarding the key assets the Western Australian Museum utilises to gain economic benefits or provide service potential. The section sets out both the key accounting policies and financial information about the performance of these assets:

	NOTES	2019 \$000	2018 \$000
Property, plant and equipment	4.1	68,071	70,933
Museum collections	4.2	368,690	356,517
Intangibles	4.3	25	28
		436,786	427,478

4.1 PROPERTY, PLANT AND EQUIPMENT

	LAND \$000	BUILDINGS \$000	LEASEHOLD IMPROVEMENTS \$000	COMPUTER, PLANT, EQUIPMENT AND VEHICLES \$000	FURNITURE AND FITTINGS \$000	TOTAL \$000
AT 1 JULY 2018						
Gross carrying amount	15,385	45,530	10,892	7,128	4,994	83,929
Accumulated depreciation	-	-	(3,902)	(4,389)	(4,705)	(12,996)
Carrying amount at the start of the period	15,385	45,530	6,990	2,739	289	70,933
Additions	-	-	-	39	7	46
Revaluation increments/(decrements)	(66)	(1,234)	-	-	-	(1,300)
Depreciation	-	(911)	(272)	(353)	(72)	(1,608)
Carrying amount at 30 June 2019	15,319	43,385	6,718	2,425	224	68,071
Gross carrying amount	15,319	43,385	10,892	6,728	4,917	81,241
Accumulated depreciation	-	-	(4,174)	(4,303)	(4,693)	(13,170)

INITIAL RECOGNITION

Items of property, plant and equipment and infrastructure, costing \$5,000 or more are measured initially at cost. Where an asset is acquired for no or nominal cost, the cost is valued at its fair value at the date of acquisition. Items of property, plant and equipment and infrastructure costing less than \$5,000 are immediately expensed direct to the Statement of Comprehensive Income (other than where they form part of a group of similar items which are significant in total).

Assets transferred as part of a machinery of government change are transferred at their fair value.

The cost of a leasehold improvement is capitalised and depreciated over the shorter of the remaining term of the lease or the estimated useful life of the leasehold improvement.

The initial cost for a non-financial physical asset under a finance lease is measured at amounts equal to the fair value of the leased asset or, if lower, the present value of the minimum lease payments, each determined at the inception of the lease.

SUBSEQUENT MEASUREMENT

Subsequent to initial recognition of an asset, the revaluation model is used for the measurement of:

- land; and
- buildings.

Land is carried at fair value.

Buildings are carried at fair value less accumulated depreciation and accumulated impairment losses. All other property, plant and equipment are stated at historical cost less accumulated depreciation and accumulated impairment losses.

Land and buildings: Land and buildings are independently valued annually by the Western Australian Land Information Authority (Valuations and Property Analytics) and recognised annually to ensure that the carrying amount does not differ materially from the asset's fair value at the end of the reporting period.

Land and buildings were revalued as at 1 July 2018 by the Western Australian Land Information Authority (Valuations and Property Analytics). The valuations were performed during the year ended 30 June 2019 and recognised at 30 June 2019. In undertaking the revaluation, fair value was determined by reference to market values for land: \$315,000 (2018: \$330,000). For the remaining balance, fair value of buildings was determined on the basis of current replacement cost and fair value of land was determined on the basis of comparison with market evidence for land with low level utility (high restricted use land).

Significant assumptions and judgements: The most significant assumptions and judgements in estimating fair value are made in assessing whether to apply the existing use basis to assets and in determining estimated economic life. Professional judgement by the valuer is required where the evidence does not provide a clear distinction between market type assets and existing use assets.

4.1.1 DEPRECIATION AND IMPAIRMENT

CHARGE FOR THE PERIOD

Depreciation

	2019 \$000	2018 \$000
Buildings	911	933
Leasehold improvements	272	272
Computer, plant, equipment and vehicles	353	351
Furniture and fittings	72	74
Total depreciation for the period	1,608	1,630

As at 30 June 2019, there were no indications of impairment to property, plant and equipment.

All surplus assets at 30 June 2019 have either been classified as assets held for sale or have been written-off. Please refer to Note 4.3 'Intangible assets' for guidance in relation to the impairment assessment that has been performed for intangible assets.

FINITE USEFUL LIVES

All property, plant and equipment having a limited useful life are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their future economic benefits. The exceptions to this rule include assets held for sale, land and investment properties.

Depreciation is generally calculated on a straight line basis, at rates that allocate the asset's value, less any estimated residual value, over its estimated useful life. Typical estimated useful lives for the different asset classes for current and prior years are included in the following table.

ASSET	USEFUL LIFE
Building	50 years
Computer, plant, equipment and vehicle	5–20 years
Furniture and fittings	4–10 years
Leasehold improvements	Balance of the current term of the lease

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period, and adjustments should be made where appropriate. Leasehold improvements are depreciated over the shorter of the lease term and their useful lives.

Land is considered to have an indefinite life and is not depreciated. Depreciation is not recognised in respect of these assets because their service potential has not, in any material sense, been consumed during the reporting period.

IMPAIRMENT

Non-financial assets, including items of plant and equipment, are tested for impairment whenever there is an indication that the asset may be impaired. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is considered impaired and is written down to the recoverable amount and an impairment loss is recognised.

Where an asset measured at cost is written down to its recoverable amount, an impairment loss is recognised through profit or loss.

Where a previously revalued asset is written down to its recoverable amount, the loss is recognised as a revaluation decrement through other comprehensive income.

As the Western Australian Museum is a not-for-profit agency, the recoverable amount of regularly revalued specialised assets is anticipated to be materially the same as fair value.

If there is an indication that there has been a reversal in impairment, the carrying amount shall be increased to its recoverable amount. However this reversal should not increase the asset's carrying amount above what would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised in prior years.

The risk of impairment is generally limited to circumstances where an asset's depreciation is materially understated, where the replacement cost is falling or where there is a significant change in useful life. Each relevant class of assets is reviewed annually to verify that the accumulated depreciation/amortisation reflects the level of consumption or expiration of the asset's future economic benefits and to evaluate any impairment risk from declining replacement costs.

4.2 MUSEUM COLLECTIONS

	2019 \$000	2018 \$000
At fair value	368,690	356,517
	368,690	356,517
Carrying value at start of year	356,517	351,061
Additions	116	53
Donations	784	182
Revaluation increments	11,273	5,221
Carrying amount at end of year	368,690	356,517

INITIAL RECOGNITION

No capitalisation threshold is applied to Museum collection items. These items are considered to form part of a collection and are disclosed separately in the Statement of Financial Position.

Collection items may be acquired through collection, purchase or donation. Acquisitions of collection items are recorded at cost when purchased and at fair value when donated.

SUBSEQUENT MEASUREMENT

The collections of the Western Australian Museum are valued every five years and were valued in the financial year 2018–19. The revaluation of the collections was conducted by independent valuers with fair value determined using a combination of market values and recollection costs as applicable. The Western Australian Museum collections were revalued as at 30 June 2019 and the revaluation was recognised at 30 June 2019.

The Western Australian Museum appointed Australian Valuations following a competitive tendering process to value the collections in 2018–19.

At 30 June 2019, the fair value of the Museum's collections was \$368.69 million with increment in fair value recognised asset revaluation reserves.

DEPRECIATION

Collection items controlled by the Western Australian Museum are classified as heritage assets. They are anticipated to have very long and indeterminate useful lives. Their service potential has not, in any material sense, been consumed during the reporting period. As such, no amount for depreciation is recognised in respect of these assets.

4.3 INTANGIBLE ASSETS

	2019 \$000
LICENSES	
1 July 2018	
Gross carrying amount	28
Accumulated amortisation	0
Carrying amount at start of period	28
<i>Amortisation expense</i>	
30 June 2019	
Gross carrying amount	28
Accumulated amortisation	(3)
Carrying amount at end of period	25

INITIAL RECOGNITION

Acquisitions of intangible assets costing \$5,000 or more and internally generated intangible assets costing \$50,000 or more that comply with the recognition criteria as per AASB 138.57 (as noted below), are capitalised.

Costs incurred below these thresholds are immediately expensed directly to the Statement of Comprehensive Income.

Intangible assets are initially recognised at cost. For assets acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

An internally generated intangible asset arising from development (or from the development phase of an internal project) is recognised if, and only if, all of the following are demonstrated:

- the technical feasibility of completing the intangible asset so that it will be available for use or sale;
- an intention to complete the intangible asset, and use or sell it;
- the ability to use or sell the intangible asset;
- the intangible asset will generate probable future economic benefit;
- the availability of adequate technical, financial and other resources to complete the development and to use or sell the intangible asset; and
- the ability to measure reliably the expenditure attributable to the intangible asset during its development.

Costs incurred in the research phase of a project are immediately expensed.

SUBSEQUENT MEASUREMENT

The cost model is applied for subsequent measurement of intangible assets, requiring the asset to be carried at cost less any accumulated amortisation and accumulated impairment losses.

4.3.1 AMORTISATION AND IMPAIRMENT

CHARGE FOR THE YEAR

Licences

Total amortisation for the period

	2019 \$000	2018 \$000
Licences	3	-
Total amortisation for the period	3	-

As at 30 June 2019 there were no indications of impairment to intangible assets.

The Western Australian Museum held no goodwill or intangible assets with an indefinite useful life during the reporting period. At the end of the reporting period there were no intangible assets not yet available for use.

Amortisation of finite life intangible assets is calculated on a straight line basis at rates that allocate the asset's value over its estimated useful life. All intangible assets controlled by the Agency have a finite useful life and zero residual value. Estimated useful lives are reviewed annually.

The estimated useful lives for each class of intangible asset are:

ASSET

USEFUL LIFE

Licences

3–10 years

LICENCES

Licences have a finite useful life and are carried at cost less accumulated amortisation and accumulated impairment losses.

WEBSITE COSTS

Website costs are expensed when incurred unless they directly relate to the acquisition or development of an intangible asset. In this instance they may be capitalised and amortised. Generally, costs in relation to feasibility studies during the planning phase of a website, and ongoing costs of maintenance during the operating phase are expensed. Costs incurred in building or enhancing a website that can be reliably measured, are capitalised to the extent that they represent probable future economic benefits.

DEVELOPMENT COSTS

Research costs are expensed as incurred. Development costs incurred for an individual project are carried forward when the future economic benefits can be reasonably regarded as assured and the total project costs are likely to exceed \$50,000. Other development costs are expensed as incurred.

COMPUTER SOFTWARE

Software that is an integral part of the related hardware is recognised as part of the tangible asset. Software that is not an integral part of the related hardware is recognised as an intangible asset. Software costing less than \$5,000 is expensed in the year of acquisition.

IMPAIRMENT OF INTANGIBLE ASSETS

Intangible assets with finite useful lives are tested for impairment annually or when an indication of impairment is identified.

The policy in connection with testing for impairment is outlined in Note 4.1.1 'Depreciation and impairment'.

5. OTHER ASSETS AND LIABILITIES

This section sets out those assets and liabilities that arose from the Western Australian Museum's controlled operations and includes other assets utilised for economic benefits and liabilities incurred during normal operations:

	NOTES	2019 \$000	2018 \$000
Receivables	5.1	396	157
Amount receivable for services	5.2	40,564	39,039
Payables	5.3	760	558
Other liabilities	5.4	19	21

5.1 RECEIVABLES

CURRENT

Trade receivables	264	45
Allowance for impairment of trade receivable	-	-
Accrued interest	22	12
GST receivable	110	100
	396	157

Trade receivables are recognised at original invoice amount less any allowances for uncollectible amounts (i.e. impairment). The carrying amount of net trade receivables is equivalent to fair value as it is due for settlement within 30 days.

5.2 AMOUNT RECEIVABLE FOR SERVICES (HOLDING ACCOUNT)

NON-CURRENT

	2019 \$000	2018 \$000
Asset replacement	40,097	38,529
Leave liability	467	510
	40,564	39,039

AMOUNTS RECEIVABLE FOR SERVICES

Amounts receivable for services represent the non-cash component of service appropriations. It is restricted in that it can only be used for asset replacement or payment of leave liability.

Amounts receivable for services are considered not impaired (i.e. there is no expected credit loss of the holding account).

5.3 PAYABLES

CURRENT

	2019 \$000	2018 \$000
Trade payables	170	141
Accrued expenses	503	315
GST payable	66	86
Other	21	16
Balance at the end of the period	760	558

PAYABLES

Payables are recognised at the amounts payable when the Western Australian Museum becomes obliged to make future payments as a result of a purchase of assets or services. The carrying amount is equivalent to fair value as settlement is generally within 30 days.

ACCRUED SALARIES

Accrued salaries represent the amount due to staff but unpaid at the end of the reporting period. Accrued salaries are settled within a fortnight after the reporting period. The Western Australian Museum considers the carrying amount of accrued salaries to be equivalent to its fair value.

The accrued salaries suspense account (See Note 6.5.1 'Restricted cash and cash equivalents') consists of amounts paid annually, from agency appropriations for salaries expense, into a Treasury suspense account to meet the additional cash outflow for employee salary payments in reporting periods with 27 pay days instead of the normal 26. No interest is received on this account.

5.4 OTHER LIABILITIES

CURRENT

	2019 \$000	2018 \$000
Income received in advance	19	21
Balance at the end of the period	19	21

Income received in advance is recognised and measured at the fair value of consideration received or receivable. These relate to income received in advance for venue hire for the next financial year.

6. FINANCING

This section sets out the material balances and disclosures associated with the financing and cash flows of the Agency.

	NOTES	
Cash and cash equivalents	6.1	
Commitments	6.2	
	2019 \$000	2018 \$000
6.1 CASH AND CASH EQUIVALENTS		
CURRENT		
Cash and cash equivalents	1,672	1,036
Restricted cash and cash equivalents:		
Specific purpose grant funds ^(a)	1,540	1,640
NON-CURRENT		
Accrued salaries holding account with Treasury WA ^(b)	198	130
Balance at end of period	3,410	2,806

^(a) Cash Held in these accounts includes specific purpose account balances and unspent specific purpose grants.

^(b) Funds held in the holding account at WA Treasury for the purpose of meeting the 27th pay in the financial year that occurs every 11 years (2026–27).

For the purpose of the statement of cash flows, cash and cash equivalent (and restricted cash and cash equivalent) assets comprise cash on hand and short-term deposits with original maturities of three months or less that are readily convertible to a known amount of cash and which are subject to insignificant risk of changes in value.

6.2 COMMITMENTS

NON-CANCELLABLE OPERATING LEASE COMMITMENTS

Commitments for minimum lease payments are payable as follows:

Within 1 year	21	35
Later than 1 year and no later than 5 years	28	46
Balance at end of period	49	81

Operating leases are expensed on a straight line basis over the lease term as this represents the pattern of benefits derived from the leased properties.

7. FINANCIAL INSTRUMENTS AND CONTINGENCIES

	NOTES
Financial instruments	7.1
Contingent assets	7.2.1
Contingent liabilities	7.2.2

7.1 FINANCIAL INSTRUMENTS

The carrying amounts of each of the following categories of financial assets and financial liabilities at the end of the reporting period are:

	2019 \$000	2018 \$000
FINANCIAL ASSETS		
Cash and cash equivalents	1,672	1,036
Restricted cash and cash equivalents	1,738	1,770
Receivables at amortised cost ^(a)	286	57
Total financial assets	3,696	2,863
FINANCIAL LIABILITIES		
Financial liabilities at amortised cost	694	472
Total financial liabilities	694	472

^(a) Receivables at amortised cost excludes GST recoverable from the ATO (statutory receivable).

7.2 CONTINGENT ASSETS AND LIABILITIES

Contingent assets and contingent liabilities are not recognised in the statement of financial position but are disclosed and, if quantifiable, are measured at the best estimate. Contingent assets and liabilities are presented inclusive of GST receivable or payable respectively.

7.2.1 CONTINGENT ASSETS

At the reporting date, the Western Australian Museum had no contingent assets.

7.2.2 CONTINGENT LIABILITIES

BUILDING WITH COMBUSTIBLE CLADDING

The Western Australian Museum is required to report known and suspected buildings with combustible cladding to the Department of Mines, Industry Regulation and Safety (DMIRS). The DMIRS classifies these suspected buildings with combustible cladding as high or low risk following detailed investigation. The agency will have a liability in respect of investigation or remediation expenses

During the year, the Western Australian Museum completed a fire hazard review of the suspected building reported to DMIRS in 2017–18. The WA Maritime Museum contains a combination of glazing, concrete panels Aluminium Composite Panels (ACP) and Zinc cladding. The Western Australian Museum is unable to estimate the potential financial effect or to identify the uncertainties relating to the amount or timing of any outflows. Whilst there is no possibility of reimbursement of any future expenses that may be incurred in the remediation of the building with combustible cladding, the Western Australian Museum is working with the Department of Local Government, Sport and Cultural Industries asset management team and may apply for funding from WA Treasury to undertake further investigative work or to meet remediation costs that may be required.

8. OTHER DISCLOSURES

	NOTES
Events occurring after the end of the reporting period	8.1
Initial application of Australian Accounting Standards	8.2
Key management personnel	8.3
Related party transactions	8.4
Related bodies	8.5
Affiliated bodies	8.6
Remuneration of auditors	8.7
Equity	8.8
Supplementary financial information	8.9
Explanatory statement	8.10

8.1 EVENTS OCCURRING AFTER THE END OF REPORTING PERIOD

There is no significant event occurring after the end of the reporting period that would have a material financial effect on the financial statements of the Western Australian Museum.

8.2 INITIAL APPLICATION OF AUSTRALIAN ACCOUNTING STANDARDS

AASB 9 *Financial Instruments* replaces AASB 139 *Financial Instruments:*

Recognition and Measurement for annual reporting periods beginning on or after 1 January 2018, bringing together all three aspects of the accounting for financial instruments: classification and measurement; impairment; and hedge accounting.

The Western Australian Museum applied AASB 9 prospectively, with an initial application date of 1 July 2018. The adoption of AASB 9 has resulted in changes in accounting policies and adjustments to the amounts recognised in the financial statements. In accordance with AASB 9.7.2.15, the Western Australian Museum has not restated the comparative information which continues to be reported under AASB 139. Differences arising from adoption have been recognised directly in Accumulated surplus/(deficit).

The effect was not considered to be material therefore no adjustment was made to comparative information.

A) CLASSIFICATION AND MEASUREMENT

Under AASB 9, financial assets are subsequently measured at amortised cost, fair value through other comprehensive income (fair value through OCI) or fair value through profit or loss (fair value through P/L). The classification is based on two criteria: the Western Australian Museum's business model for managing the assets; and whether the assets' contractual cash flows represent 'solely payments of principal and interest' on the principal amount outstanding.

The assessment of the Western Australian Museum's business model was made as of the date of initial application, 1 July 2018. The assessment of whether contractual cash flows on financial assets are solely comprised of principal and interest was made based on the facts and circumstances as at the initial recognition of the assets.

The classification and measurement requirements of AASB 9 did not have a significant impact to the Western Australian Museum. The following are the changes in the classification of the Western Australian Museum's financial assets:

- Trade receivables and Loans and advances (i.e. Other debtors) classified as Loans and receivables as at 30 June 2018 are held to collect contractual cash flows and give rise to cash flows representing solely payments of principal and interest. These are classified and measured as Financial assets at amortised cost beginning 1 July 2018.
- The Western Australian Museum did not designate any financial assets as at fair value through P/L.

In summary, upon the adoption of AASB 9, the Western Australian Museum had the following required (or elected) reclassifications as at 1 July 2018:

	AASB 9 CATEGORY			
	AMORTISED COST \$000	FAIR VALUE THROUGH OCI \$000	FAIR VALUE THROUGH P/L \$000	
AASB 139 CATEGORY				
Receivables	45	45	-	-
		45	-	-

B) IMPAIRMENT

The adoption of AASB 9 has fundamentally changed the Western Australian Museum's accounting for impairment losses for financial assets by replacing AASB 139's incurred loss approach with a forward-looking expected credit loss (ECL) approach. AASB 9 requires the Western Australian Museum to recognise an allowance for ECLs for all financial assets not held at fair value through P/L.

The effect was not considered to be material therefore no adjustment was made to comparative information.

8.3 KEY MANAGEMENT PERSONNEL

The Western Australian Museum has determined key management personnel to include cabinet ministers and senior officers of the Western Australian Museum. The Western Australian Museum does not incur expenditures to compensate Ministers and those disclosures may be found in the *Annual Report on State Finances*.

The total fees, salaries, superannuation, non-monetary benefits and other benefits for senior officers of the Western Australian Museum for the reporting period are presented within the following bands:

	2019	2018
COMPENSATION OF MEMBERS OF THE ACCOUNTABLE AUTHORITY		
<i>Compensation Band (\$)</i>		
\$0–10,000	7	8
COMPENSATION OF SENIOR OFFICERS		
<i>Compensation Band (\$)</i>		
\$110,001–120,000	1	-
\$130,001–140,000	-	1
\$140,001–150,000	1	-
\$150,001–160,000	-	1
\$161,001–170,000	-	1
\$170,001–180,000	1	-
\$180,001–190,000	1	1
\$200,001–210,000	1	-
\$230,001–240,000	-	1
\$250,001–260,000	-	1
\$260,001–270,000	1	-
	2019 \$000	2018 \$000
Total compensation of members of accounting authority	24	28
Total compensation of senior officers	1,087	1,134
	1,111	1,162

Total compensation includes the superannuation expense incurred by the Western Australian Museum in respect of key management personnel.

8.4 RELATED PARTY TRANSACTIONS

The Western Australian Museum is a wholly owned public sector entity that is controlled by of the State of Western Australia.

Related parties of the Western Australian Museum include:

- all cabinet ministers and their close family members, and their controlled or jointly controlled entities;
- all senior officers and their close family members, and their controlled or jointly controlled entities;
- other departments and statutory authorities, including related bodies, that are included in the whole of government consolidated financial statements (i.e. wholly-owned public sector entities);
- associates and joint ventures of a wholly-owned public sector entity; and
- the Government Employees Superannuation Board (GESB).

MATERIAL TRANSACTIONS WITH RELATED PARTIES

Outside of normal citizen type transactions with the Western Australian Museum, there were no other related party transactions that involved key management personnel and/or their close family members and/or their controlled (or jointly controlled) entities.

8.5 RELATED BODIES

The Western Australian Museum has no related bodies.

8.6 AFFILIATED BODIES

The Western Australian Museum has no affiliated bodies.

8.7 REMUNERATION OF AUDITORS

Remuneration paid or payable to the Auditor General in respect of the audit for the current financial year is as follows:

	2019 \$000	2018 \$000
Auditing the accounts, financial statements, control and performance indicators	33	33
	33	33

8.8 EQUITY

CONTRIBUTED EQUITY

Balance at start of period

Contributions by owners

Capital appropriation

Other contributions by owners

Royalties for Regions Fund

— Regional Community Services Account

Total contributions by owners

Distributions to owners

Transfer of net assets to other agencies:

Land transferred to Department of Planning,
Lands and Heritage

Total distribution to owners

Transfer of debit balance in

Contributed Equity to Retained Earnings

Balance at end of year

ASSET REVALUATION SURPLUS

Balance at start of period

Net revaluation increments/(decrements):

Land

Buildings

Museum collections

Balance at end of period

	2019 \$000	2018 \$000
Balance at start of period	-	-
<i>Contributions by owners</i>		
Capital appropriation	-	-
<i>Other contributions by owners</i>		
Royalties for Regions Fund	200	-
— Regional Community Services Account		
Total contributions by owners	200	-
<i>Distributions to owners</i>		
Transfer of net assets to other agencies:		
Land transferred to Department of Planning, Lands and Heritage	-	(122)
Total distribution to owners	-	(122)
Transfer of debit balance in Contributed Equity to Retained Earnings		122
Balance at end of year	200	-
ASSET REVALUATION SURPLUS		
Balance at start of period	209,374	204,627
Net revaluation increments/(decrements):		
Land	(66)	(270)
Buildings	(1,234)	(203)
Museum collections	11,273	5,220
Balance at end of period	219,347	209,374

8.9 SUPPLEMENTARY INFORMATION

A) WRITE-OFFS

Debts written off by the Western Australian Museum during the financial year. Obsolete stock written off by the Western Australian Museum during the financial year.

B) LOSSES THROUGH THEFT, DEFAULTS AND OTHER CAUSES

Losses of public moneys and public and other property through theft.

C) GIFTS OF PUBLIC PROPERTY

Gifts of public property provided by the Western Australian Museum.

2019
\$000

2018
\$000

-

-

-

-

-

-

STATEMENT OF COMPREHENSIVE INCOME

EXPENSES

	VARIANCE NOTE	ESTIMATE 2019 \$000	ACTUAL 2019 \$000	ACTUAL 2018 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2019 AND 2018 \$000
Employee benefits expense	A	17,522	16,843	19,204	(679)	(2,361)
Supplies and services	B	5,229	5,551	6,542	322	(991)
Depreciation and amortisation expense		1,568	1,611	1,630	43	(19)
Accommodation expenses	C	3,296	3,753	2,830	457	923
Grants and subsidies		15	80	15	65	65
Cost of sales		677	417	702	(260)	(285)
Other expenses		367	332	366	(35)	(34)
Total cost of services		28,674	28,587	31,289	(87)	(2,702)

INCOME

Revenue

User charges and fees	D	1,944	1,920	2,864	(24)	(944)
Sales		1,230	1,023	1,212	(207)	(189)
Commonwealth grants and contributions		136	282	221	146	61
Other grants and contributions non- government	1, E	-	600	1,322	600	(722)
Interest revenue		80	87	52	7	35
Other revenue	2	643	2,021	2,391	1,378	(370)
Total revenue		4,033	5,933	8,062	1,900	(2,129)

NET COST OF SERVICES

24,641	22,654	23,227	(1,987)	(573)
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8.10 EXPLANATORY STATEMENT (CONTROLLED OPERATIONS)

All variances between estimates (original budget) and actual results for 2019, and between the actual results for 2019 and 2018 are shown below. Narratives are provided for key variations selected from observed major variances, which are generally greater than:

- 5% and \$0.6 million for the Statements of Comprehensive Income and Cash Flows; and
- 5% and \$9.4 million for the Statements of Financial Position.

STATEMENT OF COMPREHENSIVE INCOME (CONT.)	VARIANCE NOTE	ESTIMATE 2019 \$000	ACTUAL 2019 \$000	ACTUAL 2018 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2019 AND 2018 \$000
INCOME FROM STATE GOVERNMENT						
Service appropriation	F	22,225	21,553	23,318	(672)	(1,765)
Assets transferred		-	-	41	-	(41)
Royalties for Regions Fund		280	173	27	(107)	146
Services received free of charge	G	1,297	1,892	644	595	1,248
State grants and contributions		843	550	842	(293)	(292)
Total income from State Government		24,645	24,168	24,872	(477)	(704)
SURPLUS/(DEFICIT) FOR THE PERIOD		4	1,514	1,645	1,510	(131)
STATEMENT OF FINANCIAL POSITION						
ASSETS						
<i>Current assets</i>						
Cash and cash equivalents		764	1,672	1,036	908	636
Restricted cash and cash equivalents		1,723	1,540	1,640	(183)	(100)
Inventories		494	455	450	(39)	5
Receivables		309	396	157	87	239
Total current assets		3,290	4,063	3,283	773	780
<i>Non-current assets</i>						
Restricted cash and cash equivalents		178	198	130	20	68
Amounts receivable for services		40,793	40,564	39,039	(229)	1,525
Property, plant and equipment		69,513	68,071	70,933	(1,442)	(2,862)
Museum collections	3	351,112	368,690	356,517	17,578	12,173
Intangible assets		28	25	28	(3)	(3)
Total non-current assets		461,624	477,548	466,647	15,924	10,901
TOTAL ASSETS		464,914	481,611	469,930	16,697	11,681

STATEMENT OF FINANCIAL POSITION (CONT.)	VARIANCE NOTE	ESTIMATE 2019 \$000	ACTUAL 2019 \$000	ACTUAL 2018 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2019 AND 2018 \$000
LIABILITIES						
<i>Current liabilities</i>						
Payables		433	760	558	327	202
Provisions		3,071	2,323	2,632	(748)	(309)
Other current liabilities		16	19	21	3	(2)
Total current liabilities		3,520	3,102	3,211	(418)	(109)
<i>Non-current liabilities</i>						
Provisions		858	1,005	902	147	103
Total non-current liabilities		858	1,005	902	147	103
TOTAL LIABILITIES		4,378	4,107	4,113	(271)	(6)
NET ASSETS		460,536	477,504	465,817	16,968	11,687
EQUITY						
Contributed equity		-	200	-	200	200
Reserves		207,419	219,347	209,374	11,928	9,973
Accumulated surplus		253,117	257,957	256,443	4,840	1,514
TOTAL EQUITY		460,536	477,504	465,817	16,968	11,687
STATEMENT OF CASH FLOWS						
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation	H	20,657	19,985	21,451	(672)	(1,466)
Royalties for Regions fund		280	173	27	(107)	146
Capital contributions		-	200	-	200	200
Holding account drawdowns		-	43	218	43	(175)
State grants and contributions		979	550	842	(429)	(292)
Net cash provided by State Government		21,916	20,951	22,538	(965)	(1,587)

STATEMENT OF CASH FLOWS (CONT.)	VARIANCE NOTE	ESTIMATE 2019 \$000	ACTUAL 2019 \$000	ACTUAL 2018 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2019 AND 2018 \$000
CASH FLOWS FROM OPERATING ACTIVITIES						
<i>Payments</i>						
Employee benefits	I	(17,408)	(16,752)	(19,126)	656	2,374
Supplies and services	4, J	(7,662)	(5,696)	(7,268)	1,966	1,572
Accommodation	5	(1,274)	(1,896)	(2,113)	(622)	217
Grants and subsidies		(15)	(80)	-	(65)	(80)
GST payments on purchases		(832)	(477)	(837)	355	360
GST payments to taxation authority		(25)	-	(30)	25	30
Other payments		(368)	(339)	(247)	29	(92)
<i>Receipts</i>						
Sale of goods and services		1,230	985	1,208	(245)	(223)
User charges and fees	K	1,944	1,906	2,887	(38)	(981)
Commonwealth grants and contributions		-	282	223	282	59
Grants and subsidies		-	-	-	-	-
Interest received		80	78	58	(2)	20
GST receipts on sales		381	232	473	(149)	(241)
GST receipts from taxation authority		567	15	463	(552)	(447)
Other receipts	6, L	643	1,558	2,229	915	(671)
Net cash used in operating activities		(22,739)	(20,184)	(22,080)	2,555	1,897
CASH FLOWS FROM INVESTING ACTIVITIES						
Proceeds from sale of non-current physical assets		-	-	-	-	-
Purchase of non-current physical assets		-	(163)	(230)	(163)	67
Net cash used in investing activities		-	(163)	(230)	(163)	67
Net (decrease)/increase in cash and cash equivalents		(823)	604	228	1,427	377
Cash and cash equivalents at the beginning of period		3,488	2,806	2,578	(682)	228
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD		2,665	3,410	2,806	745	604

VARIANCE NOTES

MAJOR ESTIMATE AND ACTUAL (2019)

- 1) Other grants and contributions were budgeted in Other revenue. Additional grants income were received in the 2018-19 financial year which were not budgeted for. (see also Note 2 of the Explanatory statement).
- 2) Other revenue increased by \$1.378 million due to donated collection assets (\$0.783 million) and sponsorship income for exhibitions (\$0.210 million).
- 3) The Museum collections increased by 5% (17.578 m) in 2019 when compared to the Estimate 2019, partially due to the outcome of a full revaluation of the collection completed in 2018–19.
- 4) Supplies and services were lower by \$1.966 million (26%) in Actual 2019 as some accommodation expenses (\$0.707 million) were budgeted as supplies and services and some expenses were accrued but not paid as at 30 June 2019.
- 5) Accommodation expenses were higher by \$0.622 million (49%) in Actual 2019 as the budget was reported in the supplies and services expense line (refer to note 3 of the Explanatory Statement).
- 6) Other receipts increased by \$0.915 million (142%) compared to the 2019 Estimate as the WA Museum received additional grants and sponsorship income through the Foundation of the WA Museum.

MAJOR ACTUAL (2019) AND COMPARATIVE (2018)

- A) Employee benefits expense decreased by \$2.361 million (12%) as a result of savings from staff taking Voluntary Targeted Severance Scheme in 2018 and one-off severance payments made in 2018.
- B) Supplies and services decreased by \$0.991 million (15%) in 2019 when compared with 2018 due to two blockbuster exhibitions held in 2018, the *Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue* exhibitions and lower spend on externally funded research projects.
- C) Accommodation expenses increased by \$0.923 million (33%) in 2019 due to additional building maintenance works completed which were funded by the Department of Local Government, Sport and Cultural Industries (DLGSC) (refer to Note G).
- D) User charges and fees were lower in 2019 by \$0.944 million (33%) when compared with 2018 due to two blockbuster paid exhibitions held in 2018, the *Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue* exhibitions.
- E) Other grants and contributions were lower by 0.722 million (55%) in 2019 when compared with 2018 as the WA Museum received one-off grants income through the Foundation of the WA Museum in 2018.
- F) Service appropriation decreased by \$1.765 million (8%) in 2019 as a result of Voluntary Targeted Severance Scheme savings in employee benefits expense, one-off funding received in 2018 to pay for the Voluntary Targeted Severance Scheme expenditure and decrease in depreciation appropriation by \$0.299 million.
- G) Services received free of charge from DLGSC increased by 194% (\$1.248 million) as a result of additional building maintenance works completed in 2019 (refer to Note C).
- H) Service appropriation decreased by \$1.466 million (7%) in 2019 as a result of Voluntary Targeted Severance Scheme savings in employee benefits expense and one-off severance payments made in 2018.
- I) Employee benefits expense decreased by \$2.374 million (12%) as a result of savings from staff taking Voluntary Targeted Severance Scheme in 2018 and one-off funds were received from Treasury to fund the severance pay.
- J) Supplies and services decreased by \$1.572 million (22%) when compared with 2018 due to two blockbuster exhibitions held in 2018, the *Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue* exhibitions and lower spend on externally funded research projects.
- K) User charges and fees were lower in 2019 by \$0.981 million (34%) when compared with 2018, due to two blockbuster exhibitions held in 2018, the *Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue* exhibitions.
- L) Other receipt were lower by 0.671 million (30%) in 2019 as the WA Museum received one-off grants income through the Foundation of the WA Museum in 2018.

KEY PERFORMANCE INDICATORS

CERTIFICATION OF KEY PERFORMANCE INDICATORS

For the year ended 30 June 2019

We hereby certify that the key performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Western Australian Museum's performance, and fairly represent the performance of the Western Australian Museum for the financial year ended 30 June 2019.



Alan Robson

Chair, Western Australian Museum Board of Trustees

17 October 2019



Steve Scudamore

Vice-Chair, Western Australian Museum Board of Trustees

17 October 2019

DETAILED KEY PERFORMANCE INDICATORS

SUMMARY OF SERVICES

GOVERNMENT GOAL

Better Places: a quality environment with liveable and affordable communities and vibrant regions.

DESIRED OUTCOMES

SERVICES

12. Sustainable care and development of the State's Museum Collection for the benefit of present and future generations.

13. Collections management, research and conservation services.

14. Collections effectively documented and digitised.

13. Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections.

15. Public sites, public programs and collections accessed on-site.

16. Online access to collections, expertise and programs.

17. Museum services to the regions.

EXPLANATORY NOTES

The non-sequential numbering of the Museum's desired outcomes, services and measures reflects that they are a subset of Department of Local Government, Sport and Cultural Industries' Outcomes Based Management structure.

OUTCOME 12

Sustainable care and development of the State’s Museum Collection for the benefit of present and future generations.

INDICATOR 12.1

Percentage of the Collection stored to the required standard.

This Key Effectiveness Indicator (KEI) measures the extent to which the Collection is stored to ensure its conservation for the benefit of present and future generations. The Collection is at the core of the Museum’s purpose. The authentic objects are the foundation of research and knowledge which underpins exhibitions, public and education programs. They embody the ideas and stories that are shared between and connect communities.

National and international standards exist for the conditions which support the conservation of cultural materials. Adherence to these standards and the resources required to meet them, is the measure of the sustainable care of the Collection.

The Australian Institute for the Conservation of Cultural Material (AICCM) — *Guidelines for Environmental Control 2002* is the Australian Standard for conservation of museum collections. These guidelines have been developed by the Heritage Collections Council to assist in developing appropriate environmental strategies to optimise the preservation of cultural objects while in storage and on display. These are the ‘standards’ referred to in this KEI.

MEASUREMENT OF THE INDICATOR

(Total number of items in the Collection — total number of items not stored in ‘safe environmental parameters’) / total number of items in the Collection x 100 = percentage of the Collection stored to the required standard.

KEY EFFECTIVENESS INDICATOR 12.1	ACTUAL 2015–16	ACTUAL 2016–17	ACTUAL 2017–18	TARGET 2018–19	ACTUAL 2018–19
Percentage of the Collection stored to the required standard	99%	99%	99%	99%	99%

INDICATOR 12.2

Percentage of the State's Museum Collection accessible online.

This KEI measures the extent to which the Collection is made as widely accessible as possible to a diverse and dispersed audience. It recognises an increasing investment in the digitisation of collections to enable improved accessibility for both researchers and the public in an online environment.

INDICATOR 12.3

Proportion of the State's Museum Collection documented and digitised.

'Digitisation' refers to the creation of digitised object records and not specifically to the capturing of digital images.

The management and development of the Collection for the benefit of present and future generations is enhanced through digitisation. Digitisation enables improved access to information on Collection items for researchers and the public and may result in greater preservation through reducing the handling of fragile objects.

MEASUREMENT OF THE INDICATOR

Total number of items documented and digitised available online / total number of items in the Collection x 100 = percentage of the Collection accessible online.

KEY EFFECTIVENESS INDICATOR 12.2

	ACTUAL 2015-16	ACTUAL 2016-17	ACTUAL 2017-18	TARGET 2018-19	ACTUAL 2018-19
Percentage of the Collection accessible online	15%	16%	18%	19%	19%
Total number of items documented and digitised available online	1,179,308	1,311,607	1,452,430	1,587,045	1,517,334

EXPLANATORY NOTES

In 2018-19, the Museum increased the number of items documented and digitised which is available online by 4% (64,904 items) when compared to 2017-18 actuals. The Museum met the 2018-19 annual target which represents 19% of the total Collection (8,196,205) accessible online.

MEASUREMENT OF THE INDICATOR

Total number of items documented and digitised / total number of items in the Collection x 100 = proportion (or percentage) of the Collection documented and digitised.

KEY EFFECTIVENESS INDICATOR 12.3

	ACTUAL 2015-16	ACTUAL 2016-17	ACTUAL 2017-18	TARGET 2018-19	ACTUAL 2018-19
Proportion of the Collection documented and digitised	23%	26%	26%	26%	26%

EXPLANATORY NOTES

The Museum continued the program to increase the proportion of the Collection that is digitised. While the Collection is mainly documented in manual form, only a proportion of the Collection is currently digitised. This is a legacy of many decades of collecting before digital technology existed. As at 30 June 2019, the number of items in the Collection documented and digitised was 2,159,649 which represents 26% of the total Collection items (8,196,205 items).

OUTCOME 13

Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections.

INDICATOR 13.1

Number of people engaging with and accessing Museum content and collections.

This new measure aligns with the Museum's organisational priorities:

- Establishing the Museum in the hearts and minds of all Western Australians and including them in the creation and sharing of knowledge.
- Building an international reputation for collections, research, public engagement and creativity through inspiring programming and partner involvement.

This broadens the measure of the Museum's reach beyond its public sites. It recognises the State's investment in content development, which is derived from the Collection. It also recognises that the flow of content is two-way — both from the Museum to the community and from the community to the Museum through effective partnerships, co-producing and/or co-presenting inspiring programs and exhibitions.

MEASUREMENT OF THE INDICATOR

Total number of visitors + total number of online visitors to website = number of people engaging with and accessing Museum content and collections.

- This measure excludes visitors to interstate and international travelling exhibitions where the Museum created the content. This is because the costs associated with the showing of exhibitions interstate or overseas are not borne by the Museum and is therefore not reflected in its appropriation or expenses.
- This measure excludes access to Museum-developed content through social networking platforms such as Facebook, Twitter, Pinterest and Instagram as there is currently no industry standard for measuring access through these platforms.

KEY EFFECTIVENESS INDICATOR 13.1

Number of people engaging with and accessing Museum content and collections

ACTUAL 2015-16	ACTUAL 2016-17	ACTUAL 2017-18	TARGET 2018-19	ACTUAL 2018-19
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2,135,965	1,608,084	2,158,423	1,759,703	1,991,289
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Total number of visitors (to Museum and non-Museum sites and outreach programs)

1,140,504	659,566	878,887	692,703	782,824
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Total number of online visitors to website

995,461	948,518	1,279,536	1,067,000	1,208,465
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EXPLANATORY NOTES

The total number of visitors to Museum and non-Museum sites increased by 13.2% (231,586 visitors) on the 2018-19 target and was 8% (167,134 visitors) below the 2017-18 actual. The increase in visitations was across the metro sites and was due to popular public programs like *The VR Antarctica Experience* held at the Maritime site. The decrease in visitations when compared with 2017-18 was due to two major exhibitions held in 2017-18, *Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue*.

The total number of online visitors was higher in 2018-19 by 13% (90,121) when compared to the 2018-19 target and was 11% (96,063) below the 2017-18 actual. Increased access to the website was noted during the display of popular exhibitions.

TOTAL NUMBER OF VISITORS (TO MUSEUM AND NON-MUSEUM SITES AND OUTREACH PROGRAMS)

The following table gives the breakdown of visitors and outreach programs.

	TOTAL
Museum of Geraldton	44,799
Museum of the Goldfields	86,920
Museum of the Great Southern	93,139
WA Maritime Museum	154,252
WA Shipwrecks Museum	168,408
WA Museum Collections and Research Centre	700
Regional outreach	10,416
Off-site activation and outreach	97,250
Off-site exhibitions — Museum co-produced or co-presented content as part of a partnership	126,940
	782,824

INDICATOR 13.2

Percentage of visitors to Museum sites satisfied with services.

Levels of satisfaction measured through randomly sampled surveys of visitors to Museum sites remains the only reliable qualitative KPI of service delivery.

The Museum conducts a program of year-round audience research at all its sites. Minimum daily targets for the number of completed surveys are set for sites to achieve. Results are weighted to reflect the variation in visitor volumes across each site using the total number of visitors to Museum sites.

This is a subset of the 'total number of visitors' under Key Effectiveness Indicator 13.1, as the Museum only conducts and can only administer controlled randomly sampled audience research at its own sites and the survey instrument used is not applicable across the wider range of visitors (e.g. support to rural, regional and remote communities through outreach programs, school and public program visitors, or venue hire users).

MEASUREMENT OF THE INDICATOR

Total number of visitors to Museum sites surveyed that report they are satisfied or very satisfied / total number of visitors to Museum sites surveyed x 100 = percentage of visitors to Museum sites satisfied with services.

KEY EFFECTIVENESS INDICATOR 13.2

Percentage of visitors to the Museum sites satisfied with services

ACTUAL 2015-16	ACTUAL 2016-17	ACTUAL 2017-18	TARGET 2018-19	ACTUAL 2018-19
93%	98%	97%	98%	97%

EXPLANATORY NOTES

The Museum achieved an average overall satisfaction rating of 97% across all the sites in 2018-19. The satisfaction rating demonstrates that the programs and exhibitions are current and very much appreciated by audiences.

PERCENTAGE OF VISITORS TO THE MUSEUM SITES SATISFIED WITH SERVICES

The following table provides a summary of visitors' satisfaction survey by site.

	TOTAL	MUSEUM OF THE GREAT SOUTHERN	MUSEUM OF GERALDTON	MUSEUM OF THE GOLDFIELDS	WA MARITIME MUSEUM	WA SHIPWRECKS MUSEUM
Very satisfied	64%	67%	68%	70%	60%	55%
Quite satisfied	33%	31%	29%	28%	37%	42%
Neither satisfied nor dissatisfied	2%	1%	2%	2%	2%	3%
Quite dissatisfied	0%	0%	0%	0%	0%	0%
Very dissatisfied	0%	0%	0%	0%	0%	0%
Don't know	1%	1%	1%	0%	1%	0%

SERVICE 13

Collections management, research and conservation services.

INDICATOR 13.1

Average cost per object of managing the State's Museum Collection.

This measure provides greater transparency of the investment required to manage the Collection. This number includes individual items, as well as lots of items, that are registered as well as those that are yet to be registered which sit within the State Collection.

MEASUREMENT OF THE INDICATOR

Total cost of service / total number of items in the Collection = average cost per object of managing the Collection.

KEY EFFICIENCY INDICATOR 13.1	ACTUAL 2015-16	ACTUAL 2016-17	ACTUAL 2017-18	TARGET 2018-19	ACTUAL 2018-19
Average cost per object of managing the Collection	\$1.73	\$1.51	\$1.29	\$1.24	\$1.15
Total cost of services (\$000)	13,914	12,228	10,508	10,163	9,391
Revenue (\$000)	5,311	3,081	2,836	1,632	2,296
Total number of objects in the Collection	8,048,042	8,097,781	8,146,221	8,197,480	8,196,205

EXPLANATORY NOTES

The combination of increase in revenue and reduction in cost contributed in the reduction in the average cost for managing the Collection by 11% when compared with the 2017-18 actual and by 8% when compared with the 2018-19 target.

Underspend in Collections management, research and conservation services in 2018-19 was attributed to lower expenditure in externally funded grant projects and lower salary and expense benefits due to staff taking voluntary targeted severance scheme (VTSS) in 2017-18.

The revenue received in 2018-19 was higher by 41% (\$0.664 million) when compared to 2018-19 target as the Museum secured the Kolichis Oological collections which were accessioned in the Museum Collection. This is a non-cash revenue.

SERVICE 14

Collections effectively documented and digitised.

EXPLANATORY NOTES

Underspend in the collections effectively documented and digitised services in 2018–19 contributed to a reduction in the average cost per object of documenting and digitising the Collection by 11% when compared with the 2017–18 actual and by 7% when compared with the 2018–19 target.

Underspend was attributed to lower expenditure in externally funded grant projects and lower salary and expense benefits due to staff taking voluntary targeted severance scheme (VTSS) in 2017–18.

The revenue received in 2018–19 was higher by 42% (\$0.120 million) when compared to 2018–19 target as the Museum secured the Kolichis Oological collections which were accessioned in the WA Museum collection. This is non-cash revenue.

INDICATOR 14.1

Average cost per object of documenting and digitising the State's Museum Collection.

With the increasing investment in documenting and digitising the collections to enhance internal and public accessibility, this measure captures the efficiency with which this is accomplished.

It should be noted that in a Museum context the value of digitising the collections is not merely related to capturing and storing an image of a specimen or item. The real

value is related to the information or data associated with the object, such as its provenance. For example, a specimen of a kangaroo has no value in itself, however, the location and date found with a description of the significance of the specimen with a unique registration number is of consequence.

MEASUREMENT OF THE INDICATOR

Total cost of the service / total number of items documented and digitised = average cost per object of documenting and digitising the Collection.

KEY EFFICIENCY INDICATOR 14.1

	ACTUAL 2015–16	ACTUAL 2016–17	ACTUAL 2017–18	TARGET 2018–19	ACTUAL 2018–19
Average cost per object of documenting and digitising the Collection	\$1.33	\$1.04	\$0.86	\$0.82	\$0.77
Total cost of services (\$000)	2,457	2,158	1,854	1,784	1,657
Revenue (\$000)	938	544	501	285	405
Total number of objects in the Collection	8,048,042	8,097,781	8,146,221	8,197,480	8,196,205
Number of items documented and digitised in the Collection	1,840,856	2,069,462	2,144,177	2,171,161	2,159,649

SERVICE 15

Public sites, public programs and collections accessed on-site.

INDICATOR 15.1

Average cost of Museum services per Museum access.

This is a measure which targets, more accurately, the average cost per access of delivering services at and through the Museum's public sites, through its programs and through accessing collections physically. It does not include accessing

Museum services, either virtually or through regional sites, as these costs have been reported under Service 16.

MEASUREMENT OF THE INDICATOR

Total cost of service / number of public sites, public programs and collections accessed on site = average cost of Museum services per Museum access.

KEY EFFICIENCY INDICATOR 15.1	ACTUAL 2015-16	ACTUAL 2016-17	ACTUAL 2017-18	TARGET 2018-19	ACTUAL 2018-19
Average cost of Museum services per Museum access	\$20.34	\$27.67	\$21.64	\$28.50	\$24.46
Total cost of services (\$000)	12,927	11,944	12,458	10,053	10,288
Revenue (\$000)	4,369	2,436	4,351	2,159	2,806
Number of public sites, public programs and collections accessed on site	635,545	431,647	575,758	352,700	420,610

EXPLANATORY NOTES

The average cost per access for Museum services decreased by 14% when compared to the 2018-19 target and increased by 13% when compared with the 2017-18 actual. The reduction in average cost was due to underspend in accommodation expenditure and increase in accesses to public sites, public programs and collections accessed on site.

The increase in total cost of services was due to higher expenditure on building maintenance which was funded by the Department of Local Government, Sport and Cultural Industries (DLGSC) Global and Maintenance program. The average cost per access is lower when compared to the 2018-19 target as the WA Museum received 19% more visitors in 2018-19.

The revenue was higher in 2018-19 by 30% (\$0.647 million) when compared to 2018-19 target due to the success of *The Antarctica VR Experience* at the Maritime site.

The total cost of services and revenues were higher on 2017-18 actual when compared to the 2018-19 actual due to two major exhibitions held in 2017-18, *Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue*.

SERVICE 16

Online access to collections, expertise and programs.

INDICATOR 16.1

Average cost of Museum services per Museum access.

The investment in providing on-line access to collections, expertise and programs is a very cost effective means to deliver particular kinds of services. This measure captures the efficiency of delivering these services.

MEASUREMENT OF THE INDICATOR

Total cost of service / number of online access to collections, expertise and programs = average cost of Museum services per Museum access.

- Please note this measure is different from the 'total number of online visitors to the website' in Key Effectiveness Indicator 13.1. The former measures the number of 'things' people view online; the latter is a measure of the number of people visiting online.

KEY EFFICIENCY INDICATOR 16.1

	ACTUAL 2015–16	ACTUAL 2016–17	ACTUAL 2017–18	TARGET 2018–19	ACTUAL 2018–19
Average cost of Museum services per Museum access	\$0.29	\$0.36	\$0.32	\$0.34	\$0.30
Total cost of services (\$000)	436	539	652	610	627
Revenue (\$000)	71	0	72	0	14
Number of online access to collections, expertise and programs	1,507,249	1,495,285	2,011,746	1,770,864	2,062,225

EXPLANATORY NOTES

The average cost of Museum services per online access decreased in 2018–19 actual as the number of online accesses was higher than 2017–18 actual and 2018–19 target and a lower total cost of services.

The decrease in total cost of services (\$0.025 million) in 2017–18 actual was attributed to one-off expenditure on the New Museum Project and was fully recouped in 2017–18.

The online accesses to collections, expertise and programs were higher by 16% (291,361 visits) and by 3% (50,479 visits) when compared to 2018–19 target and 2017–18 actual respectively. This is attributed to the increase in visitors accessing WA Museum content through our website and the increase in the number of collections available online.

SERVICE 17

Museum services to the regions.

INDICATOR 17.1

Average cost per access.

The delivery of services to the State's regions is a priority for the Government and the Museum. The Museum delivers this service through both fixed assets, that is public sites located at Geraldton, Kalgoorlie–Boulder and Albany, as well as through its outreach programs (supporting regional collections, including community galleries, libraries, archives and museums

in rural, regional and remote communities) and through targeted programs and partnerships such as the National Anzac Centre in Albany, with which it has a service level agreement. This measure captures the efficiency of delivering these services to regional Western Australia.

MEASUREMENT OF THE INDICATOR

Total cost of service / total number of regional accesses = average cost per access.

KEY EFFICIENCY INDICATOR 17.1	ACTUAL 2015–16	ACTUAL 2016–17	ACTUAL 2017–18	TARGET 2018–19	ACTUAL 2018–19
Average cost per access	\$11.82	\$15.24	\$19.19	\$17.83	\$18.29
Total cost of services (\$000)	5,971	5,535	5,817	6,062	6,624
Revenue (\$000)	1,655	1,022	1,144	800	961
Total number of regional accesses	504,959	363,224	303,129	340,003	362,214

EXPLANATORY NOTES

The average cost per access in regions was lower than the 2017–18 actual by 5% due to the increase in regional accesses by 19% (59,085 visitors) for the same period.

The increase in total cost of services was due to higher expenditure on building maintenance which was funded by the Department of Local Government, Sport and Cultural Industries (DLGSC) Global and Maintenance program.

The revenue was higher in 2018–19 by 20% (\$0.161 million) when compared to the 2018–19 budget as additional revenue were received for the paid *Escape from Pompeii: the untold Roman rescue* exhibition and WA Day public programs.

The number of accesses increased in 2018–19 due to successful offsite activation programs.

OTHER FINANCIAL DISCLOSURES

PRICING POLICIES OF SERVICES PROVIDED

The Museum charges for goods and services rendered on a full or partial cost recovery basis. These fees and charges were determined in accordance with Costing and Pricing Government Services: Guidelines for Use by Agencies in the Western Australian Public Sector published by Treasury.

Details are available on the Western Australian Museum's website at museum.wa.gov.au.

MAJOR CAPITAL WORKS

All expenses related to the New Museum Project are paid directly by DLGSC and accounted for as work in progress for the project. At the end of the project, the asset will be transferred into the Museum's accounting records. This means there is minimal net expenditure which relates to the New Museum Project in Museum accounting records until the project's completion in 2020.

Capital Projects in Progress: Kalgoorlie lift upgrade in progress — allocated budget of \$832,000.

Capital Projects Completed: Nil.

EMPLOYMENT AND INDUSTRIAL RELATIONS

The following table summarises the Museum's employee demographics and headcount as at 30 June 2019.

	HEADCOUNT	FTE
Permanent full-time	100	100
Permanent part-time*	52	33
Fixed term full-time	51	51
Fixed term part-time	23	14
	226	198

* Secondment in: 3 headcount; 2.1 fte

DEVELOPING A SKILLED, MOTIVATED AND FLEXIBLE WORKFORCE

The Museum is committed to building a highly skilled, professional workforce with the ability to adapt to changing business needs and organisational priorities. In 2018–19, staff attended a total of 520 training sessions, representing 3,156 hours across a range of learning areas.

The Museum's total cash expenditure on staff training was \$47,397. Not all training is delivered at a cash cost and the total commitment when staff time is added is significantly greater. Areas of focus this year included management and leadership and work, health and safety-related training.

WORKERS COMPENSATION AND INJURY MANAGEMENT

In 2018–19 there were three new compensation claims. No claims were carried over from the previous reporting period.

UNAUTHORISED USE OF CREDIT CARDS

Personal expenditure under *Treasurer's Instruction 321* 'Credit Cards — Authorised Use'. This financial year the number of instances in which a WA Government Purchasing Card was used for a personal purpose was 12 times, for a total cost of \$594.48. The instances were investigated and determined to be minor, inadvertent use of purchase cards and the total amount was repaid within five days. There was no referral for disciplinary action.

The Museum requires holders of Government Purchase Cards to sign a cardholder agreement which states the terms and conditions under which the card can be used. All credit card transactions are required to be coded, acquitted and approved by a manager every month.

GOVERNANCE AND DISCLOSURES

WESTERN AUSTRALIAN MUSEUM BOARD OF TRUSTEES

The Museum is governed by an eight-member Board of Trustees, seven of whom are appointed by the Governor of Western Australia, while the eighth Trustee is an ex-officio appointment, the Director General, DLGSC. The Board is the accountable authority under the *Financial Management Act 2006*.

The Board met on four occasions in 2018–19.

	DESIGNATION	OCCUPATION	INITIAL APPOINTMENT	EXPIRY	MEETINGS ATTENDED
Alan Robson AO	Chair	Academic	01/01/2012	31/12/2019	4
Steve Scudamore	Vice-Chair	Non-Executive Director	24/10/2006	31/12/2019	4
Ian Fletcher AM	Trustee	Retired businessman	01/01/2012	31/12/2019	4
Irene Stainton	Trustee	Manager Aboriginal Affairs	13/12/2011	07/10/2021	4
Kate Gregory	Trustee	Historian	10/07/2012	18/03/2019 (resignation)	0**
Rubini Ventouras	Trustee	Lawyer	10/07/2012	10/07/2020	4
Lawrie Tremaine	Trustee	Chief Financial Officer	16/08/2016	10/07/2020	4
Duncan Ord OAM	Ex-officio	DLGSC	Ex-officio	N/A	3*

* Colin Walker, Executive Director, Culture and the Arts (WA) attended three meetings as proxy for Mr Duncan Ord OAM.

** Granted leave of absence July to December 2018.

**EMERITUS PROFESSOR
ALAN ROBSON AO CITWA**

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CHAIR OF THE TRUSTEES

Emeritus Professor Robson was appointed Chair of the Museum's Board of Trustees in 2012. Prior, he was Vice-Chancellor of The University of Western Australia from 2004 until 2012 and Deputy Vice-Chancellor and Provost of the University from 1993. He was also:

- Chair of the Group of Eight Universities.
- Deputy Chair of the Council of the National Library.
- Deputy Chair of Universities Australia.
- Member of the Western Australian Science Council.
- Member of the Board of the CSIRO.

Emeritus Professor Robson holds a Bachelor of Agricultural Science from The University of Melbourne and a PhD in Agricultural Science from The University of Western Australia. In 2003 he was made a Member of the Order of Australia and awarded a Centenary Medal. In 2009 he was made a Citizen of Western Australia, in 2013 he was made an Officer of the Order of Australia and in 2015 was inducted into the WA Science Hall of Fame.

MR STEVE SCUDAMORE

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VICE-CHAIR OF THE TRUSTEES

Mr Scudamore has held numerous senior positions, including Chairman of the WA office of KPMG for eight and a half years and senior partner with KPMG for 25 years, specialising in the Energy and Natural Resources sector and Corporate Finance Services.

He also serves as:

- Non-Executive Director on the Boards of Pilbara Minerals, Australis Oil and Gas and Regis Resources.
- Chairman of MDA Insurance.
- Chairman of not-for-profit organisation Amana Living.
- Chair of the Museum's Finance and Audit Committee.
- Chairman WA and Board member of Australian British Chamber of Commerce.
- Councillor to Curtin University.
- A special adviser to Lazard Australia.

Mr Scudamore holds a Bachelor of Arts (Honours) and Master of Arts in History and Economics from the University of Oxford. He is a Fellow of the Institute of Chartered Accountants in Australia and England and Wales, Senior Fellow of the Financial Services Institute of Australia and Fellow of the Institute of Company Directors.

He was appointed a Trustee in 2006 and Vice-Chair in 2016.

MR IAN FLETCHER AM



TRUSTEE

Mr Fletcher has more than 45 years' experience in the public and private sectors. He served as First Assistant Secretary and State Director for numerous Australian Government departments, department head in the Tasmanian Government and CEO of the City of Kalgoorlie-Boulder. He was also:

- Commissioner of the Shire of Exmouth.
- CEO of the Australian Chamber of Commerce in Canberra.
- Principal of Fletcher Rowe & Associates.
- Chief of Staff to WA Premier Richard Court.
- Principal Private Secretary to the Federal Minister for Social Security, Senator Fred Chaney.
- Vice President, External Affairs, BHP Billiton, Western Australia.
- Founding Chair of Miners' Promise.

Mr Fletcher holds a Bachelor of Arts from The University of Western Australia. He is a Fellow of the Australian Institute of Management, a Member of the Australian Institute of Company Directors, a Justice of the Peace and a Paul Harris Fellow (Rotary) and Churchill Fellow. In 2016, he was awarded a Member of the Order of Australia for service to the Western Australian community through roles with cultural development, business, public administration and mining organisations.

He was appointed a Trustee in 2012.

DR KATE GREGORY



TRUSTEE

Dr Gregory is the Battye Historian with the State Library of Western Australia, where she manages the WA heritage team and subject specialist services for the JS Battye Library of West Australian History. Previously, she was:

- Historian with the National Trust of Australia (WA).
- Member of the State Committee of Museums Australia (WA).
- Museum Manager and Curator of Claremont Museum.

Dr Gregory has a PhD in Art History from the University of Melbourne specialising in Australian contemporary art and interpretation in museum practice since 1970. Her post-doctoral research at Curtin University was Cultural Heritage and resulted in the book, co-authored with Andrea Witcomb, *From the Barracks to the Burrup: the National Trust in Western Australia*.

She was appointed a Trustee in 2012.

MS IRENE STANTON



TRUSTEE

Ms Stainton is the Manager Aboriginal Affairs at INPEX Corporation, where she provides strategic policy advice relating to working with Aboriginal Australians. Previously, she was:

- General Manager at Australian Interaction Consultants.
- Executive Director of the Organisational Cultural Change Program at the Department for Community Development.
- Executive Director of the Family and Domestic Violence Unit.
- Assistant Director, Heritage and Culture within the Aboriginal Affairs Department.
- Registrar of Aboriginal Sites.
- Chairperson of the Aboriginal Cultural Material Committee.

Ms Stainton has a Bachelor of Applied Science and a Diploma in Aboriginal Community Management from Curtin University. She is Chair of the WA Museum's Aboriginal Advisory Committee and Chair of the National Trust of Western Australia's Aboriginal Advisory Committee. She has previously served as the Deputy Chairperson of the Aboriginal Lands Trust. She is a former member of the Return of Indigenous Cultural Property Program Management Committee and a former member of the Indigenous Advisory Committee of the National Museum of Australia.

She was appointed a Trustee in 2011 – her second term of office.

MS RUBINI VENTOURAS



TRUSTEE

Ms Rubini Ventouras was appointed a Trustee in 2012 and is a member of the Museum's Finance and Audit Committee. She also is a director of the Foundation for the WA Museum's Board. She has extensive legal and commercial experience in Australia, New Zealand, Asia and Europe.

Ms Ventouras has a Bachelor of Law and a Bachelor of Commerce, is admitted to practice law in Western Australia and the High Court of Australia and is a Graduate Member of the Australian Institute of Company Directors. She has held senior management roles at BCI Minerals Limited and Newmont Asia Pacific and was a Senior Associate at Herbert Smith Freehills.

MR LAWRIE TREMAINE



TRUSTEE

Mr Tremaine has extensive finance leadership experience, predominantly in the resource and minerals processing industry and more recently energy markets. He is currently Chief Financial Officer of Origin Energy Limited. Prior to this, he worked for 10 years at Woodside Petroleum, the final six years as Chief Finance Officer and at Alcoa for 17 years where he held senior financial roles in Australia and across the Asia Pacific.

Mr Tremaine holds a Bachelor of Business degree from Chisholm Institute of Technology, Monash University, is a Fellow of CPA Australia and a Board Member of the Group of 100. Mr Tremaine has more than 30 years of financial management expertise across accounting, treasury, taxation, strategy and planning, risk management, IT, business development, commercial contracting and procurement. He led Woodside's Continuous Improvement and Productivity program, targeting long-term cultural change.

He was appointed a Trustee in 2016.

MR DUNCAN ORD OAM

EX-OFFICIO MEMBER

Director General, Department of Local Government, Sport and Cultural Industries.

DISCLOSURES

There are no matters to be disclosed in this reporting period regarding potential conflicts of interest or the Museum's enabling legislation.

BOARD AND COMMITTEE REMUNERATION

WESTERN AUSTRALIAN MUSEUM BOARD OF TRUSTEES

POSITION	NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	GROSS/ACTUAL REMUNERATION
Chair	Alan Robson	Annual	12 months	\$7,665
Vice-Chair	Steve Scudamore	Bi-annual	12 months	\$4,052
Member	Ian Fletcher	Bi-annual	12 months	\$4,052
Member	Lawrie Tremaine	N/A	12 months	\$0**
Member	Irene Stainton	Bi-annual	12 months	\$4,052
Member	Kate Gregory	Bi-annual	9 months	\$2,026
Member	Rubini Ventouras	Bi-annual	12 months	\$4,052
Ex-officio	Duncan Ord	N/A	Ex-officio	N/A
				\$25,899

* This item refers to the board member's membership during the reporting period, not their entire tenure on the board or committee. The period of membership for each member correlates with their respective remuneration received.

** Elected not to receive remuneration.

WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

POSITION	NAME	TYPE OF REMUNERATION*	PERIOD OF MEMBERSHIP	GROSS/ACTUAL REMUNERATION
Chair	Irene Stainton	Sessional	12 months	\$920
Member	Tony Calgaret	Sessional	12 months	\$320
Member	John Mallard	Sessional	12 months	\$640
Member	Martin Bin Rashid	Sessional	12 months	\$320
Member	Jason Masters	N/A	12 months	\$0**
Member	Hector O'Loughlin	N/A	12 months	\$0***
Member	Chad Creighton	Sessional	12 months	\$800
Member	Harley Coyne	N/A	12 months	\$0***
Member	Violet Pickett	Sessional	12 months	\$640
				\$3,460

* This item refers to a person's membership during the reporting period, not their entire tenure on the board or committee. The period of membership for each member correlates with their respective remuneration received.

** Elected not to receive remuneration.

*** Public Sector Employees and ineligible to receive sitting fees.

No other committees or boards received any remuneration.

ADVISORY COMMITTEES

WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

- Ms Irene Stainton (Chair)
- Mr Tony Calgaret
- Mr John Mallard
- Mr Martin Bin Rashid
- Mrs Violet Pickett
- Mr Jason Masters
- Mr Hector O'Loughlin
- Mr Harley Coyne (to 27 May 2019)
- Mr Chad Creighton

WA MARITIME MUSEUM ADVISORY COMMITTEE

- Mr Ronald Packer (Chair)
- Ms Astrid Norgard
- Mr David Lynn
- Mr Arnold Stroobach
- Commodore Bob Trotter OAM RAN (Ret'd)
- Mr Bill Townsend
- Mr Jock Clough
- Prof. Erika Techera (appointed January 2019)
- Mr Hamish Beck (appointed January 2019)

WA MUSEUM MARITIME ARCHAEOLOGY ADVISORY COMMITTEE

- Prof. Alistair Paterson (Chair)
- Dr Joseph Christensen
- Mr Trevor Winton (appointed March 2019)
- Dr Andrew Woods (appointed March 2019)
- Mr Geoff Glazier (appointed March 2019)
- Ms Anna Sloboda (appointed March 2019)
- Mr Rodney Hoath (ex-officio)
- Mr Ron Shepherd (ex-officio)
- Mr Ian Warne (ex-officio)
- Mr Alan Kendrick (ex-officio)
- Mr Moss Wilson (ex-officio from March 2019)

MUSEUM OF THE GREAT SOUTHERN ADVISORY COMMITTEE

- Mr David Heaver (Chair)
- Prof. Stephen Hopper
- Mr Bruce Manning
- Ms Helena Stoakley
- Ms Margaret Robertson
- Mr Christopher Thomson
- Ms Annette Davis (appointed May 2019)
- Ms Vernice Gillies (appointed May 2019)
- Ms Violet Sawyer (appointed May 2019)
- Cr Emma Doughty (ex-officio from 2019)

MUSEUM OF GERALDTON ADVISORY COMMITTEE

- Mr Malcolm Smith (Chair)
- Mr Bob Urquhart (Vice-Chair)
- Ms Lesley Colliver
- Mr Gary Martin
- Ms Marilyn McLeod
- Mr Phil Melling
- Mr Christopher Cox
- Mr Jordan Stoate
- Ms Rebecca Millar
- Cr Michael Reymond (ex-officio) / Cr Simon Keemink (proxy)

MUSEUM OF THE GOLDFIELDS ADVISORY COMMITTEE

- Mr Frank Andinach (Chair)
- Ms Carol Mann
- Mr Laurie Ayers
- Mr Scott Wilson
- Mr Paul Tonkin
- Ms Alison Kent
- Ms Linda Crook
- Cr Linden Brownley (ex-officio)

OTHER LEGAL REQUIREMENTS

(T1945) BUDGET ESTIMATES

STATEMENT OF COMPREHENSIVE INCOME

For period ending 30 June 2020

	ESTIMATE \$000		ESTIMATE \$000
COST OF SERVICES		INCOME FROM STATE GOVERNMENT	
EXPENSES		Service appropriation	24,141
Employee benefits	19,343	Royalties for Regions fund	80
Supplies and services	4,763	Assets Transferred / (Assumed)	0
Depreciation and amortisation expense	1,525	Grants and subsidies from State Government	230
Accommodation expenses	3,308	Resources received free of charge	1,221
Grants and subsidies	75	Total income from State Government	25,672
Cost of sales	415		
Other expenses	128	SURPLUS/(DEFICIENCY) FOR THE PERIOD	21
Total cost of services	29,558		
INCOME			
<i>Revenue</i>			
User charges and fees	1,560		
Sales	1,096		
Sponsorship	0		
Donated works of art	0		
Bequest trust and special purpose funds contributions	0		
Interest revenue	65		
Commonwealth grants and contributions	201		
Other revenue	984		
Total revenue	3,906		
NET COST OF SERVICES	25,652		

STATEMENT OF FINANCIAL POSITION

For period ending 30 June 2020

	ESTIMATE \$000		ESTIMATE \$000
ASSETS		LIABILITIES	
CURRENT ASSETS		CURRENT LIABILITIES	
Cash and cash equivalents	991	Payables	473
Restricted cash and cash equivalents	1,496	Provisions	2,582
Inventories	412	Funds held in trust	0
Receivables	207	Other	21
Amounts receivable from services	0	Total current liabilities	3,076
Other current assets	0		
Total current assets	3,106	NON-CURRENT LIABILITIES	
NON-CURRENT ASSETS		Provisions	927
Restricted cash and cash equivalents	260	Other	0
Amounts receivable for services	41,265	Total non-current liabilities	927
Other financial assets	0		
Property, plant and equipment	71,133	TOTAL LIABILITIES	4,003
Library Collections	0		
Museum Collections	356,567	EQUITY	
Works of Art	0	Contributed equity	0
Intangibles	22	Reserves	208,858
Other non current assets	0	Accumulated surplus/(deficit)	259,492
Total non-current assets	469,247	Total equity	468,350
TOTAL ASSETS	472,353	TOTAL LIABILITIES AND EQUITY	472,353

STATEMENT OF CASH FLOWS

For period ending 30 June 2020

	ESTIMATE \$000		ESTIMATE \$000
CASH FLOWS FROM STATE GOVERNMENT		RECEIPTS	
Service appropriation	22,616	Receipts into trust fund	0
Capital appropriation	0	Sale of goods and services	1,096
Holding account drawdowns	0	User charges and fees	1,560
State grants and subsidies	431	Commonwealth grants and contributions	0
Royalties for Regions fund:		Interest received	65
Regional Community Service Fund	280	Sponsorship	0
Net cash provided by State Government	23,327	Bequest trust and special purpose funds contributions	0
		GST receipts	358
CASH FLOWS FROM OPERATING ACTIVITIES		GST receipts from taxation authority	397
PAYMENTS		Other receipts	934
Payment from trust fund	0	Net cash from operating activities	(23,146)
Employee benefits	(19,322)		
Supplies and services	(4,669)	CASH FLOWS FROM INVESTING ACTIVITIES	
Accommodation	(2,180)	Purchase of non-current assets	(200)
Grants and subsidies	(75)	Net cash from investing activities	(200)
GST payments on purchases	(832)		
GST payments to tax authority	(25)	Net increase/(decrease) in cash held	(19)
Other payments	(453)	Cash assets at the beginning of the reporting period	2,766
		CASH ASSETS AT THE END OF THE REPORTING PERIOD	2,747

ADVERTISING

In accordance with section 175ZE of the *Electoral Act 1907*, the Museum incurred the following expenditure in advertising, market research, polling, direct mail and media advertising.

Total expenditure for 2018–19 was \$404,910.10.

EXPENDITURE	TOTAL (exc. GST)	AGENCY OR ORGANISATION	TOTAL (exc. GST)
MARKET RESEARCH	\$108,188	Morris Hargreaves McIntyre	\$102,318
		The Brand Agency	\$5,870
POLLING	\$0		
DIRECT MAIL	\$0		
MEDIA ADVERTISING	\$296,722	Advertising (under \$2,300 ea)	\$12,762
		Optimum Media Decisions	\$97,450
		Initiative Media Australia	\$157,097
		Facebook	\$7,817
		Hello Perth	\$2,455
		Experience Perth	\$2,636
		The Poster Girl	\$5,019
		Google	\$2,727
		Advance Press	\$8,760

DISABILITY ACCESS AND INCLUSION PLAN OUTCOMES

The Museum is committed to ensuring all facets of its operations are fully accessible to all sectors of the community by removing or reducing any physical, sensory or intellectual barriers to access. The Museum interprets fully accessible to mean that all Museum activities, facilities and services

(both in-house and contracted) are open, available and usable for people with disability, providing them with the same opportunities, rights and responsibilities enjoyed by other people in the community.

The Museum's Disability Access and Inclusion Plan (DAIP), available on the Museum's website at museum.wa.gov.au/about/corporate-documents, specifies how the Museum aims to achieve this and improve its performance in access and inclusion.

Key activities implemented during 2018–19 are summarised in the following:

OUTCOME 1

People with disability have the same opportunities to access services and events organised by a public authority.

Highlights included:

- The purchase of a 3D scanner has enabled the Museum to introduce new tactile access opportunities for visitors. For example, tactile elements were made for the *French Explorers* exhibitions, making it more accessible and inclusive and enhancing visitor engagement, particularly for visitors with sensory impairment.

- Specialised guided tours continued to be delivered at the WA Maritime Museum and the WA Shipwrecks Museum to meet the needs of people with disability and seniors groups with additional needs. The tours included an *Objects and Memories Tour* for visitors with dementia and carers, and a *Please Touch Tactile Tour* for blind or vision impaired visitors. Both tours were regularly offered at each site. They were also provided as part of the Amana Living Arts Festival (March 2019) which gives the 2,500 Amana Living residents and home care clients over 55 years a chance to be involved in artistic and cultural experiences. Over the year 747 visitors participated in these specialised tours.
- While hosting *Brickman Cities powered by LEGO® CITY*, the Museum partnered with Kalparrin, an organisation supporting families raising children with disability, developmental delay, genetic, chronic medical and/or health conditions. The Museum offered sensory sessions exclusively for Kalparrin families with three fully booked sessions of around 240 visitors. Feedback from the families was positive, with many commenting that the atmosphere was welcoming and professional and the sessions appropriately facilitated.

- The Museum of the Goldfields expanded its Sensitive Santa event, partnering with the City of Kalgoorlie Boulder, Kmart and Target to prove a city-wide sensitive experience. This included quiet area in the city centre Marketplace with calm activities and noise cancelling headphones available for sensory avoiders.

OUTCOME 2

People with disability have the same opportunities to access the buildings and other facilities of a public authority.

Highlights included:

- The Museum continued to consult actively with a representative panel of people with disability, their advocates and carers, to ensure universal access requirements are central to the development of the New Museum.
- At the Museum of the Goldfields, wheelchair ramps were placed on the front concourse to allow access to the paths and Miners Memorial, as well as at the rear of the Museum to assist with disability access, particularly when the front entrance is closed for works.
- The WA Shipwrecks Museum continues to collaborate with the City of Fremantle to facilitate public use of a beach wheelchair, which is available for hire at the Museum.

OUTCOME 3

People with disability receive information from a public authority in a format enabling them to access the information as readily as others.

Highlights included:

- All information provided by the Museum to the public, including the Museum's website, complies with the State Government Access Guidelines for Information, Services and Facilities.
- The Museum's website and multimedia information meet international standards (WCAG 2 level AA) of being perceivable, operable, understandable and robust, and allows people with disability, their families and carers to plan for visits to Museum programs, exhibitions, events and other activities, whether held at Museum or non-Museum facilities.
- The Museum's website and associated multimedia content is accessible by default and can be provided in alternative formats upon request.

OUTCOME 4

People with disability receive the same level and quality of service from the staff of a public authority as other people.

Highlights included:

- The Museum engaged Disability in the Arts, Disadvantage in the Arts, Australia (DADAA) to facilitate training with front of house staff at the Maritime and Shipwrecks museums to provide them with knowledge and skills to enable them to best assist visitors with autism. The sessions included interaction between participants and presenter to gain a baseline of participant's experiences, an overview of intellectual and cognitive disability, common challenges, behaviours and responses to behaviours and communications issues, and recommendations.
- In May 2019, the lifelong learning plan for the New Museum was completed. The new plan will ensure people of all ages and learning styles are encouraged to participate and contribute in a dynamic new range of programs.

- The Museum's induction process for staff and volunteers incorporates the Museum's current Disability Access and Inclusion Plan, ensuring staff and volunteers are aware of and support the Museum's inclusive approach.

OUTCOME 5

People with disability have the same opportunities to make complaints to a public authority.

Highlights included:

- The Museum is committed to ensuring that complaint mechanisms are accessible for people with disability and allow for complaints to be made in a flexible manner. The Museum continues to implement an accessible complaints process including complaints that can be made in various formats and on behalf of another person, for example, carers or care-givers can provide feedback or lodge a complaint on behalf of a person with disability.
- The Museum's Customer Service Charter and Customer Comment and Complaints form is available in various formats.
- Universal access information is available on the Contact Us page of the website.

OUTCOME 6

People with disability have the same opportunities to participate in any public consultation by a public authority.

Highlights included:

- The New Museum community panels, including the Access and Inclusion Panel, met four times this year and provided input into interactive experiences, lifelong learning programs, signage and wayfinding. The panel is a representative panel of people with disability, advocates and carers.
- The Museum's State-wide program of engagement is supported by strong partnerships. Memorandums of Understanding (MOUs) were signed this year with DADAA, Autism Association of WA and AWESOME Arts to support and develop programs that increase accessibility and better represent all Western Australians.
- The Museum conducts audience research with a range of community members, including people with disability, to gain feedback and input into visitor experiences, graphic design and programs currently being developed.

OUTCOME 7

People with disability have the same opportunities to obtain and maintain employment with a public authority.

Highlights included:

- Recruitment practices are inclusive and people with disability are encouraged to apply for employment with the Museum. Advertised positions include the statement: The WA Museum is an equal opportunity employer and is committed to creating an equitable and diverse working environment and providing opportunities for Aboriginal and Torres Strait Islander people, people with disability, people from culturally diverse backgrounds and young people. The Museum values the importance of a work environment which is representative of the wider community and which supports a variety of perspectives.
- Staff with disability are supported with reasonable adjustments made as required. For example, the Museum of the Goldfields adjusted work hours and modified seating to accommodate a staff member with disability.

- The Museum currently engages approximately 20 volunteers with disability including epilepsy, cerebral palsy, autism and mobility impairments. The Museum continues to make reasonable adjustments enabling a greater degree of accessibility for volunteers with disability. Diversity is fully embraced ensuring all volunteers (and staff) are supported to contribute to the Museum and have a fulfilling experience.

COMPLIANCE WITH PUBLIC SECTOR STANDARDS AND ETHICAL CODES

The Museum is one of four portfolio agencies that fall under DLGSC.

The Museum HR team continues to work with DLGSC HR to review and update workforce policies, procedures and guidelines to ensure they align with contemporary legislative and compliance frameworks. The Museum HR team works with managers across the Museum to ensure compliance with Public Sector legislative and regulatory frameworks.

The ethical compliance of Museum staff is underpinned by the DLGSC Portfolio Code of Conduct policy. New staff are introduced to the Code of Conduct during their inductions. Ongoing compliance is supported by compulsory annual Accountable and Ethical Decision-Making training and 84% of Museum staff have completed training in this area.

The Museum is committed to educating its workforce in the Public Sector Standards in Human Resources Management and the Public Sector Code of Ethics. In 2018–19 the Museum recorded:

- No breaches of the Public Sector Standards in Human Resources Management.
- Two breaches of the Public Sector Code of Ethics or the DLGSC Code of Conduct.
- One incident of misconduct requiring investigation.
- No Public Interest Disclosures were received.

RECORD KEEPING PLANS

As required under section 19 of the *State Records Act 2000*, the Museum has a Record Keeping Plan that provides an accurate reflection of how recorded information is created and managed within the organisation.

The Museum reviews its Record Keeping Plan every five years or when there is any significant change to the organisation's functions. The Museum Record Keeping Plan, dated June 2015, was endorsed by the State Records Commission on 17 March 2017 and will next be reviewed no later than 17 March 2022.

Government organisations are required to report on:

Whether the efficiency and effectiveness of the organisation's record keeping systems have been evaluated or, alternatively, when such an evaluation is proposed.

The Museum is committed to good records management practices that comply with the *State Records Act 2000*.

The Museum has a current, approved Record Keeping Plan (RKP) in place. In line with the RKP, the Record keeping officers continue to monitor, review and update practices to maintain and increase the efficiency and effectiveness of the Museum's record keeping and the use of an Electronic Document and Records Management System (EDRMS).

This year the Museum upgraded the EDRMS to HPE Content Manager, providing new technologies such as workflows and system integration tools, which will significantly improve business efficiency and productivity, information security, and provide operational cost savings. The program will also proactively manage both business content and records throughout the content lifecycle, from the point of creation through to disposal.

The nature and extent of the record keeping training program conducted by, or for, the organisation.

As part of the EDRMS upgrade, staff were provided with an in-house HPE Content Manager training course and the Records Management Unit continues to provide ongoing training and support for all staff.

Whether the efficiency and effectiveness of the record keeping training program have been reviewed or, alternatively, when this is planned to be done.

The record keeping training program is regularly reviewed and staff usage of the EDRMS is monitored to identify gaps in usage. Training materials and record keeping resources are also regularly reviewed and made available for employees on the Museum's intranet.

Assurance that the organisation's induction program addresses employee roles and responsibilities regarding their compliance with the organisation's record keeping plan.

The Records Awareness Training course is built in to the Museum's new staff induction program as a mandatory requirement for all employees to complete. The course provides employees with the guideline on how to manage the lifecycle of government records efficiently as part of their work. The course also provides staff with the understanding of the benefits of good practice recordkeeping, responsibilities for record keeping, government accountability and the consequences of inadequate record keeping required under the *State Records Act 2000*.

GOVERNMENT POLICY REQUIREMENTS

SUBSTANTIVE EQUALITY

Direction for the Museum's substantive equality commitment sits with the Culture and Arts Portfolio Substantive Equality Reference Group.

The group meets quarterly to discuss and plan how the portfolio can improve access to our services for customers from different racial, religious and cultural groups.

This year the groups continued to improve and implement the Substantive Equality framework across the portfolio.

The Museum is an equal opportunity employer, committed to creating an equitable and diverse working environment and providing opportunities for Aboriginal and Torres Strait Islander people, people with disability, people from culturally diverse backgrounds and young people.

Employment practices at the Museum aim to mirror this and Sections 50(d) and 51 under the *Equal Opportunity Act 1984* are used where appropriate.

As part of the Museum's October staff strategy forum, the Office of Multicultural Interests was invited to address staff on the importance of promoting substantive equality at all levels.

WORK, HEALTH, SAFETY AND INJURY MANAGEMENT

The Museum is committed to providing a safe and healthy work environment for employees, contractors and visitors.

The Executive Risk Management Committee and Occupational Safety and Health Committees provide a formal mechanism for managing safety and health issues that are of concern to the Museum and its workers. Three OSH Committees meet on a quarterly basis, incorporating all regional and metropolitan sites. The committees work to resolve safety and health issues, as well as reviewing incident reports and performance data. Elected Safety and Health Representatives are given appropriate resources to conduct workplace inspections, assist with resolving safety concerns and contribute to workplace incident investigations.

All workers' compensation claims are managed by RiskCover, DLGSC and the Museum in accordance with the *Workers' Compensation and Injury Management Act 1981*. The Museum provides assistance to employees who sustain an injury or illness in the course of their duties and

facilitates an early return to work where practicable. Return to Work Plans are developed in accordance with the legislative requirements and managers, supervisors and injured employees work together to achieve positive outcomes.

A Work Health and Safety Workplace Self-Assessment was completed in 2017, against the WorkSafe Plan. Progress was made against the resulting Implementation Plan during 2018–19, with 45% of actions complete at 30 June.

2018–19 initiatives and activities:

- The DLGSC Work Health Safety Policy and Framework and the DLGSC Injury Management Policy and Overview were implemented.
- OSH Committee Terms of Reference were developed and implemented.
- Training was held for all elected and management Safety and Health representatives on OSH Committee Rights and Responsibilities.
- A Safe Work Method Statement template was introduced for workers to complete risk assessments for high-risk work.

- Manual Handling Training and Work Health Safety for Line Managers was provided at the December 2018 Managers Forum.
- A WorkSafe inspection was conducted at the Welshpool CRC site in July 2018 resulting in eight improvement notices being issued. The notices were mostly related to storage of chemicals and placement of objects near or on clearways. These were remedied quickly and subsequently the notices were closed.

GOVERNMENT BUILDING TRAINING POLICY

The Museum has a commitment to the Government Building Training Policy, having altered prospective tender documentation and developed a monitoring plan for building and construction or maintenance projects with a duration greater than three months, a value of greater than \$2 million and tendered after 1 October 2015.

At the balance date, no contracts submitted to the Government Building Training Policy had been awarded. Construction works are managed through DLGSC.

		ACTUAL RESULTS			RESULTS AGAINST TARGET	
MEASURE		2016-17	2017-18	2018-19	TARGET	COMMENT ON RESULT
Number of fatalities		0	0	0	0	
Lost time injury and disease incident rate		1.11	0.52 ¹	1.02	1.41	
Lost time injury and disease severity rate		0	0	0	0	No severe injuries for the period
Percentage of injured workers returned work:	Within 13 weeks	50% ²	100%	100%	80%	All injured workers returned to full duties within 13 and 26-week timeframes
	Within 26 weeks	100%	100%	100%	80%	
Percentage of managers trained in occupational safety, health and injury management responsibilities, including refresher training within 3 years		19.03%	19.6%	63.2%	80%	Training was held in OSH Committee Rights and Responsibilities, and Work Health Safety for Line Managers

¹ Lost time injury and/or disease incidence rate from 2017-18 was revised upwards due to an incorrect calculation.

² Percentage of injured workers returned to work within 13 weeks from 2016-17 was revised upwards due to an incorrect calculation.

MEASURE	BUILDING AND CONSTRUCTION	MAINTENANCE
Awarded	-	-
Reported on	-	-
Commenced reporting	-	-
Continued reporting from previous reporting period	-	-
Target training rate	-	-
Met or exceeded	-	-
Did not meet	-	-
Granted a variation	-	-

APPENDICES

SPONSORS, BENEFACTORS AND GRANTING AGENCIES

Australian Museum	Sport and Cultural Industries	Foundation for the WA Museum, representing:	• Clark, Peter
Australian Biological Resources Study	Director of National Parks (Cth)	• Abode Real Estate	• Clemesha, Wayne
Australian Research Council (Cth)	The Hermon Slade Foundation	• Alder, David	• Clough, Jock & Salmon, Bobbie
City of Albany	Indigenous Advancement Strategy	• Alex Hotel	• Coles, Alec
Commonwealth Scientific and Industrial Research Organisation	InterAct for Change	• Ashforth, Michael & Ashforth, Ileana	• Collins, Harvey
Denis Ashton Bequeath	Kingdom of the Netherlands Embassy, Canberra	• Australia's Science Channel	• Constantine, Aaron & Constantine, Joanne
Department of Biodiversity, Conservation and Attractions	Linc Property	• Barker, Dawn	• Cook, Jeannine
Department of Communications and the Arts (Cth)	Nekton Mission	• Bass, Charles	• Cooper, Andrew
Department of the Environment and Energy (Cth)	Rio Tinto	• Bassett, Karen	• Crostella, Luca
Department of Communities	Rothwell, John	• BDO	• Curtin University
Department of Industry, Innovation and Science (Cth)	Schmidt Ocean Institute	• Black, Melissa	• Cygnet Bay Pearls
Department of Infrastructure, Transport, Cities and Regional Development (Cth)	TAG Family Foundation	• British Council	• Department of Jobs, Tourism, Science and Innovation
Department of Local Government,	The Swiss Polar Institute	• Bruce, Darryl	• DFO, Perth
	The Western Australian Biodiversity Science Institute	• Budiselik, Kate	• Discovery — Rottnest Island
	The Western Australian Marine Science Institute	• Burt, Julian & Burt, Alexandra	• D'Orsogna, Tina
	University of Tasmania (<i>NESP Marine Biodiversity Hub</i>)	• Caddy, Prof Robyn	• Edel, Robert & Lang, Karen
		• Cardaci, Mae	• Edith Cowan University
		• Chaney, Fred	• Estate of the late Dr Harry Butler AO CBE
		• Chaney, Hon John	• Faye AM, Bridget
		• Chaney, Jody	• Fletcher AM, Ian & Fletcher, Christine
		• City of Albany	
		• City of Perth	

- Fong, Gem
- Ford, Alan
- Frichot, Kate
- Friends of the WA Museum
- Gage Roads Brewing
- Garden City Shopping Centre
- Gardiner, David
- Gismondi, Alessandro
- Goodlad, John
- Grand Hyatt Singapore
- Griffiths, Gary
- Gubgub, Jamelia & Wallace, David
- Hanlon, Mark
- Harris, Elizabeth
- Harris, Martin
- Hasluck AM, Hon Nicholas & Hasluck, Sally Anne
- Heyder and Shears
- Hickman, Dallas
- Holmes à Court, Janet
- Horton AO, E. Prof. Tracey & Horton, Jonathan
- Hughes, Janine
- Hyatt Great Scotland Yard
- Hyatt Regency Danang Resort
- Hyatt Regency London
- JB Were
- Kailis Australian Pearls
- Kailis OBE AM, Dr Patricia
- Kailis, Amanda
- Keller-Tun, Marjorie
- Kelly, Brenden
- Ketelsen, Torsten & Ketelsen, Mona
- Kopejtka, Karen & Kopejtka, Paul
- Kyle, David
- Leaker, Carmel
- Lewis, Dr Richard & Johnston, Dr Michelle
- Major, Lauren
- Malloch, Timothy
- Mannolini, Justin & Mannolini, Amanda
- Martin, David
- Matthews, Dr Margaret
- McCleery, David
- McCusker Charitable Foundation
- McDonald, Jackson
- McDonald, Sue
- McKechnie QC, Hon John & McKechnie, Beth
- Meerkats
- Melbourne Museum
- Milner, Emma
- Minderoo Foundation
- Mirmikidis, Athan
- MONA
- Morrison, Jock
- Murdoch University
- Museum of Applied Arts and Sciences
- Nagle, Fred
- NWS Shipping
- Oliver, Peter & Kerry
- Oosterhof, Tricia
- Packer, Ron & Packer, Philippa
- Parker, Ian
- Peet, Julian
- Phelps, Rosalind Ruth (née Rowell)
- Power, Neville
- Pringle, David
- Putcuyp, Jozef & Mustafina, Elena
- Queensland Museum
- Ranalli, Rob & Watts, Mel
- Robson AO CitWA, E. Prof. Alan
- Rodgers, Bryan
- Rosily Vineyards
- Rowell, Jacqueline
- Rowell, Rob
- Santos (formally Quadrant Energy)
- Savage, Linda
- Scudamore, Steve & Last, Anne
- Seven West Media
- Silverstream Wines
- Singapore Airlines
- Singapore Airlines Cargo
- Sloboda, Anna
- Smith, Lloyd
- Smith, Senator Dean
- Smith-Gander, Diane
- Space Chameleon Abseiling
- State Theatre Centre of Western Australia
- Stooke, Lyn & Stooke, Geoff
- Teo, Mei
- The McClements Foundation
- The Stan Perron Charitable Foundation
- The University of Western Australia
- Thick, Phil & Rogers, Paula
- Tianqi Lithium Australia
- Tremain, Mark
- Ungar, Tim & Ungar, Chris
- Ventouras, Rubini
- Verve Portraits
- Wehr, Fred
- West Winds Gin
- Western Australian Cricket Association
- Western Force
- Woods, Lynne
- Woodside
- Wright Burt Foundation

The Museum would also like to thank the many additional supporters who assisted with their kind contributions of up to \$1,000.

TEMPORARY EXHIBITIONS

EXHIBITION TITLE	LOANING INSTITUTIONS	START DATE	END DATE
■ WA MARITIME MUSEUM			
<i>Horrible Histories — Pirates: the Exhibition</i>	Australian National Maritime Museum and Scholastic	24/03/2018	12/08/2018
<i>The Art of Science: Baudin's Voyagers 1800–1804</i>	Museum d'Histoire Naturelle du Havre; Western Australian Museum; South Australian Maritime Museum; and the Australian National Maritime Museum	13/09/2018	9/12/2018
<i>Return to Australia: de Freycinet 1818</i>	Western Australian Museum	13/09/2018	9/12/2018
<i>Ningaloo — Australia's Other Great Reef</i>	Prospero Productions	29/12/2018	3/02/2019
<i>Kylie on Stage</i>	Arts Centre Melbourne and the Australian Music Vault	16/02/2019	9/06/2019
<i>Our WA Coastline</i>	WA Photographic Federation and Nikon	5/05/2018	1/07/2018
<i>Nikon-Walkley Press Photography Exhibition</i>	The Walkley Foundation	7/07/2018	2/09/2018
<i>PrintWest Photographic Exhibition</i>	WA Photographic Federation	8/09/2018	7/10/2018
<i>Amundsen: Lessons from the Arctic</i>	Norwegian Embassy, Canberra in association with the Norwegian Honorary Consulate General, Perth	12/10/2018	25/11/2018
<i>Reimagining Australia: Voices of Indigenous Australians of Filipino Descent</i>	Philippine Embassy of Canberra and the Philippine Consulate General of Perth	8/12/2018	18/02/2019
<i>Restricted Entry Photographic Exhibition</i>	Nella Fitzgerald Events and the Chung Wah Association	2/03/2019	19/05/2019
<i>Body Language</i>	South Metropolitan TAFE and the Western Australian Museum	1/06/2019	30/06/2019
<i>Fremantle's Armed Forces from WWI to Present Day</i>	City of Fremantle; Returned Services League; and the Western Australian Museum	13/10/2018	9/12/2018
<i>The Antarctica VR Experience</i>	White Sparks Pictures	1/09/2018	14/10/2018
<i>The Antarctica VR Experience</i>	White Sparks Pictures	27/10/2018	23/12/2018
<i>Brickman Cities powered by LEGO® CITY</i>	LEGO	5/04/2019	5/05/2019
<i>RSV Nuyina LEGO model</i>	Australian Antarctic Division and LEGO	14/09/2018	14/10/2018

EXHIBITION TITLE	LOANING INSTITUTIONS	START DATE	END DATE
■ WA SHIPWRECKS MUSEUM			
<i>2017 Australian Geographic Nature Photographer of the Year</i>	South Australian Museum	21/07/2018	26/08/2018
<i>As Eye See It Photographic Exhibition</i>	Department of Communities	31/08/2018	14/10/2018
<i>Honouring our Heritage: Embracing the Future</i>	Fremantle Blessing of the Fleet	27/10/2018	11/11/2018
<i>The End of Whaling in Australia</i>	Ed Smidt and Ross Porter	21/11/2018	3/02/2019
<i>A Ticket to Paradise?</i>	National Archives of Australia	8/03/2019	19/05/2019
<i>Naval Seapower in Miniature</i>	Gerry Westernberg	28/06/2019	1/07/2019
■ MUSEUM OF THE GREAT SOUTHERN			
<i>Punuku Tjukurpa</i>	Artback NT	11/05/2018	29/07/2018
<i>Whadjuk Noongar Country, Wetland Glimpse</i>	Community Access	8/07/2018	29/07/2018
<i>Our WA Coastline</i>	WA Photographic Federation and Nikon	6/08/2018	10/09/2018
<i>Art Trail FIGS</i>	Community Access	15/09/2018	30/09/2018
<i>Australian Nurses at War</i>	Western Australian Museum	5/10/2018	14/11/2018
<i>Artists of the World</i>	Spencer Park Primary School	24/10/2018	7/11/2018
<i>A Ticket to Paradise?</i>	National Archives of Australia	1/12/2018	24/02/2019
<i>Fremantle International Portrait Prize 2017</i>	ACE Camera Club	5/03/2019	26/05/2019
<i>Ancient Rome: The Empire that Shaped the World</i>	Artisans of Florence	13/04/2019	21/07/2019

EXHIBITION TITLE	LOANING INSTITUTIONS	START DATE	END DATE
■ MUSEUM OF GERALDTON			
<i>From Another View</i>	State Library of WA; Andrew and Nicola Forrest	19/05/2018	22/07/2018
<i>2018 Astrofest Astrophotography</i>	International Centre for Radio Astronomy Research (ICRAR) and Dr John Goldsmith	20/07/2018	20/08/2018
<i>A Ticket to Paradise?</i>	National Archives of Australia	1/09/2018	11/11/2018
<i>Ancient Rome: The Empire that Shaped the World</i>	Artisans of Florence	8/12/2018	31/03/2019
<i>Through the Dragon's Eyes Photographic Exhibition</i>	City of Greater Geraldton; Easy Going Travel Services; Museum of Geraldton; and Zhongyi Photography Club	12/04/2019	12/05/2019
<i>2018 Australian Geographic Nature Photographer of the Year</i>	South Australian Museum	18/05/2019	23/06/2019
<i>Our Stories in Stitches — a Yamaji Art Exhibition</i>	Yamaji Art	29/06/2019	4/08/2019
■ MUSEUM OF THE GOLDFIELDS			
<i>A Ticket to Paradise?</i>	National Archives of Australia	1/06/2018	13/08/2018
<i>Ancient Rome: The Empire that Shaped the World</i>	Artisans of Florence	15/09/2018	25/11/2018
<i>Reconstructed Recycled Art Competition</i>	Kalgoorlie Urban Landcare Group	16/11/2018	2/12/2018
<i>Machines and Makers: displaying a healthy obsession for sewing machines</i>	Art on the Move	8/12/2018	10/02/2019
<i>2018 Australian Geographic Nature Photographer of the Year</i>	South Australian Museum	25/02/2019	5/05/2019
<i>The Antarctica VR Experience</i>	Prospero Productions	30/03/2019	26/05/2019
<i>Lustre: Pearlring & Australia</i>	Western Australian Museum	25/05/2019	1/09/2019



[**ABOVE**] New Museum
under construction.

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(Courtesy Multiplex, Hassell and OMA)