

— WESTERN AUSTRALIAN MUSEUM —

# ANNUAL REPORT

## 2015–16





## MUSEUM LOCATIONS

### **WESTERN AUSTRALIAN MUSEUM —**

Albany.  
Residency Road, Albany.

### **WESTERN AUSTRALIAN MUSEUM —**

Geraldton.  
1 Museum Place, Batavia Coast Marina, Geraldton.

### **WESTERN AUSTRALIAN MUSEUM —**

Kalgoorlie–Boulder.  
17 Hannan Street, Kalgoorlie.

### **WESTERN AUSTRALIAN MARITIME MUSEUM.**

Victoria Quay, Fremantle.

### **WESTERN AUSTRALIAN MUSEUM —**

Perth.  
Perth Cultural Centre, James Street, Perth.

### **WESTERN AUSTRALIAN MUSEUM —**

Shipwreck Galleries.  
Cliff Street, Fremantle.

### **WESTERN AUSTRALIAN MUSEUM —**

Collections and Research Centre.  
49 Kew Street, Welshpool.

### **WESTERN AUSTRALIAN MUSEUM —**

Administration.  
'Wellington Building', 150 William Street, Perth.

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[ COVER ] The Harry Butler  
Research Centre.

[ LEFT ] Dinosaur at the  
Perth Concert Hall.

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## ABOUT THIS REPORT

The Western Australian Museum's 2015–16 Annual Report is a review of the Museum's performance for the financial year ending 30 June 2016.

The report is produced in accordance with the provisions of the *Museums Act 1969 (WA)* and other relevant legislation that governs our operations. It is provided to the Minister for Culture and the Arts, the Hon John Day MLA, as the State Minister responsible for the Culture and the Arts Portfolio, within which the Western Australian Museum operates as a statutory authority. It is tabled in the Parliament of Western Australia in accordance with the *Financial Management Act 2006*.

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

This and previous annual reports are available in PDF form and in accessible formats on the Western Australian Museum's website at [museum.wa.gov.au/about/corporate-documents](http://museum.wa.gov.au/about/corporate-documents)

Copies are archived in the State Library of Western Australia, the National Library Canberra and the Western Australian Museum Library located at Kew Street, Welshpool. For enquiries, comments or more information about the Museum please contact our Customer Relations Team on 1300 134 081 or email [reception@museum.wa.gov.au](mailto:reception@museum.wa.gov.au)

# STATEMENT OF COMPLIANCE

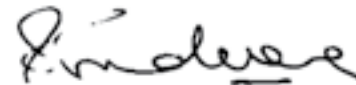
## FOR THE YEAR ENDED 30 JUNE 2016

**Hon. John Day** 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 2016. 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  
Chairman of Accountable Authority  
24 August 2016



**S. Scudamore**  
Vice Chair, Western Australian Museum Board of Trustees  
Vice Chair of Accountable Authority  
24 August 2016

## MESSAGE FROM THE CHAIR



A handwritten signature in black ink that reads "Alan Robson".

**Emeritus Professor Alan Robson AO CitWA**  
Chair, Western Australian Museum  
Board of Trustees

The Western Australian Museum has been an integral part of the fabric of life in this State for 125 years and I am extremely pleased with the significant progress made this year towards developing a new museum for Western Australia – one that will be relevant to the lives of future generations not just in this century but beyond.

I am now in my fifth year as Chair of the Board of Trustees and I have been privileged to be part of this very exciting journey, watching it grow from an alluring but still quite distant vision, to reality.

The official opening this year of The Harry Butler Research Centre was, not only, a major achievement in terms of providing much improved collections

storage, care and research facilities, but a major milestone in the New Museum Project. The new, exceptional facilities will ensure that the State Collection can be safely preserved in perpetuity, as well as providing the infrastructure for the Museum's ground-breaking science and research, and for the development of extraordinary exhibitions to inspire future audiences.

This is a time of fundamental change for the Museum. The doors have closed at the historic Perth site so something bold and magnificent can be created there, ready to open in 2020. We hope that early in the coming financial year the new concept designs will be released but in the meantime, the very important work of the Museum goes on, and I continue to be impressed with the commitment of staff who make it their priority to deliver the best museum experiences to as many people as possible.

Underpinning the potential for the future – is a rigor in the conduct of research, a vibrancy in the delivery of public programs and a collaborative approach.

The significant capital sum allocated to the New Museum Project contrasts sharply with ongoing restrictions in recurrent funding and, in order to meet tomorrow's economic challenges, the

Museum has continued to demonstrate both innovation and entrepreneurship such as is possible within the constraints of its enabling legislation. The Museum is positioning itself to meet the needs of 2020 and beyond, but the Museum will need to work both with, and with the support of, Government to ensure that it is adequately prepared for the future.

I would like to thank my Board colleagues, our staff, and the Museum's advisory committees for their ongoing commitment to the Museum and all it aspires to achieve. I would applaud the Museum's Foundation for its successful fundraising efforts this year, and thank the many sponsors, benefactors and partners for their very generous support, now and into the future.

I would especially like to thank the Museum's Chief Executive Officer Alec Coles for his outstanding leadership during this critical time in the history of the Western Australian Museum.

Finally, I would be remiss not to acknowledge the unwavering support of the Minister for Culture and the Arts, the Hon John Day MLA. The journey towards a new museum for Western Australia has not been without risk, but I commend the Minister and this Government for its continued commitment to create a museum that is fit for audiences of the 21st Century and beyond.

## MESSAGE FROM THE CEO



A handwritten signature in black ink that reads "Alec Coles". The signature is written in a cursive, flowing style.

**Alec Coles OBE**  
Chief Executive Officer  
Western Australian Museum

This is yet another year that will be remembered in the Western Australian Museum's long and distinguished history as one of very significant change.

It was a year in which the Museum finally realised its ambition to provide at least some of its curators with the laboratories, storage and treatment facilities appropriate to their requirements and it was fitting, indeed, that the new facilities were christened The Harry Butler Research Centre, given Harry's long-standing and loyal support of the Museum.

It was also the year in which the Museum closed the doors to its much-loved Perth site ahead of one of the biggest museum redevelopments taking place anywhere in the world. Closing any museum site, even temporarily, is a mammoth undertaking. Physically, it required the movement of more than 11,000 objects from public display to either safe storage at the Welshpool Collections and Research Centre or to exhibitions elsewhere.

Managing public sentiment and expectation around the emptying of galleries that have been open for more than 100 years has required the Museum to renegotiate its relationship with its community, to ensure that the Museum and the very valuable work it does across all of its sites and platforms remain relevant and visible to its many, diverse audiences.



Both the opening of The Harry Butler Research Centre and the closure of the Perth site are two very tangible, successful outcomes of the State Government's \$428.3 million New Museum Project. The redeveloped museum in the Perth Cultural Centre is a major project for all of Western Australia, one that will capture the spirit of this vast State and share the voices of its people. It is a once-in-a-century opportunity for the Museum and the people of Western Australia to work together to develop and deliver a truly contemporary museum facility and experiences.

This is a time of fundamental change for the Museum, providing unparalleled challenges and opportunities across the organisation as we head towards doors open in 2020. It has been an incredible year and I would like to thank our dedicated staff for their extraordinary commitment to providing the best service and experience possible to all of our visitors.

Thank you to the Museum's Executive Leadership Team for its very hard work during the year and the guidance it has shown during this period of significant organisational change. I sincerely thank the Western Australian Museum Board of Trustees for its continued support and, in particular, I thank the Chair of the Trustees, Emeritus Professor Alan Robson AO CitWA.

I thank our advisory committees, our many volunteers and Friends of the Museum for their wonderful work during the year.

Finally, I would especially like to thank the generous support received this year from Western Australian Museum Foundation and its benefactors, corporate, public and private, without whom we could not possibly hope to achieve our ambitions.

In particular, I congratulate the newly formed Artefact Circle community giving committee that has had such an immediate impact.



## HIGHLIGHTS

### NEW MUSEUM

This year significant progress was made towards the redevelopment of a new museum for WA in the heart of the Perth Cultural Centre with the announcement of the consortium led by Brookfield Multiplex with internationally renowned architects OMA and HASSELL as the preferred Managing Contractor. The contract is scheduled to be awarded early in the new financial year.

### OPENING OF THE HARRY BUTLER RESEARCH CENTRE

A significant highlight for the Museum this year was the opening of The Harry Butler Research Centre, a new purpose-built facility containing state-of-the-art laboratories, preparation spaces, treatment areas and a store to house more than 2.5 million wet-preserved specimens. The facility is an important part of the New Museum Project and is

[ LEFT ] Trevor Butler with the late Harry Butler's hat.

critical to supporting the development of a new museum for WA. It was named in honour of the late Dr Harry Butler AO CBE, a staunch supporter and advocate of the Museum for many decades, who made a significant contribution to the conservation of Western Australia's unique natural environment.

The facility was officially opened by the Minister for Culture and the Arts, the Hon John Day MLA, on 17 April 2016. The opening was attended by Harry's daughter Gloria who travelled from Dubai for the event, his son Trevor and his granddaughter Tory. The family continued Harry's longstanding generous support of the Museum by donating a body of material including Harry's iconic bush hat.

## CELEBRATING THE PERTH SITE

The necessary closure of the Museum's Perth site for redevelopment was the impetus for several high profile events to celebrate the Museum's history. Of particular note was the Last Night at the Museum, a friend and fundraising event hosted by the Western Australian Museum Foundation's latest creation – the Artefact Circle community giving program – on the night before the Museum closed; and The Last Day at the Museum Family Open Day held at the Museum on Saturday 18 June. The Last Night event was hugely successful, raising more than \$110,000 to support the Museum. The Last Day event attracted the biggest crowd to the Perth site ever recorded, with 5,412 people enjoying free entertainment, dinosaur encounters, craft activities and an Aboriginal art project, as well as tours of the four old heritage buildings.

## ROYAL TOUR

The Museum's CEO Alec Coles and Director of Creative and Regional Development James Dexter were asked by the City of Albany to host part of the visit by the Prince of Wales and the Duchess of Cornwall on 14 November 2015, specifically the visit to the Convoy Walk and Lookout and the National Anzac Centre. The Museum was instrumental in the establishment, design and development of the Centre which opened in 2014 as part of commemorations to mark the departure of the Anzac Convoys to Gallipoli in 1914. The Museum was proud to lead and coordinate the content development and design of the Centre, and both Royal visitors seemed genuinely moved by their experience. This quality of experience enjoyed by so many visitors saw the Lonely Planet guide books in 2015 list the National Anzac Centre as Number 21 in the Top 30 list of things travellers 'must see' in the world this year.

## AWARDS AND HONOURS

- The Museum's web team working with Hungry Sky jointly won the Best Interactive Production category at the 2015 Western Australian Screen Awards, for the Dinosaur Discovery Augmented Reality Experience. The experience on and around the big screen in the Perth Cultural Centre was created to enhance the Museum's *Dinosaur Discovery: lost creatures of the Cretaceous* exhibition, which attracted more than 170,000 visitors. For those who want to revisit the amazing augmented reality experience, visit <http://youtu.be/IWdVuY8g10Q>
- The web team also won the State award for best Government website in the 2015 Australian Web Awards. This was awarded particularly for the excellent community consultation work it facilitates for the New Museum.
- Head of Terrestrial Zoology and internationally renowned expert on arachnids Dr Mark Harvey was elected Vice-President of the International Commission on Zoological Nomenclature (ICZN) for a six-year term. The ICZN is the international body that oversees the naming of all species worldwide. The Commission's work directly affects biodiversity studies, farming, fisheries, horticulture, medical and veterinary research, palaeontology and biostratigraphy, entomology and conservation. This is a truly extraordinary accolade.
- In this year's Queen's Birthday Honours, WA Museum Trustee Ian Fletcher was recognised as a Member of the Order of Australia for loyal years of service to government; Treasurer of the WA Museum Foundation's Discovery Fund John Poynton was elevated from a Member to an Officer of the Order of Australia; and Patron of the WA Museum Foundation Her Excellency the Governor of Western Australia, Kerry Sanderson, received the highest award of Companion of the Order of Australia for her service to the people of Western Australia.

## OPERATIONAL STRUCTURE

### WHO WE ARE

#### OUR MISSION

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

#### OUR VISION

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

## OUR VALUES

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

**ACCOUNTABLE** – we exist for the benefit of all the people of Western Australia and recognise that we are 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 life-long learning; making sure that our facilities, programs and resources are accessible to all.

**ENTERPRISING AND EXCELLENT** – we will be creative, resourceful, imaginative, innovative and entrepreneurial; we will be commercially astute and aspire to excellence in all that we do.

**SUSTAINABLE** – we will aspire to be socially, environmentally and economically sustainable and we will work in partnership with others to maximise public benefit and value for money.

**AND 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 John Day MLA is the Minister responsible for the Culture and the Arts portfolio.

The Western Australian Museum is a statutory authority within the Culture and the Arts Portfolio.

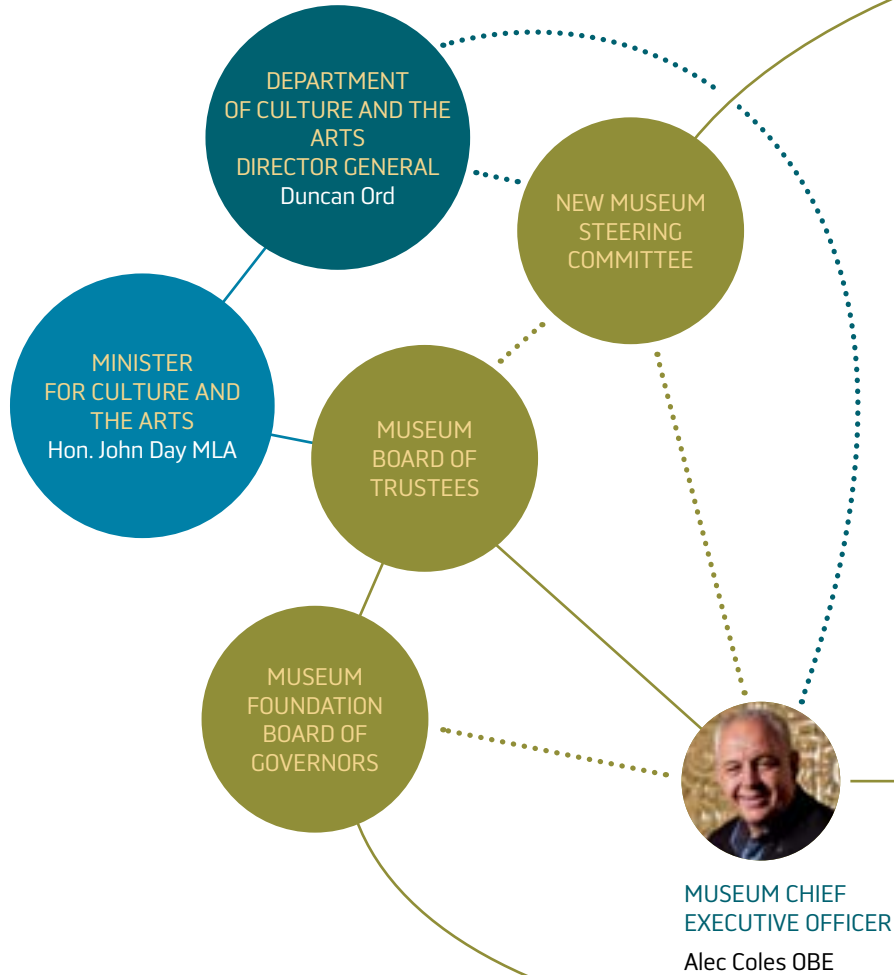
### ENABLING LEGISLATION

- *Museum Act 1969 (WA)*

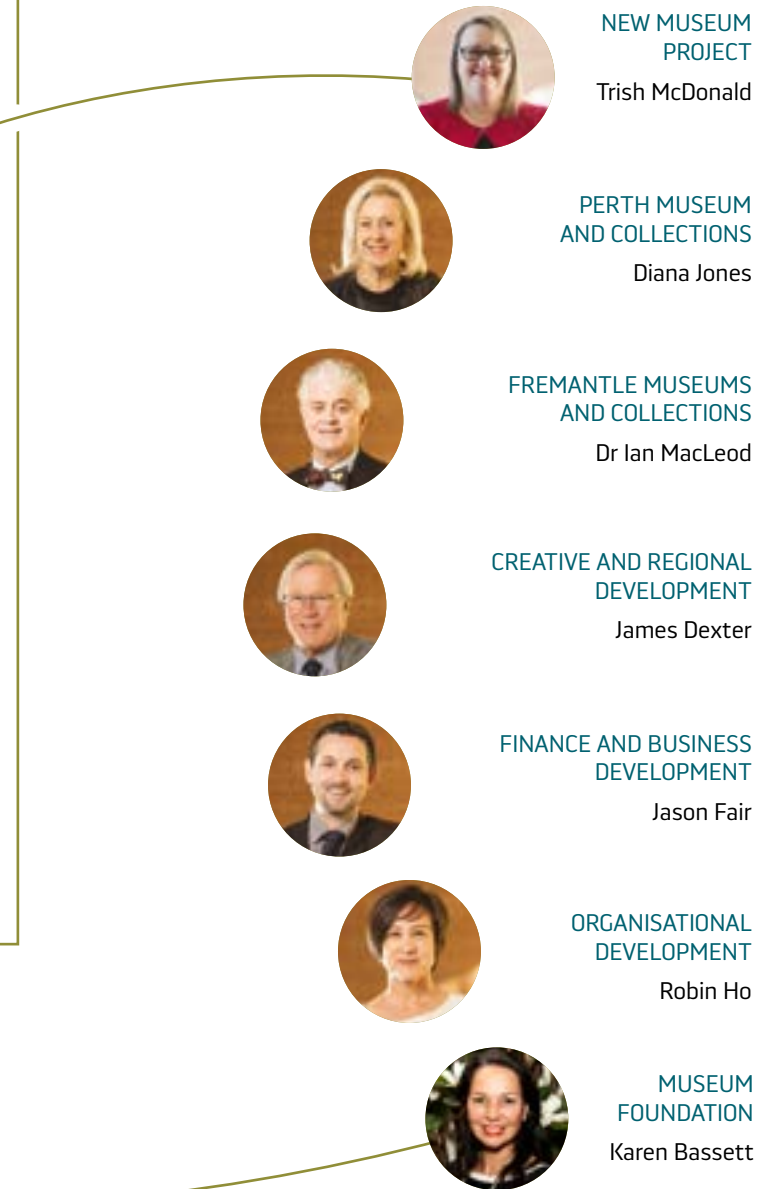
### LEGISLATION AND REGULATIONS ADMINISTERED BY THE MUSEUM

- *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.

# WESTERN AUSTRALIAN MUSEUM FUNCTIONAL STRUCTURE



# MUSEUM OPERATIONAL 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 Culture and the Arts (DCA).

On 18 February 2015, the Economic and Expenditure Reform Committee endorsed changes to the DCA Outcome Based Management (OBM) structure. The following is the new Outcomes Based Management Framework for the Museum which has been applied from the reporting period 2015–16.

## SHARED RESPONSIBILITIES WITH OTHER AGENCIES

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

## MUSEUM SERVICE SUMMARY

The WA Museum's mission is to inspire people to explore and share their identity, culture, environment and sense of place, and contribute to the diversity and creativity of our world. This is achieved by developing, maintaining, interpreting and presenting the State's unique collections and by providing inclusive and accessible public programs, exhibitions, digital content and education programs.

### GOVERNMENT GOAL

#### RESULTS BASED SERVICE DELIVERY

Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians.

### DESIRED OUTCOMES

11. Sustainable care and development of the State's Museum collections for the benefit of present and future generations
12. Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections

### SERVICES

12. Collections management, research and conservation services
13. Collections effectively documented and digitised
14. Public sites, public programs and collections accessed on-site
15. Online access to collections, expertise and programs
16. 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 DCA's OBM 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 Western Australian Museum receives revenue from a variety of sources as mandated by the *Museums 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. A generous proportion of donations and bequests are raised through the Western Australian Museum Foundation, an independent fundraising body which exists to support the work of the Museum. The Museum also generates a proportion of its own revenue through fee for entry to the Maritime Museum, paid exhibitions at a variety of sites, and commercial activities including venue hire and retail sales. Total revenue of

more than \$37.6 million was received in 2015–16, of which \$9.1 million was generated by the Museum from commercial activity, and from public, private and charitable sources – an increase of 13.7% on last year's figure of \$8.0 million.

This year the Department of Culture and the Arts was subject to an independent Agency Expenditure Review (AER). As a result, the State Government implemented portfolio-wide reductions in expenses from 2015–16 to 2019 and the Museum has been impacted by this. This required budget savings in 2015–16 and future years across all Museum operations. The process resulted in a reduction of 10.79 FTE, or 12 staff, from the Museum's establishment through a voluntary severance scheme.

## PERFORMANCE OVERVIEW

Government approved reductions and recruitment restrictions, combined with the Museum's determination to reduce long-standing leave liability, have resulted in significant periods of reduced staffing levels across the organisation during the 2015–16 reporting year. This has impacted across a range of areas of the Agency's performance this financial year.

**TOTAL REVENUE OF MORE THAN \$37.6 MILLION WAS RECEIVED IN 2015–16**



## ACTUAL RESULTS VERSUS BUDGET TARGETS

	TARGET 2015–16 \$000	ACTUAL 2015–16 \$000	VARIATION \$000
Total cost of services (expense limit) (sourced from Statement of Comprehensive Income)	32,145	35,705	3,560
Net cost of services (sourced from Statement of Comprehensive Income)	26,121	26,625	504
Total equity (sourced from Statement of Financial Position)	484,655	482,805	1,850
Net increase/(decrease) in cash held (sourced from Statement of Cash Flows)	(729)	(719)	10
Salary Expense Limit	18,108	18,725	617

The \$3.560 million increase (11%) over expense limit relates to additional expenditure incurred by the Museum on exhibitions, however, all of this was covered by increased income. Increased cost of sale of merchandise was offset by sales of that merchandise. Global maintenance works are funded by the Department of Culture and the Arts (DCA) global maintenance funding; and collections research works are funded through earned and revenue including contracts and grants.

The net cost of services increase of \$0.504 million (1.9%) is due to additional depreciation cost of \$0.154 million incurred during the year and \$0.350 million of expenditure in research projects funded by restricted grants revenue received in prior years. Total Equity shows a decrease of \$1.850 million (0.4%) which relates to the land and building valuation which was overestimated in the target.

There was an insignificant movement in cash flow of \$10,000. The salary expense limit was exceeded by 3.4% due to the additional cost incurred in implementing the voluntary redundancies necessary under the AER recommendations.

## SUMMARY OF KEY PERFORMANCE INDICATORS

### OUTCOME 11

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

	2015-16 TARGET	2015-16 ACTUAL	VARIATION
<b>Key Effectiveness Indicator 11.1</b>			
Percentage of collection stored to the required standard	99%	99%	0%
<b>Key Effectiveness Indicator 11.2</b>			
Percentage of the collections accessible online	15%	15%	0%
Total number of items documented and digitised available online	1,205,756	1,179,308	(26,448)
<b>Key Effectiveness Indicator 11.3</b>			
Proportion of the State collections documented and digitised	23%	23%	0%
<b>SERVICE 12 Collections management, research and conservation services</b>	<b>2015-16 TARGET</b>	<b>2015-16 ACTUAL</b>	<b>VARIATION</b>
<b>Key Efficiency Indicator 12.1</b>			
Average cost per object of managing the Museum collections	\$1.30	\$1.73	\$0.43
Total cost of services (\$000)	10,464	13,914	3,450
Revenue (000)	2,029	5,311	3,282
Total number of objects in the Museum collections	8,037,709	8,048,042	10,333
<b>SERVICE 13 Collections effectively documented and digitised</b>	<b>2015-16 TARGET</b>	<b>2015-16 ACTUAL</b>	<b>VARIATION</b>
<b>Key Efficiency Indicator 13.1</b>			
Average cost per object of documenting and digitising the State Collections	\$0.94	\$1.33	\$0.39
Total cost of services (\$000)	1,744	2,457	713
Revenue (000)	329	938	609
Total number of objects in the State Collections	8,037,709	8,048,042	10,333
Number of items documented and digitised in the State Collections	1,848,673	1,840,856	(7,817)

## OUTCOME 12

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

	2015-16 TARGET	2015-16 ACTUAL	VARIATION
<b>Key Effectiveness Indicator 12.1</b>			
Number of people engaging with and accessing Museum content and collections	1,839,775	2,135,965	296,190
Total number of visitors (to Museum and non-Museum sites and outreach programs)	739,775	1,140,504	400,729
Total number of online visitors to website	1,100,000	995,461	(104,539)
<b>Key Effectiveness Indicator 12.2</b>			
Percentage of visitors to the Museum sites satisfied with services	96%	93%	(3%)
<b>SERVICE 14 Public sites, public programs and collections accessed on-site</b>	<b>2015-16 TARGET</b>	<b>2015-16 ACTUAL</b>	<b>VARIATION</b>
<b>Key Efficiency Indicator 14.1</b>			
Average cost of Museum Services per Museum Access	\$21.91	\$20.34	(\$1.57)
Total cost of services (\$000)	10,754	12,927	2,173
Revenue (000)	2,468	4,369	1,901
Number of public sites, public programs and collections accessed on site	490,875	635,545	144,670
<b>SERVICE 15 On-line access to collections, expertise and programs</b>	<b>2015-16 TARGET</b>	<b>2015-16 ACTUAL</b>	<b>VARIATION</b>
<b>Key Efficiency Indicator 15.1</b>			
Average cost of Museum services per Museum access	\$0.53	\$0.29	(\$0.24)
Total cost of services (\$000)	581	436	(145)
Revenue (000)	0	71	71
Number of online access to collections, expertise and programs	1,100,000	1,507,249	407,249

SERVICE 16 Museum services to the regions	2015-16 TARGET	2015-16 ACTUAL	VARIATION
<b>Key Efficiency Indicator 16.1</b>			
Average cost per access	\$22.19	\$11.82	(\$10.37)
Total cost of services (\$000)	5,523	5,971	448
Revenue (000)	658	1,655	997
Total number of regional accesses	248,900	504,959	256,059

EXPLANATORY NOTES

- Targets as specified in the Budget Statements.



## PERFORMANCE AGAINST STRATEGIC PLAN

The Western Australian Museum's reporting on its performance over the past financial year is presented against the Organisational Priorities outlined in the 2014–25 Strategic Plan which can be found here: [museum.wa.gov.au/wam\\_strategic\\_plan](http://museum.wa.gov.au/wam_strategic_plan)

### SUSTAINABLE GROWTH

Creating an organisation for the future ensuring environmental, financial and social sustainability, and succession planning in our workforce.

### SOCIAL SUSTAINABILITY: THE MUSEUM BRAND AND USE EXPECTATIONS

To better understand its impact, its potential and the way in which it is perceived, the Western Australian Museum has undertaken a wide-ranging and fundamental review of its brand and is finalising a new brand strategy and associated visual identify

that will reflect its strategic goals to successfully position the organisation now, to 2025, and beyond. The strategy defines a relevant and contemporary brand for the Museum, taking account its wide range of activity, its regional, national and international reach, and the development of the New Museum at the Perth Cultural Centre.

Extensive internal and external consultation was undertaken to ensure a highly collaborative approach, which indicated wide-ranging views on current perceptions and future possibilities for the Museum. One outcome was the development of *The Spectrum of Audience Engagement*, a tool that has been developed to help strategically position, plan and manage the future direction of the WA Museum. The objectives of the Museum's rebrand exercise include:

- reposition the WA Museum brand to create relevance and greater connection with our communities and growing number of diverse stakeholders;

- support the WA Museum's Strategic Plan and bring to life its mission, vision and values;
- transition from the existing brand to a new brand in a managed and coordinated way;
- embed the new brand into the culture of the WA Museum to create long-term behavioural change.

As a result of this exercise it was decided to develop a new visual identity, including logo, to signal the transition. To ensure cost efficiency, however, the new visual identity will be introduced gradually and incrementally next financial year with new signage and other collateral replacing existing stocks once they have been depleted. A more immediate introduction will occur on digital platforms.

## BUILDING LONG-TERM RELATIONSHIPS AND STRATEGIC PARTNERSHIPS FOR MAXIMUM IMPACT

The Museum continues to seek opportunities to work collaboratively with partners for mutual benefit. Highlights this year include:

- The Woodside Kimberley Collection Project, part of the 18-year Western Australian Museum Woodside Marine Biodiversity Project, is a partnership between the Museum and Woodside Energy which has seen the collection of more than 16,000 marine species to help further biodiversity understanding, and led to the discovery of 180 new species to date.
- The ongoing strategic partnership with Celebrate WA to deliver a comprehensive program of WA Day events, focussed on the Museum's regional sites and encouraging families, local residents and tourists to the area. Visitation to each site was extremely strong once again this year with Geraldton recording 3,140 visitors on the day; Kalgoorlie-Boulder recording 3,300 visitors; and Albany recording 3,251 visitors.
- *Remembering Them* is a project partnership between the Museum, the Royal Western Australian Historical Society and Museums Australia (WA Branch) to help regional communities to host their own exhibitions during the four years of *Centenary of Service* – the national commemoration of World War One and the Anzac tradition – to tell the stories about the impact the war had on them. There are 32 exhibitions planned over the four year commemorative calendar, three of which opened this year. The project is supported by Lotterywest.
- FameLab is an international science communications competition for young career scientists and engineers. This year the Museum was proud to host both the FameLab Australian semi-final and national final at the Maritime Museum, as part of an ongoing partnership with competition organisers the British Council.
- Fresh Science is a national competition helping early-career researchers find and then share their stories of discovery. Fresh Science is managed by Science in Public, a science communication agency based in Melbourne which helps scientists and science organisations appropriately present their ideas in the public space. The Museum is a proud partner of Fresh Science in WA.
- Partnering with a diverse range of organisations to bring different musical experiences to Museum sites including:
  - the Fringe Festival to host La Soirée at the Museum Gardens at the Perth site.
  - RTRFM to host *Harbour Sundays* at the Maritime Museum featuring live music and DJs; and *A Moment in Time* at the Perth site featuring soloists, the Perth Symphony Orchestra and Perth Jazz Society.

## DEMONSTRATING BEST PRACTICE

This year the Museum developed and implemented a new Code of Conduct for Trustees and Advisory Committee members, as well as a new Terms of Reference for Advisory Committees, that strengthen the accountable and ethical decision making principles and requirements of these bodies.

The Museum also developed its own policy and procedures to help implement and support the introduction of *Protection of Cultural Objects on Loan Act 2013*. This legislation encourages international lenders to loan objects for temporary exhibition in Australia without fear of third-party claims of ownership. The Western Australian Museum was only the third institution in Australia to be granted protection under the legislation.

## GRANTS AND CONTRIBUTIONS

The Museum received \$0.358 million in Commonwealth grants and contributions. Remaining restricted funds received but not yet spent include Australian Biological Resources Study (\$0.019 million); Department

of Environment (\$0.209 million); Department of Social Services (\$0.022 million); Department of Communications and the Arts (\$0.075 million). The Museum received \$3.215 million from State grants and contributions, including grants from the Department of Culture and the Arts (\$1.342 million); Department of Parks and Wildlife (\$0.850 million); Department of Premier and Cabinet (\$0.495 million); Western Australian Science Institution (\$0.390 million); and Department of Housing (\$0.065 million).



[ ABOVE ] Mrs Dance's sewing box at the City of Perth Library.

## CASE STUDY:

### MRS DANCE'S SEWING BOX

This year the Museum worked with the City of Perth to install a significant piece of early colonial history, Mrs Dance's sewing box, for display at the new City of Perth Library on the occasion of its grand opening. A long-term loan has been arranged for the continued display of the box in the Library.

Perth was officially founded on 12 August 1829 – the King's birthday – and to celebrate the occasion Mrs Helena Dance, standing in for the then Governor's wife Mrs Ellen Stirling, drove an axe into a tree in the vicinity of the present Barrack Street. Volleys were fired, speeches were made and the town was named Perth. Wood from the historic tree was used to make a sewing box about the size of a jewellery case. Fashioned from highly polished sheoak with inset brass hinges, the box is divided into nine compartments and is lined with royal blue velvet.

## HEART OF THE COMMUNITY

Establishing the Museum in the hearts and minds of all Western Australians and including them in the creation and sharing of knowledge.

The Museum is committed to developing and hosting programs and exhibitions that are 'of the people, by the people and for the people'. The Museum is also committed to sharing knowledge and collections both physically and virtually in as many ways as possible, including via third party platforms dedicated to sharing research and promoting life-long learning. This year, the number of people engaging with the Museum's content and collections was 2,135,965. This information is one of the Museum's new Key Effectiveness Indicators and aims to enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections.

It measures the Museum's reach beyond its public sites and recognises the State's investment in content development derived from the collections it shares with the community. It does not include access to current Museum-developed content through social media platforms as there is currently no industry standard for quantifying such accesses.

## HIGHLIGHTS THIS YEAR INCLUDE:

*LUSTRE: PEARLING & AUSTRALIA* is an exhibition co-created and curated by the Museum and Broome-based Aboriginal corporation Nyamba Buru Yawuru. Nearly five years in development, the exhibition attracted 36,373 visits – more than any exhibition at the Maritime Museum had attracted in the past four years. The exhibition showcased the unique and important role that pearls, pearl shell and pearling played across time and culture in Australia, intertwining ancient Aboriginal stories with the more recent industry development that transformed

Australia's north. *Lustre* is an excellent example of the community partnerships around which the Museum of the future will be based and epitomises the value of working with communities to share their stories.

*A HISTORY OF THE WORLD IN 100 OBJECTS* is a major travelling exhibition which showcases two million years of human history from the oldest objects in the British Museum's collections to those from the present day. The Western Australian Museum was one of only two Australian venues to show this internationally renowned exhibition, as a result of its Memorandum of Understanding with the British Museum. The exhibition was on display at the Museum's Perth site. It will be shown in Canberra next as part of a tripartite agreement with the National Museum of Australia.



*ACCIDENTAL ENCOUNTERS* is an exhibition curated by the Western Australian Museum to mark the 400th anniversary of Dutch explorer Dirk Hartog's landing at Shark Bay this year. It tells the story of the first recorded European landings in WA and the four 17th and 18th Century United Dutch East India Company (VOC) shipwrecks off the Western Australian coast. It was hosted at non-Museum sites and received 32,706 visits at the Kalbarri Visitor Centre where it was on display earlier in the year, and is currently on display at the Carnarvon Library and Art Gallery.

*ASTROFEST* has become one of the biggest science events in WA since its inception in 2009, and is the only astronomy event of its kind and scale in Australia. The festival is an Astronomy WA event and is coordinated by the International Centre for Radio Astronomy Research. This year a stunningly beautiful astrophotography exhibition was displayed at the WA Museum – Geraldton, curated by Dr John Goldsmith and comprising 38 images and two time-lapse sequences. The WA

Museum – Geraldton is a long-standing member of the Mid West Science Engagement Group and partnered with this network to bring the exhibition to Geraldton with support provided by the Commonwealth Government's Inspiring Australia program.

*ERTH'S DINOSAUR PETTING ZOO* is an extremely popular interactive dinosaur experience for children which appears regularly at the Western Australian Museum. This year, a four-week program at the Perth site attracted 20,462 visits and received very positive feedback.

The success of such events is largely dependent on the way they are managed onsite and the customer service provided. In a period when the Perth site has seen a gradual decline in infrastructure, the quality of customer care has been particularly important in compensating for this. It was especially gratifying, therefore, to read this Facebook post from the mother of young boy named Tristan who lives with autism and hates high ceilings, but just loves dinosaurs:

"This morning I took Tristan to Erth's Dinosaur Zoo at the Western Australian Museum. As we went up the stair towards the show Tristan started panicking, the room had really high ceilings and he knew that's where we were headed... Tristan has had a fear of high ceilings ever since I can remember, he can't explain it to me other than telling me that it's really scary. He physically responds to even being close to a high ceiling. He cowers and looks down, he puts his hands over his head.

Over the years we have helped Tristan to somewhat overcome certain 'High roofs' as he calls them. I can now (just) walk through the shopping mall without carrying him with the aid of a jumper to place over him which makes him feel more secure... but this space was relatively unfamiliar and I knew that it was going to be a problem because we couldn't simply leave because HE LOVES DINOSAURS and he had been looking forward to the show ever since I told him I have bought tickets.

So he started sobbing in my arms and as we walked into the room

saying 'I want to see them but I can't' he knew it was beyond his limits... and I desperately looked for a corner of the room that might work for him. One of the staff members noticed that Tristan was upset and asked me if I would like to go into an adjoining room for a minute. I explained the situation and I told her that Tristan has classic autism and a fear of high ceilings, she was absolutely wonderful and said that we could watch the show from that room and even cleared a way so that he could see the stage, she went and got us some chairs and we sat there ready for the show to begin.

Then another staff member came up to us and asked if Tristan would like the dinosaurs to interact with him during the show and I told them that he definitely would. There was also another staff member who stood right outside where we were sitting and who made sure no one stood in Tristan's line of vision and who throughout the show listened to Tristan's running commentary and dinosaur facts and chatted to him.

Sometime during the show the Director came and chatted to Tristan

and asked me if we could get him backstage with an umbrella. Tristan said it might be too scary but during the show he became so captivated that he said that he would like to try so, at the end of the show after people left Tristan, with the aid of a wet floor sign and the incredible staff, was invited along with Cade and Bonnie backstage and they got to see all of the puppets and meet the puppeteers. Tristan even got to puppeteer the T-REX!!! In the 9 years since Tristan's diagnosis we have had a lot of times where we have needed a little or a lot of consideration regarding his individual needs... and the majority of people handle it amazingly well, but even with people who handle it well there is always an air of difference in their tone, a little hesitation... something that you can feel... It's hard to describe...

Today, there was no hesitation, just amazing people who wanted to help my son experience the things that he loves and they all did it perfectly. I just want to thank absolutely everyone who was involved in today's experience. I actually can't really put into words what it has given not only

Tristan but also myself. I actually feel like crying with joy, even an hour after the show I was still shaking just from feeling so very lucky to be able to share this opportunity with my amazing boy and Tristan has been on cloud nine all day, he is inspired and he wants to make his own life sized dinosaur puppets, he keeps telling me all of the things that we will need and he has even drawn a new artwork inspired by Earth's Dinosaur Zoo and he hasn't stopped drawing since we got home!

Tristan really wants to be a palaeontologist when he grows up, and he wants to discover a dinosaur (preferably a meat eater) and call it Tristanoterra or Tristan's Monster. I know that he will remember this forever. Thank you all from the very bottom of my heart."

**Candy Goldsmith** (Tristan's mum)

*LOCAL CONNECTIONS* at *Titanic* was an opportunity to display local stories alongside the *Titanic: the Exhibition* at the Perth Convention & Exhibition Centre. The Museum contributed information and images to help visitors explore some extraordinary West Australian stories including the 1912 loss of the luxury steamship S.S. *Koombana* – dubbed the Australian *Titanic* – just weeks before the *Titanic's* sinking. The gallery also showcased the recent work of the Museum and Curtin University to reinvestigate the historic World War Two shipwrecks of HMAS *Sydney* (II) and her nemesis, the German raider HSK *Kormoran*.

## EXHIBITIONS BY THE NUMBERS

The Museum hosted a total of 38 temporary exhibitions across its six public sites which explored a diverse range of themes. A further seven exhibitions were developed or supported at non-Museum sites, including three exhibitions this year as part of the *Remembering Them* project.

Visitations to exhibitions at non-Museum sites this year was 211,485.



[ ABOVE ] Tjawina Porter from Tjukurta (WA). Copyright Tjanpi Desert Weavers, NPY Women's Council

## EXHIBITIONS CREATED AND MADE ACCESSIBLE BY THE WA MUSEUM AT NON-MUSEUM SITES

EXHIBITION	VENUE	DATES	VISITATION
Accidental Encounters	Kalbarri Visitor Centre	23/10/15 to 29/03/16	<b>32,706</b>
Accidental Encounters	Carnarvon Library and Art Gallery	5/04/16 to 21/08/16	<b>2,262</b>
National Anzac Centre	National Anzac Centre, Albany	Ongoing	<b>66,688</b>
Local Connections gallery for Titanic: The Exhibition	Perth Convention and Exhibition Centre	12/12/15 to 20/03/16	<b>104,408</b>
Remembering Them	Leonora-Gwalia; Derby; Narrogin	Ongoing	<b>5,421</b>

## THE CHALLENGE OF GROWING AUDIENCES DURING A PERIOD OF SIGNIFICANT CHANGE

The Museum is now in one of the most exciting and challenging periods of its nearly 125-year history. In November 2015 the Museum announced that its flagship Perth site would gradually empty its galleries of objects and close, temporarily, from June 2016 to facilitate a four-year planned redevelopment. The period leading up to closure was inevitably disruptive and saw visitation decrease as galleries sequentially closed to the public. However, as numbers at the Perth site declined there was increased visitation to the Museum's other metropolitan sites at the Maritime Museum and Shipwreck Galleries in Fremantle. Audience research shows that during this period of transition the Museum built a culturally highly distinctive offering which resonated with West Australian audiences, such as the *Lustre* and *Da Vinci Machines* exhibitions and related public programming. These short-

term initiatives were rigorous and engaging, supporting the Museum's long-term strategy to build momentum for delivering a museum that is fit for the 21st Century and beyond. Visitor satisfaction overall remained high at 93%, in spite of the significant impact of the temporary closure of the historic Perth site, with 98% recorded at other sites.

This year the Museum once again engaged audience development specialists Morris Hargreaves McIntyre (MHM) to continue its demographic and audience research. This enables the Museum to utilise information about emerging patterns and trends that can be used to target programming to increase audience participation, and to develop content and experiences for the New Museum. It should be noted that MHM reporting only covers general visitation and does not include school groups or event participation. Overall visitation is reported in the Key Performance Indicators at the end of this report.

## OFFSITE ACTIVATION

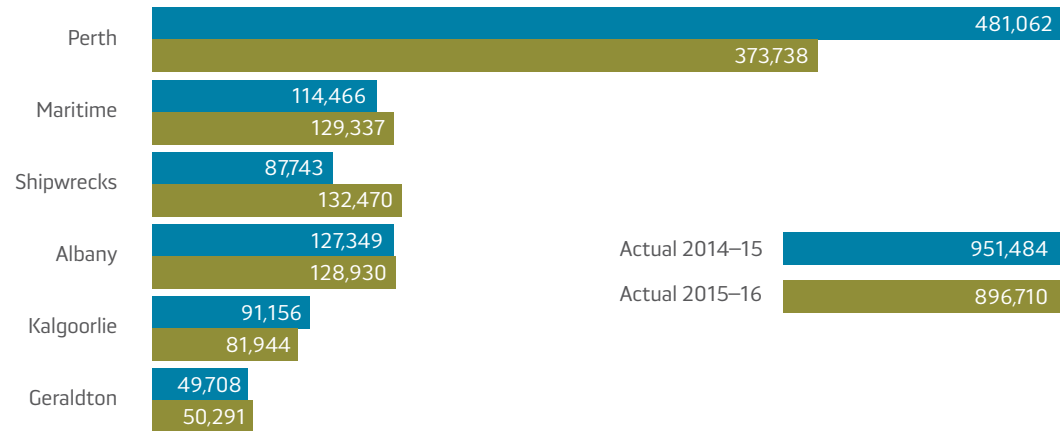
In order to maintain a presence in the Perth Cultural Centre and the wider city precinct after the temporary closure of the Museum's Perth site for redevelopment, the Museum is developing a program of offsite activation with partner organisations that will see Museum objects, collections and activities appearing in new places, to thrill new audiences. This year a display of some of the most popular objects from the Museum's Earth and Planetary Sciences collections moved into the Perth Concert Hall, including an iron meteorite found in 1917 in the Murchison region, a cast of a *Muttaburrasaurus* dinosaur skeleton, a model *Pteranodon* which was a flying reptile, and two cast skeletons of now extinct megafauna – a short-faced kangaroo and a *Diprotodon*, a giant marsupial closely related to modern wombats.

The Museum has also signed an agreement with the State Library of Western Australia to share space so that elements of the Museum's popular family-based Discovery Centre remain in the heart of the Perth Cultural Centre. The Museum is in the process of opening a new Discovery Zone at the State Library, and will also operate a combined Library and Museum shop which will stock a diverse range of products from both organisations.

## PERTH SITE

This year's annual visitation to the Perth site declined, especially during the last half of the year as objects were removed and galleries closed to the public from November 2015 onwards. This removal was to facilitate the redevelopment of the Perth site as part of the New Museum for Western Australia project. This meant that the site not only presented less attractions as the year progressed, but also presented an air of depletion. The reduction in visitation was mirrored by a gradual reduction in satisfaction levels at the site.

## OVERALL VISITATION



Overall visitation was 373,738. General visitation excluding school groups and venue hire, decreased by 25% compared to last year, and first time visits decreased by 39%. However, very specific targeted promotion of popular events resulted in significant audience attendances, firstly for the fee-paying *Erth's Dinosaur Petting Zoo* in January which attracted 20,462 visits in one month; and *The Last Day at the Museum Family Open Day* which attracted 5,412 visits on the last day the Museum was open to the public. Visitation was in

fact higher than was forecast, given the circumstances.

The Perth site closed to the public for four years on 18 June 2016 for redevelopment, and a New Museum for Western Australia is scheduled to open on the same site in the Perth Cultural Centre in 2020.

## MARITIME MUSEUM

The Maritime Museum had its best year since 2012-13 with total overall visitation of 129,337. General visitation

excluding school groups and venue hire, was up 17% from last year. The highlight of the year was the *Lustre* exhibition, a partnership between the Museum and Nyamba Buru Yawuru. The popularity of *Lustre* was followed by the *Da Vinci Machines* exhibition which was displayed over the Christmas school holidays until February 28, and recorded 28,344 visits. This type of programming clearly resonated with local audiences, 22% of whom said their visit was driven by *Lustre*, and 21% of whom said they came to see *Da Vinci Machines*. There was a significant increase in regular visits with 19,000 visits being made by 7,000 regular visitors, more than double the figure of 9,000 visits from last year. Visitors from Western Australia also increased from 44,000 visits last year to 66,000 visits this year.

## SHIPWRECK GALLERIES

After a three-month closure for refurbishment in 2014–15, Shipwreck Galleries re-opened to record total overall visitation of 132,470. General visitation, excluding school groups and venue hire, increased by 50%. A direct

comparison with 2014–15 shows an increase of approximately 40,000 visits, however, in 2014–15 the site was closed for three months for renovations and so the year to year comparison is affected by this. April 2016, however, saw the highest number of monthly visits in three years, with more than 12,000 during the month which also included school holidays.

Lapsed visitors returned with a marked increase in visitors who had not been to the site in more than 12 months, an increase of 17% when compared with last year. Of particular interest to visitors this year was the Batavia Gallery, which drove 43% of all visits to the Museum. There had been significant media attention about new discoveries from archaeological fieldwork relating to *Batavia* over the previous year.

## REGIONAL REACH

The Museum has three regional sites that are cultural hubs within their communities. All sites provide vibrant programs of public exhibitions, events and activities aimed at encouraging

new audiences and repeat visitation from within their regions, as well as promoting tourist visitation around WA.

In **ALBANY**, visitation was steady, maintaining the increase in visits from the previous year. First time visits increased by 5% on last year to 43% of all visitors, and more than half of all visits were made by families. Visitor satisfaction also increased, with 72% of visitors saying they would definitely recommend the Museum to other people. One of the highlights of the year was the Science Rocks Career Expo presented in partnership with the Great Southern Science Council, where nearly 200 year 10 students attended the half-day expo featuring prominent scientists explaining their careers, projects and successes across a range of scientific endeavours. Another memorable occasion was the opening night of the *Indigenous Australians at war* exhibition, which many local Noongar people attended. The extraordinary visitation for WA Day was a welcome end to the year.

“I always love coming to the Museum in Albany because there is always so much to see and do. This Museum is the very best.”

### **Albany visitor feedback.**

In **GERALDTON**, the steady growth continues, especially first time visits which now account for 75% of all visits. Australian visitors not from WA have also increased from 32% to 45%, suggesting the influence of domestic tourism but especially the more regular arrival in Geraldton of cruise ships. Visitor satisfaction was high with 99% ‘satisfied’ and ‘very satisfied’; word-of-mouth recommendations increased with 27% of all visits made by someone who had heard a recommendation for the Museum. Highlights included a very successful WA Day which attracted several thousand people; and the *Without Consent* exhibition, which shared stories of Australia’s past adoption practices.

A visitor to the Museum and the exhibition left the following feedback on TripAdvisor:

“On my previous visit to the WA Museum at Geraldton I voted it the best regional museum in Australia. The film on the story of the Batavia was fascinating. On this occasion I only had time to view the exhibition *Without Consent* - Australia’s past adoption practices. The two and a half hours I had available simply weren’t long enough for me to read and absorb. Having grown up in the 50s, 60s and 70s I am only too familiar with the stigma attached to unintended pregnancies and the countless lives that are still being affected by the social attitudes of the day. I cannot thank the staff at the Museum enough for the compassion extended to me at what was an extremely poignant and emotional time. Thank you.”

### **TripAdvisor feedback.**

In **KALGOORLIE-BOULDER**, overall visits declined by 9% compared to last year, equating to just under 8,000 fewer visits, mainly from the local and Australian domestic sector. Research shows the economic climate was changeable throughout the year. Kalgoorlie sits in the heart of the Goldfields region with the resources sector experiencing a significant downturn in recent years and the Goldfields experiencing an associated decrease in population. However, in line with other external trends, international visitation continued a year-on-year increase from approximately 11,000 visitors in 2013–14, through 13,000 in 2014–15, to 15,000 in 2015–16. A significant proportion of visits (22%) were driven by a desire to see historic buildings. Highlights this year include the Open Day in December where more than 850 people attended; the NAIDOC Family Day which attracted 300 visitors; and the WA Day event.

Visitor satisfaction was high with 71% ‘very satisfied’ with their visit and 73% saying they would definitely recommend the Museum to others.



## VISITOR SATISFACTION

The majority of audiences across all sites were satisfied with their visit (93%) which is a decrease of 3% from last year and is largely accounted for by reduced satisfaction ratings at Perth site as most galleries were empty and closed to the public for half of the reporting year, in preparation for the redevelopment of the site. While overall levels of satisfaction were high, visitors to the Perth site were least likely to be 'very satisfied' (38%) which is not unexpected and, excluding the Perth site, overall satisfaction at the rest of the Museum sites was very high at 98%. The proportion of visitors who would 'definitely recommend' the Museum's sites remains broadly similar to last year – 61% this year compared to 62% last year.

Once again there were more female visitors than male (56% compared to 44% as per the last three financial years) which is typical of the profile of museum audiences globally.

[ LEFT ] From *Astrofest*: South Celestial Pole star trails and natural arch landscape.  
Copyright John Goldsmith

## ACROSS WA

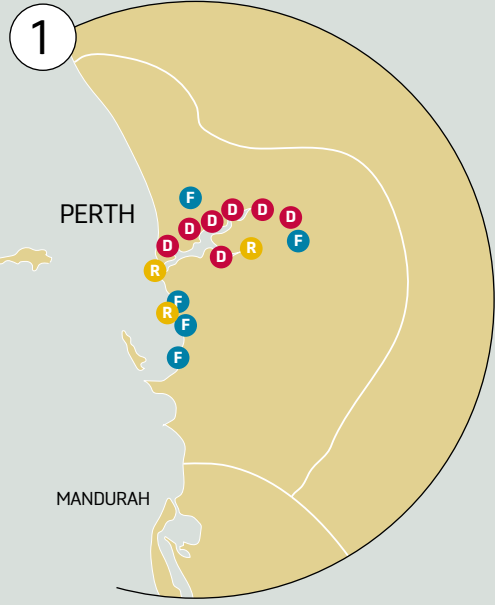
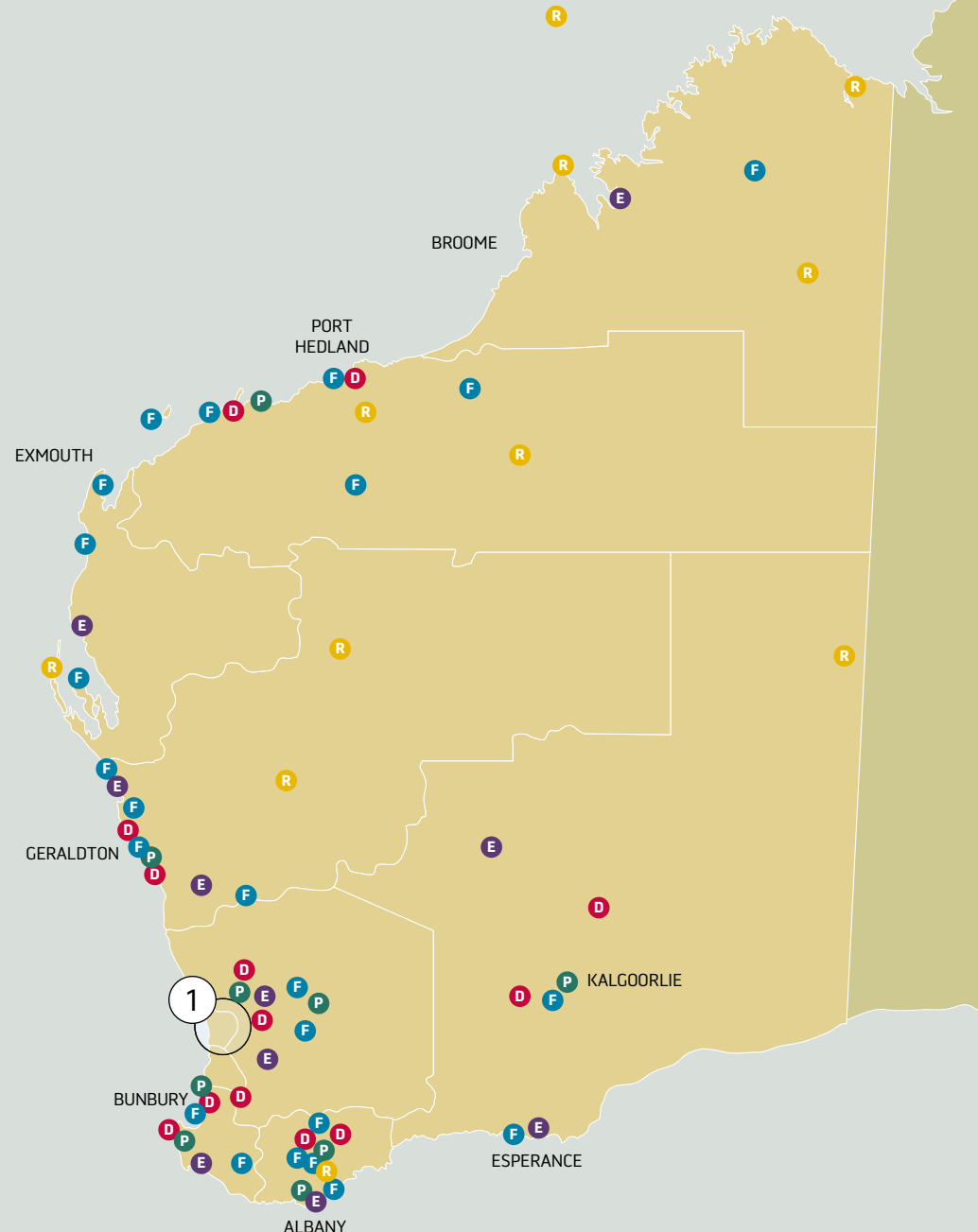
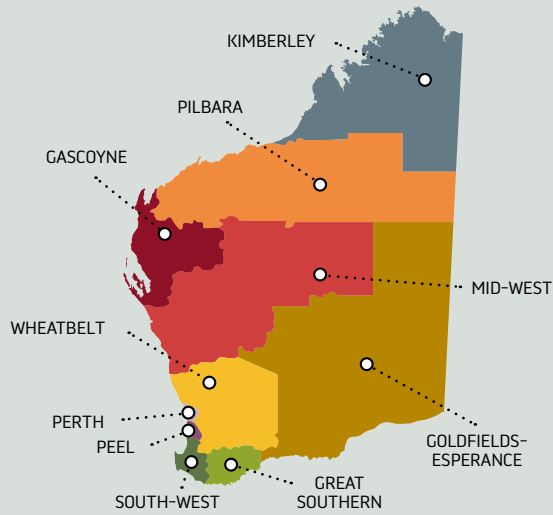
The Museum's Development Service also works with regional communities across WA providing advice and support on all aspects of museum activity. This year the team made 954 contacts to support clients; provided support or development assistance to 19 community museums; made 26 visits to other client organisations; and worked with three Aboriginal organisations.

Across the wider organisation, scientists and researchers from Terrestrial Zoology, Aquatic Zoology, Earth and Planetary Sciences, Anthropology and Archaeology, Maritime History and Maritime Archaeology took part in fieldwork that extended throughout WA, interstate and overseas.



R

# WESTERN AUSTRALIAN MUSEUM REGIONAL SERVICES FOR 2015–16



## KEY TO MAP

- F** Field research
- P** Lectures, workshops, presentations and public programs
- E** Exhibitions and displays
- D** Development services
- R** Research Projects

## CREATE, SHARE AND CONNECT

There is increasing investment in documenting and digitising the State Collection to enhance accessibility. Digitisation enables improved access to information or collection items for researchers and the public, and may also assist in preservation through reducing the handling of fragile objects. The proportion of the State Collection, which currently numbers more than eight million objects, which has been documented and digitised is 23%, an increase of 2% from last year.

It should be noted that in a Museum context, the value of digitising a collection is not merely taking and storing an image of a specimen or item, but rather providing information associated with it such as its identity, provenance and associated metadata. This year the number of items documented, digitised and made available online increased by 30% from 907,428 to 1,179,308. These items included an Atlas of Living Australia-funded project to digitise threatened, critical, listed or endangered animal species.

## ONLINE

The Museum's website aims to be an engaging, interactive, accessible platform from which visitors can explore collections and research activity, get information about exhibitions and public programs, catch-up on the latest news and stay informed about important developments with the New Museum project. This year the total number of visits to the website was 995,461, an increase of 10.2% from last year.

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## IN THE MEDIA

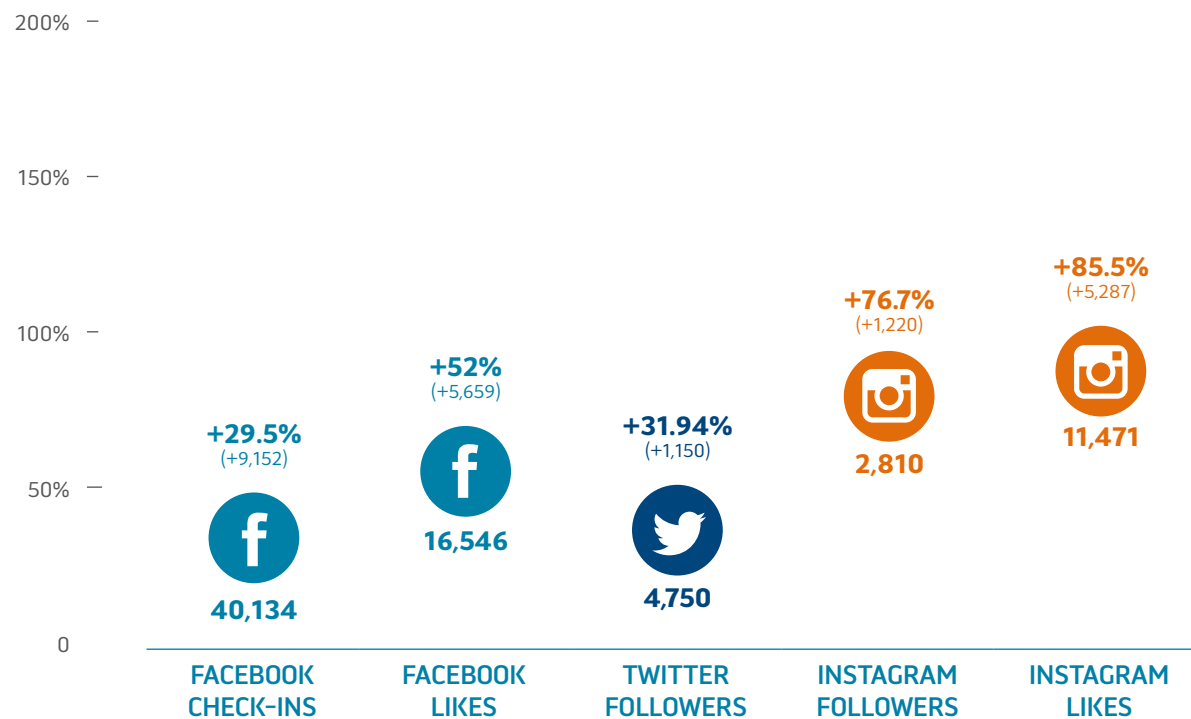
The Museum uses a range of platforms to promote its work across its many disciplines. In this way it encourages people of all ages and backgrounds to engage and take part in the lifelong discovery and learning opportunities that result. One of the key platforms the Museum uses to inform audiences about its activities is free media – that is, the stories generated across traditional and social media platforms that are not supported by paid advertising.

This year free traditional media coverage across print, radio and television totalled 3,722 monitored items – up from 2,003 items last year – which reached an audience of 68,890,180. An equivalent amount of advertising space is calculated to cost \$19,490,959 (figures provided by Isentia media monitoring services). The Museum’s media team also managed 4,234 media contacts with a range of local, national and international media outlets. The year was especially busy, managing media around New Museum Project outcomes including the Perth site temporary closure.

The Museum’s social media reach continues to expand, reaching new and emerging audiences. In the past 12 months Facebook likes increased by 52% and check-ins increased by 29.5%; Twitter followers increased by 31.9%; and Instagram likes, which is in

indicator of advocacy as it registers how many likes pictures received over time, increased by 85.5%, while followers increased by 76.7%. Currently, there is no methodology or industry standard for quantifying the dollar value of social media activity generated or achieved.

## WESTERN AUSTRALIAN MUSEUM SOCIAL MEDIA CONNECTION GROWTH 2015–16



## 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 their cultural heritage and actively pursues opportunities to ensure that there is meaningful engagement with communities at every level of the organisation. This includes 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 publically presented.

This year the Museum removed all of the objects from its Perth site ahead of the four-year New Museum redevelopment, including those from its Katta Djinoong: First Peoples of Western Australia gallery. Katta Djinoong is a Nyoongar term that means “see and understand us” and the gallery depicted the history and culture of Aboriginal peoples of Western Australia from past to present.

Prior to the gallery’s closure, the Museum hosted a special event for Aboriginal people and communities involved in its development. Guests included community members, members of the WA Museum’s Aboriginal Advisory Committee and Minister for Culture and the Arts the Hon John Day MLA. The event allowed visitors to reflect on the exhibition prior to the objects’ removal for safe storage at the Museum’s Collections and Research Centre in Welshpool.

The Museum’s Aboriginal Advisory Committee (WAMAAC) continues to be very engaged, providing guidance for the Museum’s diverse activity, particularly in the areas of cultural fieldwork, exhibition development and the New Museum Project. The Museum’s Senior Aboriginal and Torres Strait Islander Advisor is also an invaluable resource for the Museum and its staff, providing liaison and support especially in the development of new policies and programs to advance better understanding between all peoples.

**KATTA DJINOONG IS  
A NYOONGAR TERM  
THAT MEANS “SEE AND  
UNDERSTAND US”**

## EMPLOYMENT AND TRAINEESHIPS

### PUBLIC SECTOR COMMISSION ABORIGINAL TRAINEESHIP

The Public Sector Commission Aboriginal Traineeship Program is an employment-based training initiative that provides young Aboriginal and Torres Strait Islander people with an opportunity to develop public administration skills and competencies through on-the-job training at a Government agency. This year the Maritime Museum hosted PSC Aboriginal Trainee Caitlin Bonfield in the role of Visitor Service Officer. Caitlin also worked one day a week with the Customer Relations team at the Museum's administration offices in Perth, responding to public enquiries.

### ABORIGINAL EMERGING CURATOR PROGRAM

Through the Western Australian Museum Foundation a generous benefactor has provided funding for the Museum to conduct a scoping study to determine the viability of an Aboriginal Emerging Curators Program. Following a procurement process which involved a variety of Aboriginal organisations and

consultants, the Museum appointed Kado Muir, a Tjarurru man and member of the Ngalia tribe from the Goldfields, to conduct the study. Mr Muir is an anthropologist and archaeologist with more than 20 years' experience specialising in working with Aboriginal people in heritage management, traditional knowledge, native title and community development. Results of the study are due to be delivered next financial year.

### ABORIGINAL CULTURAL AWARENESS TRAINING

The day-long Aboriginal Cultural Awareness training sessions were delivered to all Museum staff through face-to-face interactive sessions, with participation encouraged through discussions and relevant activities. The Museum engaged Christine Coyne from Christine Coyne and Associates, a Nyoongar woman who has traditional links to Perth and throughout the Wadjuk Keip regions of the South West of WA, to conduct the training from October 2015 to June 2016. Sessions were delivered to staff at all of the

Museum's sites, with customised sessions delivered to the regions, and the Museum's Leadership group, which also included participants from the Museum's Board of Trustees and various Perth-based advisory committees.

Areas of focus included the history of Aboriginal and Torres Strait Islander people with a key focus on Western Australian Aboriginal people and community; cultural background and origins of traditional Aboriginal culture; and ways of working and engaging with Aboriginal people, including Aboriginal staff.

### RECONCILIATION ACTION PLAN

The Museum was privileged to have its Reflect Reconciliation Action Plan (RAP) officially launched by the founding co-chair of Reconciliation Australia, Fred Chaney AO, in October 2015. Endorsed by Reconciliation Australia, the Plan provides the framework from which the Museum will continue to commit and contribute to promoting respect and understanding between Aboriginal and non-Aboriginal peoples.



[ LEFT ] Families contribute to Aboriginal art project at WA Museum – Perth

“I commend the WA Museum on its genuine commitment to reconciliation and to improving the social and economic wellbeing of First Australians. I look forward to working together to build a reconciled, just and equitable Australia.”

**Justin Mohamed,**  
CEO Reconciliation Australia.

## SIGNIFICANT EVENTS

The Museum once again developed a program of activities internally and externally to acknowledge Sorry Day, National Reconciliation Week and NAIDOC Week, to ensure these significant milestones in our shared cultural calendar were appropriately recognised. These are important ways in which the Museum connects with its community and contributes to the ongoing fight against racism and persecution of Aboriginal and Torres Strait Islander peoples.

NAIDOC Week 2015 was busy for the Museum across all of its sites. Perth site’s Community Access Gallery hosted an exhibition called *Ilgari Wangga (Sky Talk)* featuring art works by Yamaji

## SEVEN SETS OF ANCESTRAL REMAINS RETURNED TO COUNTRY

artists which celebrate the customs, stories and beliefs connected to the sky and universe. The exhibition was a collaboration between the artists and astrophysicists who worked on the Square Kilometre Array project. At the Welshpool Collections and Research Centre staff paid tribute to the man after whom the administration building was named, with the unveiling of a framed photograph. Joobaitch, a Whadjuk Elder, lived in the area in the early 1900s and was the son of well-known Nyoongar leader Yellagonga. Joobaitch worked alongside historian Daisy Bates as one of her key informants during her research of Nyoongar people. Joobaitch died in 1907. The administration building at Welshpool is named Joobaitch House.

## RETURNING HOME

The Museum has a very active Aboriginal human remains and cultural materials repatriation program, funded largely by the Federal Government. This is aimed at returning to Country both Aboriginal Ancestral Remains and secret and sacred objects that have been placed with the Museum over many decades. This year the Museum returned seven sets of Ancestral Remains to the community with connections to Tamala Station near Shark Bay. Ancestral Remains were also returned to the Wongatha community for reburial at Mount Margaret; a sacred object was also returned to this community. A sacred object that had been held in trust was returned to the custody of the Kimberley Aboriginal Law and Culture Centre in Fitzroy Crossing.

## RETURNING CONTROL

Until this year, there were seven reserves in WA created for the protection of Aboriginal cultural heritage which were either vested in the Western Australian Museum, or over which the Museum had management orders. The Museum has been working to have these very significant heritage sites returned to the appropriate control and management of traditional owners, and is working with all relevant groups to facilitate the transfer of these reserves to an appropriate Aboriginal organisation. In 2015–16 the transfer of Balla Balla, also known as Depuch Island, was effected. Discussions with Landgate to progress further changes are ongoing.

## WORLD LEADER

### BUILDING AN INTERNATIONAL REPUTATION FOR COLLECTIONS, RESEARCH, PUBLIC ENGAGEMENT AND CREATIVITY

The Western Australian Museum is the official custodian of the State's collections of natural, scientific and cultural heritage. It is required by law to ensure that these collections are preserved for reference, research, exhibition and public engagement purposes, now and for future generations. The continuing development 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, WA Government agencies and industry to promote cultural, heritage and scientific understanding. In this way they contribute to community cohesion, to Western Australians' sense of identity,

and to sustainable State development and environmental conservation.

The collections represent a unique, irreplaceable and authentic source of information that will continue to service society for generations to come.

### THE STATE COLLECTION

In 2015–16 the WA Museum added 39,944 items to the State Collection; 2,493 items or collections of items were acquired by donation (some via the Cultural Gifts program) to the value of \$2,872,106; 1,091 items were purchased to the value of \$69,634; and 36,360 items were collected during field work. This figure excludes items purchased by the New Museum Project as funds for this are expended by DCA. Of particular note this year was the addition to the Collection of items from the No.1 Rabbit Proof Fence, including an original section of the fence, donated by the WA Department of Agriculture and Food.

The Museum's conservators this year treated 1,254 objects, many of which were removed from the Perth site

and required treatment before being transferred into secure storage at the Welshpool Collections and Research Centre. Work this year included planning and preparation for a comprehensive assessment of the Museum's historic Antarctic Blue Whale skeleton.

### ADDING AND SHARING KNOWLEDGE

Museum staff and associates were at the forefront of adding to the knowledge and understanding of WA's natural environment with the description of eight new animal and nominal fossil genera; 74 new animal and nominal fossil species and one mineral species; and one new nominal fossil subfamily. There were also seven new animal species holotypes (these being the first examples of a named taxon ever identified, described and published) added to the collections.

In 2015–16, Museum scientists, historians, researchers and curators produced and distributed 85 peer-reviewed research publications, four book chapters, five edited volumes,



two conference papers, five popular publications, eight non-refereed reports, 44 unpublished reports to consultants and industry. They also presented 314 lectures, presentations and workshops; 225 in Western Australia, 52 interstate, and 37 internationally, to a total audience of 14,760 people. Museum staff also undertook 76 research projects, 49 of which were collaborative with 20 involving 52 international partner agencies or organisations; and conducted 34 field trips in WA, 10 interstate and two overseas.

## CASE STUDY:

### ***BENEATH THE WAVES***

This year the Museum created an online, interactive documentary with production partners Periscope Pictures and Hungry Sky, called *Beneath the Waves*. The documentary is one of the outputs of six years of marine biodiversity survey work in the Kimberley that was part of the Woodside Kimberley Collection Project. This content has been sourced from the fieldwork and includes images and information about marine life and habitats gathered from more than 475,000 square kilometres of ocean. This unique platform gives anyone a front-row seat to the wonders of this spectacular region, at the click of a button. *Beneath the Waves* can be viewed on the Museum's website at [museum.wa.gov.au/kimberley/marine-life-kimberley-region](http://museum.wa.gov.au/kimberley/marine-life-kimberley-region). Partner agencies in the Woodside Kimberley Collection Project include the Australian Museum, the Queensland Museum, Museum Victoria, the Museum and Art Gallery of the Northern Territory and the Western Australian Herbarium.



## 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 and matters of cultural significance, responding to more than 3,587 requests for advice from Government and the private sector. One of the most significant projects undertaken in this area this year has been the Conservation Systematics of the Western Pilbara Fauna project, a five-year project funded by the Gorgon Barrow Island Net Conservation Benefits Fund. One of the outputs of this project is the determination of the genetic identity of the animal species of this vast region. Through this work it is possible to better understand the biodiversity of the area, the relationships between different elements of the fauna, and the evolutionary relationships within and between particular animal groups. This year the project reached 31,258 DNA

sequences from 9,010 archived DNA extractions. Other highlights from this year's work included four successful field trips, the submission of five scientific publications, content produced for 130 online species pages with all taxa having been assessed for conservation status, and the continued supervision of four PhD students.

## DISCHARGING HERITAGE RESPONSIBILITIES

The Museum responded to 1,560 requests for information in relation to maritime archaeological wrecks and/or relics. This included registering and maintaining artefacts, investigating and identifying shipwrecks and providing advice about State and Commonwealth maritime archaeological sites under the Museum's care. The Museum collaborated with 16 international museums and research organisations during the year, sharing its expertise in the preservation of underwater cultural heritage.

## A SHIPWRECK ON LAND

One of the highlights of this work this year was the excavation and identification of the American whaler *Samuel Wright*, which was located at Koombana Bay in Bunbury. The ship was known to have been wrecked there but its exact location had remained a mystery until now. The ship was buried several metres underground. The Museum led the excavation, coordinating a team of 20 archaeologists, students and conservators from The University of Western Australia, The University of Notre Dame Australia and the Australian National Maritime Museum. The Museum worked with the Department of Parks and Wildlife at the site which is part of an area set aside for development of new Parks and Wildlife offices and a science complex. The Department was determined the development would have no impact on the shipwreck, which will be protected and interpreted for the public as part of the project.



[ ABOVE ] Unearthing *Samuel Wright*

The excavation is archaeologically significant as the ship is exceptionally well-preserved and hundreds of artefacts including the ship's structure itself, wooden casks, leather shoes, clay pipes and food remains were uncovered. A significant amount of information and some of the artefacts were collected, all of which will be used to help tell the story of the *Samuel Wright*, long-distance voyaging in the early 19th Century, and Bunbury's maritime history.

#### CASE STUDY:

## **BATAVIA'S GRAVEYARD GIVES UP SKULL FRAGMENT**

A human skull from the *Batavia* massacre found on Beacon Island in 1964 was carefully reinstalled at the Museum's Geraldton site this year, along with a fragment of missing bone that was only discovered during an expedition to the island last year.

The skull had been removed from display for forensic investigations undertaken at The University of Western Australia as part of the Shipwrecks of the Roaring Forties: a maritime archaeological reassessment of some of Australia's earliest shipwrecks project, funded by the Australian Research Council and of which the Museum is a partner. The post-cranial skeletal material associated with the skull was excavated as part of the archaeological investigations of *Batavia*-related sites on the island, also funded under

this research project. The skull is now displayed with the fragment of bone which matches the section missing from the skull, the loss believed to have been caused by a blow from a sharp-bladed instrument, probably a sword. The skull's powerful presence gives a very clear indication of the brutality of the *Batavia* story.



## NEW MUSEUM PROJECT

Recognising that the development of the New Museum is the key organisational priority for the next six years, and ensuring that its development supports the Museum's mission.

Delivering a New Museum for Western Australia is the single biggest opportunity and challenge, for the Western Australian Museum from now until doors open in 2020 and beyond.

Landmark milestones achieved this year included, most significantly, the opening of The Harry Butler Research Centre at Welshpool, the temporary closure of the Perth site, and the selection of the preferred and reserve respondent to design and construct the new building in the Perth Cultural Centre.

### PREFERRED RESPONDENT

Following the release of the Request for Proposal documents in August 2015, the three shortlisted Managing Contractor teams entered into an Interactive Tender Process with the State. John Holland leading with Foster + Partners, working with local architects Hames Sharley; a joint venture led by Doric Group working with Ateliers Jean Nouvel and local architects Cameron Chisholm Nicol and Parry & Rosenthal Architects; and Brookfield Multiplex leading with HASSELL + OMA each provided their response to the detailed Project Brief.

In April 2016 Brookfield Multiplex, with its design team of HASSELL + OMA, was announced as the preferred Managing Contractor respondent to design and construct the new museum for Western Australia. Brookfield Multiplex has extensive experience delivering major projects, OMA and its principal Rem Koolhaas are well-known for creating dramatic architecture, and HASSELL has

a considerable international reputation. The consortium led by Doric, with French architects Ateliers Jean Nouvel, was nominated as the reserve respondent in the event negotiations with Brookfield Multiplex cannot be successfully concluded.

Negotiations with Brookfield Multiplex commenced in mid-2016.

### HERITAGE CONSERVATION WORKS

The heritage-listed buildings at the Perth site underwent a range of conservation treatments that were completed in late 2015. The façades were cleaned, brick work was replaced or repointed where needed, wall ties were replaced, decorative features restored and the timber work repainted. The Old Perth Gaol had modern paint and some render removed to reveal the original brickwork where possible, as well as to allow for repointing where needed.

The specialised heritage conservation works were a vital part of preparations for the Managing Contractor works and were completed by Colgan Industries under the supervision of Hocking Heritage Studio.

### **THE HARRY BUTLER RESEARCH CENTRE, WELSHPOOL**

A critical element of the New Museum Project is the \$17.6 million upgrade to the Collections and Research Centre in Welshpool. These works included a new purpose-built facility to store the Museum's collection of spirit-preserved specimens, state-of-the-art research laboratories, preparation spaces and supporting infrastructure.

Stages One and Two of these works were completed in early 2016. On 17 April 2016 the facility was officially opened and named The Harry Butler Research Centre in honour of the late Dr Harry Butler AO CBE, acknowledging the very significant contribution he made to the Museum over his lifetime.

Dr Butler was one of Australia's best known naturalists and played a major role in conserving Western Australia's unique natural environment and increasing public awareness of the importance of research in conservation. He was also an integral part of the wider Museum family for more than 50 years, through fieldwork collecting, education, advocacy and generous financial support.

The Harry Butler Research Centre has about 10 kilometres of purpose-built shelving to house the Museum's wet specimens, including the 2,500 unique and irreplaceable type specimens used to describe new species of animals. It will ensure the State Collection is preserved for future generations and will provide unparalleled access to specimens for ongoing research, as well as content development for the New Museum.

Stage Three works at Welshpool are scheduled to be completed next financial year. These include converting the old wet store building into space suitable for the ongoing storage of large collection items in tanks.

### **TEMPORARY CLOSURE OF THE PERTH SITE**

In order to prepare for the redevelopment of the WA Museum in the Perth Cultural Centre, it was necessary to close this site to the public for the first time in its almost 125-year history.

The Western Australian Museum's origin at the site can be traced back to 11 September 1891, and the Perth Geological Museum in what was the Perth Gaol, with a collection of minerals and rocks. It had been open to the public ever since.

This temporary closure ensures the safety of staff, visitors and the valuable and historically significant objects in the State Collection during the major building work planned.

The movement of objects from the site was a major logistical exercise for the Museum and specially trained staff moved more than 11,000 objects, over a period of seven months, to safe storage at the Welshpool Collections and Research Centre, or for display at other sites.

## COMMUNITY ENGAGEMENT

The New Museum for WA is being developed with a People First approach, providing meaningful and ongoing opportunities for the people of WA to contribute to the content and visitor experiences.

The New Museum community panels met three times this year providing feedback and input into developing content for display. Panel members provided advice on story ideas, perspectives, access, inclusion and regional balance.

The teacher and educators panel began work developing an enquiry-based learning framework for the Project which will be completed in late 2016.

The Museum continued to connect with local and regional communities throughout the year, identifying content and partnership opportunities. Collaborative programs have been established with communities in the South West and Gascoyne, specifically around oral history projects. Collaboration and co-creation

opportunities are planned in the Kimberley, Pilbara and metropolitan areas.

A key focus this year was to meet and partner with Aboriginal and Torres Strait Islander community members to discuss appropriate stories related to all content areas.

Public engagement and participation continued in both the metropolitan and regional areas. People were asked to contribute their ideas about content stories and potential museum experiences to include in their New Museum with activities organised for Harmony Week, the World's Biggest Playgroup Day, Revealed symposium, NAIDOC Week and Last Day events at the WA Museum – Perth.

## CONTENT DEVELOPMENT

This year a significant amount of work went in to refining and detailing the stories proposed for the main content areas and developing the content design briefs for contracted Exhibition Designers who are expected to commence in early 2017.

The content design briefs contain key messages, story examples, objects, interpretative media and visitor experience ideas, and community engagement, participation and co-creation opportunities for the New Museum and will guide the development of the exhibitions, programs and displays.

One object that has been confirmed as returning in 2020 is the Museum's famous blue whale skeleton. This year work commenced to inspect and assess the bones and determine the treatments required to restore and prevent further damage to the nearly 125-year-old skeleton. The bones were measured and weighed in early 2016, coming in at just over four tonnes.

## MUSEUM SUPPORTERS

### THE WESTERN AUSTRALIAN MUSEUM FOUNDATION

The Western Australian Museum Foundation's objective is to provide meaningful and sustainable financial support to the Museum by building private and corporate investment in the Museum and its programs and, where possible, advocating for the interests of the Museum in the private and public sphere.

The Foundation was established in 1995 as the fundraising partner of the Western Australian Museum. It is a self-funded, independent organisation, and plays a critical role in encouraging the community to support the Museum through donations and bequests. In addition the Foundation manages the Museum's corporate sponsorship programs.

The Foundation and its supporters recognise the significant investment of \$428.3 million by the Western Australian Government to develop a

world-class museum with new facilities, refurbished spaces and exciting new museum experiences. This infrastructure investment provides Western Australia with the opportunity to create a museum worthy of the 21st Century: a goal that can only be fully attained by partnership with the community. The Foundation's goal is to establish a \$30 million Western Australian Museum Discovery Endowment Fund to support the New Museum for Western Australia. With assistance from corporate supporters and individual donors, strong progress has been achieved toward this target this year.

### WOODSIDE MARINE BIODIVERSITY FUND

Now in its 18th year, the Foundation recently facilitated the renewal of the very successful Woodside – Western Australian Museum partnership for a further five-year term, from 2016 to 2020. This extended partnership will assist in the continued realisation and

promotion of the impressive research outcomes generated to date. Two new projects will be undertaken: the installation of a new WA Down Under exhibition at the Maritime Museum; and the creation of the Woodside Marine Biodiversity Fund within the Discovery Endowment Fund. Through this leadership investment, Woodside will establish an enduring and permanent legacy which will ensure the Museum can generate a sustainable income stream to continue the ongoing development of the Woodside Collection Project and related initiatives.

### FAMELAB 2016

Now in its third year, the partnership between the British Council and the Museum to present the Australian FameLab science communication competition was ably supported by the Foundation which provided logistical and administrative support for the hosting

of the State semi-finals and the national finals at the Maritime Museum. The Foundation was also pleased to facilitate the McCusker Charitable Fund's ongoing commitment for this very popular competition.

### **A HISTORY OF THE WORLD IN 100 OBJECTS**

The Foundation worked closely with the Western Australian Museum and the National Museum of Australia (NMA) to negotiate national and local partnerships to support this significant international travelling exhibition from the British Museum. The Foundation is most appreciative of the strong ongoing commitment of Singapore Airlines (SIA) and Singapore Airlines Cargo (SIAC) which supported the Australian tour. This exhibition comprised priceless historic artefacts, many of which had previously not been allowed to travel from the British Museum, and contained the largest number of individual objects as well as the heaviest freight of any international touring exhibition the Museum has hosted in recent years. SIA and SIAC provided generous support

for the air travel of object couriers, curators, VIPs and competition winners, and substantial freight and logistical transport support of the exhibition between London, Japan, Australia and China. The Foundation also negotiated support from Perth-based accommodation partners Quest on James and the Alex Hotel, both of which provided quality accommodation for the British Museum's VIPs and curators; and the Hilton London Metropole which very kindly provided London-based accommodation.

### **REMEMBER ME: THE LOST DIGGERS OF VIGNACOURT**

The Foundation worked with exhibition major sponsor Wesfarmers to create a valuable promotional opportunity for the WA tour of the *Lost Diggers* exhibition, at the Wesfarmers 2016 AGM. Coordinating the various partners including Wesfarmers, Australian War Memorial, the Kerry Stokes Collection and WA Museum teams, the Foundation leveraged this opportunity and utilised a large scale LED display of *Lost Diggers* images, and provided regional tour flyers

and exhibition commemorative booklets to more than 2,000 Wesfarmers shareholders.

### **BENEATH THE WAVES**

On behalf of the Museum, the Foundation managed the coordination of the four major partners in this award-winning interactive documentary experience – Woodside, Periscope Pictures, ScreenWest and Lotterywest – for the very successful launch event, which also celebrated the Museum's new five-year partnership with Woodside.

**NEGOTIATED NATIONAL  
AND LOCAL PARTNERSHIPS  
TO SUPPORT A HISTORY OF  
THE WORLD IN 100 OBJECTS  
EXHIBITION**



## ARTEFACT CIRCLE COMMITTEE

The Foundation's newly created community gift-seeking body, the Artefact Circle, was integral to the development and successful delivery of the Foundation's fundraising event Last Night at the Museum. The Artefact Circle Committee created a substantial donor group and plans to steward and grow this valued group. The goal of the Artefact Circle Committee is to generate \$5 million by 2020 in support of the Foundation's endowment, the Discovery Fund. Chaired by Ms Mae Cardaci and supported by dedicated, enthusiastic and energetic volunteers, the Artefact Circle Committee is working in close association with the Foundation, and is now planning for a calendar of 2016–17 events.

## LAST NIGHT AT THE MUSEUM

The Foundation hosted the highly successful fundraising event Last Night at the Museum, which was attended by more than 500 guests on the evening of Friday 17 June, the night before the Museum officially closed for a four-year

redevelopment. The huge success of this sold-out fundraising event was noteworthy on a number of levels: the securing of 28 event sponsors providing more than \$170,000 of cash and in-kind support; the official launch of the Artefact Circle donor group; the hugely competitive charity auction; and the strong demand for tickets which extended well beyond venue capacity. This highly successful event raised more than \$110,000 for the Foundation's Discovery Endowment Fund and clearly demonstrated the commitment of the Artefact Circle Committee to increasing the profile of the Museum within WA.

## A SPECIAL RELATIONSHIP WITH THE LATE DR HARRY BUTLER AO CBE

The WA Museum and Foundation enjoyed a long association with the late, highly respected Dr Harry Butler AO CBE. Dr Butler's involvement with the Museum included education, fieldwork collecting, advocacy and the financial support of the Museum's fieldwork through the Butler (Living) Bequest which commenced in the 1970s. After

his passing, Dr Butler provided the Foundation with a major endowed gift to the Discovery Fund. This has, importantly, led to the establishment of the Fieldwork and Research sub-fund. The establishment of this sub-fund enables Dr Butler's wishes to contribute to the Museum's field collection and cutting-edge research to be supported in perpetuity. The Museum and Foundation's sincere thanks go to the Butler family which has worked closely with the Foundation in the creation of this sub-fund and the gifting of Dr Butler's iconic Akubra hat, slide projector and other important papers and memorabilia. In recognition of Dr Butler's long and respected association with the WA Museum, the newly opened \$17 million wing at the Museum Collections and Research Centre, incorporating new laboratories and a purpose-built store for wet alcohol-preserved collections, was named The Harry Butler Research Centre.

## WESTERN AUSTRALIAN MUSEUM FOUNDATION PATRON

Her Excellency the Honourable Kerry Sanderson AC, Governor of Western Australia

## WESTERN AUSTRALIAN MUSEUM FOUNDATION BOARD OF GOVERNORS

### MEMBER

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Mr Justin Mannolini (Chair)

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The Hon Julie Bishop MP (Deputy Chair)

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Dr Marina Hogan (Deputy Chair)

---

Mr Nick Brasington

---

Mr Fred Chaney

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Mr Torsten Ketelsen

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Mr Tim Lester

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Mr James McClements

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Mr Alec Coles OBE (ex-officio member)

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Ms Irene Stainton (ex-officio member)  
— retired February 2016

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## WESTERN AUSTRALIAN MUSEUM FOUNDATION INVESTMENT COMMITTEE

### MEMBER

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Mr Brendon Shepherd (Chair)

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Mr James McClements

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Mr Justin Mannolini

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Mr Fred Chaney

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## WESTERN AUSTRALIAN MUSEUM FOUNDATION – ARTEFACT CIRCLE COMMITTEE

### MEMBER

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Ms Mae Cardaci (Chair)

---

Ms Jody Chaney

---

Mr John Goodlad

---

Dr Richard Lewis

---

Ms Meredith McClements

---

Ms Emma Milner

---

Ms Philippa Packer

---

Ms Anna Sloboda

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Mr Alec Coles OBE (ex-officio)

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## FRIENDS OF THE WESTERN AUSTRALIAN MUSEUM

The Friends of the WA Museum is an integral part of the Museum's support structure, promoting and encouraging the Museum's development journey for the past 20 years.

A key highlight for the Friends this year was collaborating with Museum staff to host a series of community presentations, coinciding with the *A History of the World in 100 Objects* exhibition. Various community groups and collectors were invited to showcase their interests. The range of presentations focussed upon pop culture topics, historic, automotive, and archaeological collectables. The Friends continue to work alongside the Museum to realise the vision of the *Sydney Kormoran* Project.

The Museum is grateful for the ongoing support it receives from all Friends members. The Friends membership at 30 June 2016 was 396, up from 362 last year.

## VOLUNTEERS AT THE WESTERN AUSTRALIAN MUSEUM

Volunteers play a very important role at the WA Museum and their ability to enhance the Museum's programs, events and operations is greatly valued. Through the engagement of volunteers, the Museum is able to extend its reach into the community, facilitating the two-way transfer of skills, knowledge and information. The Museum believes that volunteers must also benefit from the relationship and this is achieved through training, skills development and opportunities to meet a variety of new people.

This Museum has two Volunteer Coordinators based in Perth and Fremantle, and additional volunteering opportunities are managed at other sites across the organisation. In this reporting year, the Museum has been assisted by the commitment of 341 volunteers who dedicated an estimated 42,378 hours of service, valued at \$1,143,448.



## SIGNIFICANT ISSUES IMPACTING THE AGENCY

### CURRENT AND EMERGING ISSUES AND TRENDS

#### AGENCY EXPENDITURE REVIEW

It is likely that Museum operations will undergo further periods of change and consolidation during 2016 as a result of the Agency Expenditure Review. The Museum will continue to exercise financial rigour in all its operations while delivering the best service possible. As ever, constant review of the Museum's operational structure will be ongoing to ensure fitness for purpose, preparedness to seize opportunities, and ability to work within tightening financial constraints.

#### ACTIVATION

With the temporary closure of the Perth site for four years and the location of the two other metropolitan-based Western Australian Museum sites being in Fremantle, the Museum needs to maintain a presence in the Perth Cultural Centre, the wider metropolitan area, and regional Western Australia to continue to cultivate a level of interest and engagement outside the significant capital redevelopment that is currently occurring. This will require a strategic and diverse program of events, and the cultivation of new partnerships that will allow the Museum to continue to share its collections, research, programs and resources to as wide an audience as possible.

#### FREMANTLE DEVELOPMENTS

The temporary closure the Museum's Perth site provides significant opportunities for further gallery and programming development and audience engagement at the Museum's very popular Fremantle sites – the Maritime Museum and Shipwreck Galleries. Audience research shows that visitation to both sites significantly increased during the last half of this reporting year and the imperative clearly rests with the Museum to capitalise on that growth, and to secure an increased, committed core local audience at the Fremantle sites ahead of the Perth site reopening in 2020. Plans to reinvigorate gallery spaces and public programs are underway.

## DIRK HARTOG 400<sup>TH</sup> ANNIVERSARY

On 25 October 2016, the State will celebrate 400 years since Dutch explorer Dirk Hartog made first contact with Western Australia when he landed at what is now known as Cape Inscription at Shark Bay. The Museum has the lead in the delivery of State Government funded interpretive and built elements for the 400<sup>th</sup> anniversary commemorations to take place at Shark Bay, including:

- replicas of the Hartog and de Vlamingh dishes to be placed at Cape Inscription;
- interpretive signage for the lighthouse and lighthouse keepers' quarters at Cape Inscription;
- interpretive hub at the redeveloped Denham foreshore;
- Public Art for the Denham foreshore;
- upgrade of existing Dirk Hartog and VOC material in the Shark Bay Discovery Centre;

- touring the small exhibition *Accidental Encounters* to venues in the Gascoyne and Mid West; and
- a Dirk Hartog website.

## GERALDTON PLANNED REDEVELOPMENT

At the request of the Mid West Development Commission (MWDC), the Museum has been working on a development plan for its Geraldton site over the past three years. The initiative is a flagship project in the Mid West Investment Plan and has been prepared with support and advice from the MWDC. Features include significant new multimedia experiences related to the HMAS *Sydney* (II) and HSK *Kormoran* story, and the Square Kilometre Array. An \$18 million redevelopment plan was recently approved by the MWDC and the Commission is progressing the proposal through the next steps of the Government funding submission process.

## SYDNEY KORMORAN 75<sup>TH</sup> ANNIVERSARY

The 75th anniversary of the battle between HMAS *Sydney* (II) and HSK *Kormoran* falls on 19 November 2016, and as the delegated authority under the *Commonwealth Historic Shipwrecks Act 1976* the Museum has the responsibility to manage, protect and interpret these historically significant wreck sites now and for future generations. Ahead of this very significant anniversary the Museum is working on the release of a body of moving and still images and associated information and analysis gained from the 2015 expedition to the sites; and the publication of a commemorative book featuring those images and the extraordinary stories of the more than 700 men from both sides who lost their lives in the service of their countries.

## ECONOMIC AND SOCIAL TRENDS

### MUSEUMS IN AN UNCERTAIN WORLD

As the Museum embarks upon the development of the new Perth site, it could be argued that both the opportunities and the challenges are greater than ever. These not only relate to trying to predict the public expectations of a museum in 2020 and beyond, but to realising the true potential of a public museum in the 21st Century.

Western Australia is now, officially, Australia's most diverse state per capita. At the same time, the economic conditions of the last couple of years have brought their own challenges for many Western Australians and their families.

Environmental challenges become magnified as world population increases. The degree to which environmental changes are driven by natural or human vectors becomes immaterial: our

environment is changing, it is under pressure, and we need to manage our response to achieve the best environmental and social outcomes which, ultimately, are almost certainly closely aligned.

Globally, we have seen what appears, at least, to be an increase in incidences of radicalisation, terrorism and confrontation.

Museums cannot address, or solve all of society's ills or challenges, nor should they seek to. The Western Australian Museum, however, has a powerful role to play.

Through its increasingly close engagement with the West Australian people it can help cultivate and encourage an increased sense of identity – of a shared place for people from many backgrounds. A place where all West Australians, either physically or virtually, can express their own sense of being; where they can celebrate their cultural heritage and identity; but where they can also embrace their shared existence. Working closely with Aboriginal and Torres Strait Islander

peoples, but also with our colleagues in the Department of Aboriginal Affairs and in the Office of Multicultural Interests, and a whole range of community representatives, we seek to ensure that we create the maximum impact.

Through its increasing profile in the wider world, the Museum will also contribute to the economic well-being of our State. As a tourism destination in its own right the Museum will attract an increasing number of people to the State, as well as ensuring each of them stays here a little longer, both of which will provide a vital injection of customer dollars into local businesses, all of which has already been recognised by industry bodies such as the Tourism Council of WA.

Development and construction of the new Museum will create an estimated 3,000 new jobs over coming years and again, the secondary revenue and employment generated for the State by this will be significant.

On a very practical level, the creation and provision of high quality, mostly free, visitor destinations provides a

great resource for families on a budget looking for affordable options for entertainment, days out and informal educational opportunities for children and adults alike. Informal education is always complemented by more formal programs and the Museum is well placed, as it changes, to support the changing Australian Curriculum, providing teachers and other educators with a major resource for education material.

The Museum's exploration, research and interpretive work, particularly in the fields of biodiversity and in Earth and planetary sciences, is cutting-edge in terms of increasing understanding of our environment and ensuring that we conserve it sensitively, manage it effectively and exploit it responsibly.

What of those issues of terrorism and radicalisation? We have embraced, strongly, the concept of museums as safe places for unsafe ideas: as bastions of freedom of speech; as places where you can have your say, but without bile or rancour. There is no doubt that all of this is more easily said than done, but museums are places where ideas of tolerance and understanding can be presented, shared, explored and debated.

The Museum attempts to fill all these roles and many more in its own challenging economic climate. Through the commitment, innovation and entrepreneurship of its staff and the outstanding work of its many supporters, the Western Australian

Museum continues to go from strength to strength and that is why the Western Australian Government has confirmed investment in the new museum facility.

In this uncertain world, it could be argued that we need our public museums more than ever before, not least because they are better equipped than ever before to meet the challenges ahead. The Western Australian Museum stands ready to meet these challenges with creativity fortitude and an unshakeable commitment to the people of Western Australia.



## DISCLOSURES AND LEGAL COMPLIANCE

### INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

THE WESTERN AUSTRALIAN MUSEUM  
Report on the Financial Statements

I have audited the accounts and financial statements of The Western Australian Museum.

The financial statements comprise the Statement of Financial Position as at 30 June 2016, the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

#### **Opinion**

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the financial position of The Western

Australian Museum at 30 June 2016 and its financial performance and cash flows for the year then ended. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions.

#### *Trustee's Responsibility 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 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.

#### *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

based on my audit. The audit was conducted in accordance with Australian Auditing Standards. Those Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Museum's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of



the accounting policies used and the reasonableness of accounting estimates made by the Trustee, as well as evaluating the overall presentation of the financial statements.

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

### **Report on Controls**

I have audited the controls exercised by The Western Australian Museum during the year ended 30 June 2016.

Controls exercised by The Western Australian 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.

### **Opinion**

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 2016.

### *Trustee's Responsibility for Controls*

The Trustee is responsible for maintaining an adequate system of internal control to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of public and other property, and the incurring of liabilities are in accordance with the Financial Management Act 2006 and the Treasurer's Instructions, and other relevant written law.

### *Auditor's Responsibility for the Audit Controls*

As required by the *Auditor General Act 2006*, my responsibility is to express an opinion on the controls exercised that The Western Australian Museum based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the adequacy of controls to ensure that the

Museum complies with the legislative provisions. The procedures selected depend on the auditor's judgement and include an evaluation of the design and implementation of relevant controls.

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

### **Report on the Key Performance Indicators**

I have audited the key performance indicators of The Western Australian Museum for the year ended 30 June 2016.

The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide information on outcome achievement and service provision.

### **Opinion**

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 2016.

### *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 controls as the Trustee determines necessary to ensure that the key performance indicators fairly represent indicated performance.

### *Auditor's Responsibility for the Audit of Key Performance Indicators*

As required by the *Auditor General Act 2006*, my responsibility is to express an opinion on the key performance indicators based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the key performance indicators. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk

assessments the auditor considers internal control relevant to the Trustee's preparation and fair presentation of the key performance indicators in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the relevance and appropriateness of the key performance indicators for measuring the extent of outcome achievement and service provision.

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

### **Independence**

In conducting the above audits, I have complied with the independence requirements of the Auditor General Act 2006 and Australian Auditing and Assurance Standards, and other relevant ethical 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 2016 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.



### **Don Cunninghame**

Assistant Auditor General Financial Audit  
Delegate of the Auditor General for  
Western Australia  
Perth, Western Australia  
26 August 2016

# CERTIFICATION OF FINANCIAL STATEMENTS

## FOR THE YEAR ENDED 30 JUNE 2016

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 ending 30 June 2016 and the financial position as at 30 June 2016.

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.



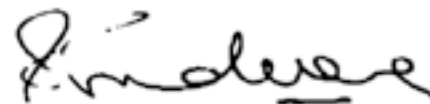
**Ravikissen Proheea**

Chief Finance Officer, The Western Australian Museum  
24 August 2016



**Alan Robson**

Chair, Western Australian Museum Board of Trustees  
24 August 2016



**Steve Scudamore**

Vice Chair, Western Australian Museum Board of Trustees  
24 August 2016

# FINANCIAL STATEMENTS

## STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2016

	NOTE	2016 \$000	2015 \$000
<b>COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits expense	7	20,648	19,623
Supplies and services	8	7,645	6,581
Depreciation and amortisation expense	9	1,888	1,864
Accommodation expenses	10	4,249	4,825
Grants and subsidies	11	12	329
Cost of sales	14	739	727
Other expenses	12	524	633
<b>Total cost of services</b>		<b>35,705</b>	<b>34,582</b>
<b>INCOME</b>			
<b>Revenue</b>			
User charges and fees	13	1,938	2,718
Sales	14	1,214	1,354
Commonwealth grants and contributions	15	358	510
Interest revenue	16	97	116
Other revenue	17	5,473	3,291
<b>Total revenue</b>		<b>9,080</b>	<b>7,989</b>
<b>Total income other than income from State Government</b>		<b>9,080</b>	<b>7,989</b>
<b>NET COST OF SERVICES</b>		<b>26,625</b>	<b>26,593</b>

	NOTE	2016 \$000	2015 \$000
<b>Income from State Government</b>			
Service appropriation		25,209	23,696
Royalties for Regions fund		36	2,177
Services received free of charge		49	76
State grants and contributions		3,215	2,861
<b>Total income from State Government</b>	18	<b>28,509</b>	<b>28,810</b>
<b>SURPLUS FOR THE PERIOD</b>			
		<b>1,884</b>	<b>2,217</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>Items not reclassified subsequently to profit or loss</b>			
Changes in asset revaluation surplus	24	(1,404)	3,617
<b>Total other comprehensive income</b>		<b>(1,404)</b>	<b>3,617</b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>			
		<b>480</b>	<b>5,834</b>

# STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2016

	NOTE	2016 \$000	2015 \$000
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and cash equivalents	32	1,227	1,082
Restricted cash and cash equivalents	19, 32	2,131	2,995
Inventories	20	481	631
Receivables	21	917	1,663
Other current assets	22	-	1,286
<b>Total current assets</b>		<b>4,756</b>	<b>7,657</b>
<b>Non-current assets</b>			
Amounts receivable for services	23	35,460	33,727
Property, plant and equipment	24	96,388	98,390
Museum Collections	25	350,720	347,549
<b>Total non-current assets</b>		<b>482,568</b>	<b>479,666</b>
<b>TOTAL ASSETS</b>		<b>487,324</b>	<b>487,323</b>

	NOTE	2016 \$000	2015 \$000
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Payables	28	465	1,654
Provisions	29	2,580	2,574
Other current liabilities	30	47	34
<b>Total current liabilities</b>		<b>3,092</b>	<b>4,262</b>
<b>Non-current liabilities</b>			
Provisions	29	1,427	1,348
<b>Total non-current liabilities</b>		<b>1,427</b>	<b>1,348</b>
<b>TOTAL LIABILITIES</b>		<b>4,519</b>	<b>5,610</b>
<b>NET ASSETS</b>		<b>482,805</b>	<b>481,713</b>
<b>EQUITY</b>			
Contributed equity	31	15,283	14,671
Reserves		208,401	209,805
Accumulated surplus		259,121	257,237
<b>TOTAL EQUITY</b>		<b>482,805</b>	<b>481,713</b>

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 2016

	NOTE	CONTRIBUTED EQUITY \$000	RESERVES \$000	ACCUMULATED SURPLUS \$000	TOTAL EQUITY \$000
<b>BALANCE AT 1 JULY 2014</b>	31	<b>14,671</b>	<b>206,188</b>	<b>255,020</b>	<b>475,879</b>
Surplus		-	-	2,217	2,217
Revaluation increment		-	3,617	-	3,617
<b>Total comprehensive income/(deficit) for the year</b>		<b>-</b>	<b>3,617</b>	<b>2,217</b>	<b>5,834</b>
<b>Transactions with owners in their capacity as owners</b>					
Capital appropriations		-	-	-	-
Other contributions by owners		-	-	-	-
Distributions to owners		-	-	-	-
<b>Total</b>		<b>-</b>	<b>3,617</b>	<b>2,217</b>	<b>5,834</b>
<b>BALANCE AT 30 JUNE 2015</b>		<b>14,671</b>	<b>209,805</b>	<b>257,237</b>	<b>481,713</b>
<b>BALANCE AT 1 JULY 2015</b>	31	<b>14,671</b>	<b>209,805</b>	<b>257,237</b>	<b>481,713</b>
Surplus		-	-	1,884	1,884
Revaluation decrement		-	(1,404)	-	(1,404)
<b>Total comprehensive income for the year</b>		<b>-</b>	<b>(1,404)</b>	<b>1,884</b>	<b>480</b>
<b>Transactions with owners in their capacity as owners</b>					
Capital appropriations		630	-	-	630
Other contributions by owners		-	-	-	-
Distributions to owners		-	-	-	-
Reserve land transfer to Department of Land		(18)	-	-	(18)
<b>Total</b>		<b>612</b>	<b>-</b>	<b>-</b>	<b>612</b>
<b>BALANCE AT 30 JUNE 2016</b>		<b>15,283</b>	<b>208,401</b>	<b>259,121</b>	<b>482,805</b>

## STATEMENT OF CASH FLOWS

For the year ended 30 June 2016

	NOTE	2016 \$000	2015 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service appropriation		23,476	21,114
Royalties for Regions fund		36	2,177
Capital contributions		488	-
Holding account drawdowns		-	-
Cash and cash equivalents transferred		-	-
State grants and contributions		3,261	2,861
<b>Net cash provided by State Government</b>		<b>27,261</b>	<b>26,152</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(21,107)	(19,576)
Supplies and services		(7,305)	(7,388)
Accommodation		(4,250)	(4,794)
Grants and subsidies		(136)	(219)
GST payments on purchases		(1,243)	(1,205)
GST payments to taxation authority		(20)	-
Other payments		(242)	(735)
<b>Receipts</b>			
Sale of goods and services		1,218	1,375
User charges and fees		1,973	2,670
Commonwealth grants and contributions		358	495
Interest received		88	142
GST receipts on sales		465	501
GST receipts from taxation authority		864	710
Other receipts		2,933	2,983
<b>Net cash used in operating activities</b>	32	<b>(26,404)</b>	<b>(25,041)</b>

	NOTE	2016 \$000	2015 \$000
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of non-current physical assets		(1,576)	(533)
<b>Net cash used in investing activities</b>		<b>(1,576)</b>	<b>(533)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Repayment of borrowings		-	-
<b>Net cash (used) in financing activities</b>		<b>-</b>	<b>-</b>
<b>Net (decrease)/increase in cash and cash equivalents</b>		<b>(719)</b>	<b>578</b>
Cash and cash equivalents at the beginning of period		4,077	3,499
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	32	<b>3,358</b>	<b>4,077</b>

*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 2016

## 1. AUSTRALIAN ACCOUNTING STANDARDS

### GENERAL

The Western Australian Museum's financial statements for the year ended 30 June 2016 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' includes Standards and Interpretations issued by the Australian Accounting Standards Board (AASB).

The Western Australian Museum has adopted any applicable new and revised Australian Accounting Standards from their operative dates.

### EARLY ADOPTION OF STANDARDS

The Western Australian Museum cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 *Application of Australian Accounting Standards and Other Pronouncements*. Partial exemption permitting early adoption of AASB 2015-7 *Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities* has been granted. Aside from AASB 2015-7, there has been no early adoption of any other Australian Accounting Standards that have been issued or amended (but not operative) by the Western Australian Museum for the annual reporting period ended 30 June 2016.

## 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

### A) GENERAL STATEMENT

The Western Australian Museum is a not-for-profit reporting entity that prepares general purpose financial statements in accordance with Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB as applied by the Treasurer's Instructions. Several of these are modified by the Treasurer's Instructions to vary application, disclosure, format and wording.

The *Financial Management Act 2006* and the Treasurer's Instructions impose legislative provisions that govern the preparation of financial statements and take precedence over Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB.

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.

### B) BASIS OF PREPARATION

The financial statements have been prepared on the accrual basis of accounting using the historical cost convention, except for land, buildings and Museum collections which have been measured at fair value.

The accounting policies adopted in the preparation of the financial statements have been consistently applied throughout all periods presented unless otherwise stated.

The financial statements are presented in Australian dollars and all values are rounded to the nearest thousand dollars (\$'000).

Note 4 'Judgements made by management in applying accounting policies' discloses judgements that have been made in the process of applying the Western Australian Museum's accounting policies resulting in the most significant effect on amounts recognised in the financial statements.

Note 5 'Key sources of estimation uncertainty' discloses key assumption made concerning the future and other key sources of estimation uncertainty at the end of the reporting period, that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

### C) REPORTING ENTITY

The reporting entity is The Western Australian Museum which is a body corporate with perpetual succession and an agency of the State of Western Australia.

### D) 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.

## **E) INCOME**

### **REVENUE RECOGNITION**

Revenue is recognised and measured at the fair value of consideration received or receivable. Revenue is recognised for the major business activities as follows:

#### *Sale of goods*

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.

#### *Provision of services*

Revenue is recognised by reference to the stage of completion of the transaction.

#### *Interest*

Revenue is recognised as the interest accrues.

#### *Service appropriations*

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

#### *Grants, donations, gifts and other non-reciprocal contributions*

Revenue is recognised at fair value when the Western Australian Museum obtains control over the assets comprising the contributions, usually when cash is received.

Other non-reciprocal contributions that are not contributions by owners are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

Royalties for Regions funds are recognised as revenue at fair value in the period in which the Western Australian Museum obtains control over the funds. The Western Australian Museum obtains control of the funds at the time the funds are deposited into the Western Australian Museum's bank account.

### **GAINS**

Realised and unrealised gains are usually recognised on a net basis. These include gains arising on the disposal of non-current assets and some revaluations of non-current assets.

## **F) PROPERTY, PLANT AND EQUIPMENT**

### **CAPITALISATION/EXPENSING OF ASSETS**

Items of property, plant and equipment costing \$5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of property, plant and equipment 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).

### **INITIAL RECOGNITION AND MEASUREMENT**

Property, plant and equipment are initially recognised at cost.

For items of property, plant and equipment acquired at no cost or for nominal cost, the cost is the fair value at the date of acquisition.

### **SUBSEQUENT MEASUREMENT**

Subsequent to initial recognition of an asset, the revaluation model is used for the measurement of land and buildings and historical cost for all other property, plant and equipment. Land and buildings are carried at fair value less accumulated depreciation (buildings only) and accumulated impairment losses. All other items of property, plant and equipment are stated at historical cost less accumulated depreciation and accumulated impairment losses.

Where market-based evidence is available, the fair value of land and buildings is determined on the basis of current market values determined by reference to recent market transactions. When buildings are revalued by reference to recent market transactions, the accumulated depreciation is eliminated against the gross carrying amount of the asset and the net amount restated to the revalued amount.

In the absence of market-based evidence, fair value of land and buildings is determined on the basis of existing use. This normally applies where buildings are specialised or where land use is restricted. Fair value for existing use assets is determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset, i.e. the depreciated replacement cost. Where the fair value of buildings is determined on the depreciated replacement cost basis, the gross carrying amount and the accumulated depreciation are restated proportionately. Fair value for restricted use land is determined by comparison with market evidence for land with similar approximate utility (high restricted use land) or market value of comparable unrestricted land (low restricted use land).

Land and buildings are independently valued annually by the Western Australian Land Information Authority (Valuation Services) 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.

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.

#### **DERECOGNITION**

Upon disposal or derecognition of an item of property, plant and equipment or Museum collection, any revaluation surplus relating to that asset is retained in the asset revaluation surplus.

#### **ASSET REVALUATION SURPLUS**

The asset revaluation surplus is used to record increments and decrements on the revaluation of non-current assets on a class of assets basis.

#### **DEPRECIATION**

All non-current assets 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.

Depreciation is calculated using the straight line method, using rates which are reviewed annually. Estimated useful lives for each class of depreciable asset are:

Buildings	50 years
Computer, plant, equipment and vehicles	5 to 20 years
Furniture and fittings	4 to 10 years
Leasehold improvements	Balance of the current terms of lease

Land is not depreciated.

### **G) MUSEUM COLLECTIONS**

#### **CAPITALISATION/EXPENSING OF ASSETS**

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.

### **INITIAL RECOGNITION AND MEASUREMENT**

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 will be revalued in the financial year 2018/2019. The revaluation of the collections is conducted by independent valuers using a combination of market values and recollection costs as applicable.

#### **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.

### **H) INTANGIBLE ASSETS**

#### **CAPITALISATION/EXPENSING OF ASSETS**

Acquisitions of intangible assets costing \$5,000 or more and internally generated intangible assets costing \$50,000 or more are capitalised. The cost of utilising the assets is expensed (amortised) over their useful life. 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.

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

Amortisation for intangible assets with finite useful lives is calculated for the period of the expected benefit (estimated useful life which is reviewed annually) on the straight line basis. All intangible assets controlled by the Western Australian Museum have a finite useful life and zero residual value.

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

Software <sup>(a)</sup>	3 to 10 years
-------------------------	---------------

<sup>(a)</sup> Software that is not integral to the operation of any related hardware.

## COMPUTER SOFTWARE

Software that is an integral part of the related hardware is treated as property, plant and equipment. 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.

## WEBSITE COSTS

Website costs are charged as expenses when they are incurred unless they relate to the acquisition or development of an asset when 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.

## I) IMPAIRMENT OF ASSETS

Property, plant and equipment and intangible assets are tested for any indication of impairment at the end of each reporting period. 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 recoverable amount, an impairment loss is recognised in profit or loss. Where a previously revalued asset is written down to recoverable amount, the loss is recognised as a revaluation decrement in other comprehensive income. As the Western Australian Museum is a not-for-profit entity, unless a specialised asset has been identified as a surplus asset, the recoverable amount is the higher of an asset's fair value less costs to sell and depreciated replacement cost.

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 falling replacement costs.

Intangible assets with an indefinite useful life and intangible assets not yet available for use are tested for impairment at the end of each reporting period irrespective of whether there is any indication of impairment.

The recoverable amount of assets identified as surplus assets is the higher of fair value less costs to sell and the present value of future cash flows expected to be

derived from the asset. Surplus assets carried at fair value have no risk of material impairment where fair value is determined by reference to market-based evidence. Where fair value is determined by reference to depreciated replacement cost, surplus assets are at risk of impairment and the recoverable amount is measured. Surplus assets at cost are tested for indications of impairment at the end of each reporting period.

## J) LEASES

The Western Australian Museum holds operating leases for vehicles. Operating leases are expensed on a straight line basis over the lease term as this represents the pattern of benefits derived from the leased vehicles.

## K) FINANCIAL INSTRUMENTS

In addition to cash, the Western Australian Museum has two categories of financial instruments:

- Loans and receivables; and
- Financial liabilities measured at amortised cost.

Financial instruments have been disaggregated into the following classes:

- Financial Assets
  - *Cash and cash equivalents*
  - *Restricted cash and cash equivalents*
  - *Receivables*
  - *Amounts receivable for services*
- Financial Liabilities
  - *Payables*
  - *Other current liabilities*

Initial recognition and measurement of financial instruments is at fair value which normally equates to the transaction cost or the face value. Subsequent measurement is at amortised cost using the effective interest method.

The fair value of short-term receivables and payables is the transaction cost or the face value because there is no interest rate applicable and subsequent measurement is not required as the effect of discounting is not material.

## L) CASH AND CASH EQUIVALENTS

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.

#### **M) ACCRUED SALARIES**

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

#### **N) AMOUNTS RECEIVABLE FOR SERVICES (HOLDING ACCOUNT)**

The Western Australian Museum receives income from the State Government partly in cash and partly as an asset (holding account receivable). The accrued amount appropriated is accessible on the emergence of the cash funding requirement to cover leave entitlements and asset replacement.

#### **O) INVENTORIES**

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

#### **P) RECEIVABLES**

Receivables are recognised at original invoice amount less an allowance for any uncollectible amounts (i.e. impairment). The collectability of receivables is reviewed on an ongoing basis and any receivables identified as uncollectible are written-off against the allowance account. The allowance for uncollectible amounts (doubtful debts) is raised when there is objective evidence that the Western Australian Museum will not be able to collect the debts. The carrying amount is equivalent to fair value as it is due for settlement within 30 days.

#### **Q) PAYABLES**

Payables are recognised 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.

#### **R) PROVISIONS**

Provisions are liabilities of uncertain timing or amount and are recognised where there is a present legal or constructive obligation as a result of a past event and when the outflow of resources embodying economic benefits is probable and a reliable estimate can be made of the amount of the obligation. Provisions are reviewed at the end of each reporting period.

#### **PROVISIONS — EMPLOYEE BENEFITS**

All annual leave and long service leave provisions are in respect of employees' services up to the end of the reporting period.

#### *Annual leave*

Annual leave is not expected to be settled wholly within 12 months after the end of the reporting period and is therefore considered to be 'other long term employee benefits'. The annual leave liability is recognised and measured at the present value of amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of settlement.

When assessing expected future payments consideration is given to expected future wage and salary levels including non-salary components such as employer superannuation contributions, as well as the experience of employee departures and periods of service. The expected future payments are 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.

The provision for annual leave is classified as a current liability 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.

#### *Long service leave*

A liability for long service leave is recognised after an employee has completed two years of service based on remuneration rates current as at the end of the reporting period.

An actuarial assessment of long service leave was undertaken by PriceWaterhouseCoopers' Actuaries as at 30 June 2014 and determined that the liability measured using the short-hand measurement technique above was not materially different from the liability determined using present value of expected future payments. This calculation is consistent with the Western Australian Museum experience of employee retention and leave taken.

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.

#### *Purchased leave*

The provision for purchased leave relates to Public Service employees who have entered into an agreement to self-fund up to an additional 10 weeks leave per

calendar year. The provision recognises the value of salary set aside for employees and is measured at the undiscounted amounts expected to be paid when the liabilities are settled.

#### *Superannuation*

The Government Employees Superannuation Board (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 varies according to commencement and implementation dates.

Eligible employees contribute to the Pension Scheme, a defined benefit pension scheme closed to new members since 1987, or the Gold State Superannuation Scheme (GSS), a defined benefit lump sum scheme closed to new members since 1995.

Employees commencing employment prior to 16 April 2007 who were not members of either the Pension Scheme or the GSS became non-contributory members of the West State Superannuation Scheme (WSS). Employees commencing employment on or after 16 April 2007 became members of the GESB Super Scheme (GESBS). From 30 March 2012, existing members of the WSS or GESBS and new employees became able to choose their preferred superannuation fund provider. The Western Australian Museum makes contributions to GESB or other fund provider on behalf of employees in compliance with the *Commonwealth Government's Superannuation Guarantee (Administration) Act 1992*. Contributions to these accumulated schemes extinguish the Western Australian Museum's liability for superannuation charges in respect of employees who are not members of the Pension Scheme or GSS.

The GSS is a defined benefit scheme for the purposes of employees and whole-of-government reporting. However, it is a defined contribution plan for agency purposes because the concurrent contributions (defined contributions) made by the Western Australian Museum to GESB extinguishes the agency's obligations to the related superannuation liability.

The Western Australian Museum has no liabilities under the Pension Scheme or the GSS. 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 Western Australian Museum to the GESB.

The GESB makes all benefit payments in respect of the Pension Scheme and GSS, and is recouped from the Treasurer for the employer's share.

#### **PROVISIONS — OTHER**

##### *Employment on-costs*

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 'Other expenses' 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'.

#### **S) SUPERANNUATION EXPENSE**

Superannuation expense is recognised in the profit or loss of the Statement of Comprehensive and comprises employer contributions paid to GSS (concurrent contributions), WSS, the GESBS, and other superannuation funds.

#### **T) ASSETS AND SERVICES RECEIVED FREE OF CHARGE OR FOR NOMINAL COST**

Assets or services received free of charge or for nominal cost that the Western Australian Museum would otherwise purchase if not donated, are recognised as income at the fair value of the assets or services where they can be reliably measured. A corresponding expense is recognised for services received. Receipt of assets are recognised in the Statement of Financial Position.

Assets or services received from other State Government agencies are separately disclosed under Income from State Government in the Statement of Comprehensive Income.

#### **U) COMPARATIVE FIGURES**

Comparative figures are, where appropriate, reclassified to be comparable with the figures presented in the current financial year.

### **3. DEPARTMENT OF CULTURE AND THE ARTS**

The Department of Culture and the Arts provides support to agencies in the Culture and Arts portfolio. The Department receives an appropriation for capital projects, global maintenance program and minor equipment as part of the PC Replacement Program. These resources provided to the Western Australian Museum, are paid for by the Department and have been treated as 'Services received free of charge' in the Statement of Comprehensive Income. Refer to note 18 'Income from state government' for information on services received free of charge.

The Department provides shared corporate services to the Western Australian Museum that are not recognised in the Statement of Comprehensive Income.

## 4. JUDGEMENTS MADE BY MANAGEMENT IN APPLYING ACCOUNTING POLICIES

The preparation of financial statements requires management to make judgements about the application of accounting policies that have a significant effect on the amounts recognised in the financial statements. The Western Australian Museum evaluates these judgements regularly.

### OPERATING LEASE COMMITMENTS

The Western Australian Museum has entered into commercial leases rather than finance leases for motor vehicles. The Western Australian Museum has determined that the lessor retains substantially all the risks and rewards incidental to ownership of the vehicles. Accordingly, these leases have been classified as operating leases.

## 5. KEY SOURCES OF ESTIMATION UNCERTAINTY

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.

### LONG SERVICE LEAVE

Several estimations and assumptions used in calculating the Western Australian Museum's long service leave provision include expected future salary rates, discount rates, employee retention rates and expected future payments. Changes in these estimations and assumptions may impact on the carrying amount of the long service leave provision.

## 6. DISCLOSURE OF CHANGES IN ACCOUNTING POLICY AND ESTIMATES

### INITIAL APPLICATION OF AN AUSTRALIAN ACCOUNTING STANDARD

The Western Australian Museum has applied the following Australian Accounting Standards effective, or adopted, for annual reporting periods beginning on or after 1 July 2015 that impacted on the Western Australian Museum:

### STANDARD

**AASB 2013-9** *Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments.*

Part C of this Standard defers the application of AASB 9 to 1 January 2017. The application date of AASB 9 was subsequently deferred to 1 January 2018 by AASB 2014-1. The Western Australian Museum has not determined the application or the potential impact of AASB 9.

**AASB 2014-8** *Amendments to Australian Accounting Standards arising from AASB 9 (December 2014) – Application of AASB 9 (December 2009) and AASB 9 (December 2010) [AASB 9 (2009 & 2010)]*

This Standard makes amendments to AASB 9 *Financial Instruments* (December 2009) and the AASB 9 *Financial Instruments* (December 2010), arising from the issuance of AASB 9 *Financial Instruments* in December 2014. The Western Australian Museum has not yet determined the application or the potential impact of AASB 9.

**AASB 2015-3** *Amendments to Australian Accounting Standards arising from the Withdrawal of AASB 1031 Materiality*

This Standard completes the withdrawal of references to AASB 1031 in all Australian Accounting Standards and Interpretations, allowing that Standard to effectively be withdrawn. There is no financial impact.

### VOLUNTARY CHANGE IN ACCOUNTING POLICY

The Western Australian Museum did not make any voluntary change in accounting policy in 2015-16.

### FUTURE IMPACT OF AUSTRALIAN ACCOUNTING STANDARDS NOT YET OPERATIVE

The Western Australian Museum cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 *Application of Australian Accounting Standards and Other Pronouncements* or by an exemption from TI 1101. By virtue of a limited exemption, the Western Australian Museum has early adopted AASB 2015-7 *Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities*. Where applicable, the Western Australian Museum plans to apply the following Australian Accounting Standards from their application date.

STANDARD		OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER
<b>AASB 9</b>	<i>Financial Instruments</i> This Standard supersedes AASB 139 <i>Financial Instruments: Recognition and Measurement</i> , introducing a number of changes to accounting treatments.  The mandatory application date of this Standard is currently 1 January 2018 after being amended by AASB 2012-6, AASB 2013-9, and, AASB 2014-1 <i>Amendments to Australian Accounting Standards</i> . The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	1 January 2018
<b>AASB 15</b>	<i>Revenue from Contracts with Customers</i> This Standard establishes the principles that the Western Australian Museum shall apply to report useful information to users of financial statements about the nature, amount, timing and uncertainty of revenue and cash flows arising from a contract with a customer. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	1 January 2018
<b>AASB 16</b>	<i>Leases</i> This Standard introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	1 January 2019
<b>AASB 1057</b>	<i>Application of Australian Accounting Standards</i> This Standard lists the application paragraphs for each other Standard (and Interpretation), grouped where they are same. There is no financial impact.	1 January 2016

STANDARD		OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER
<b>AASB 2010-7</b>	<i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 &amp; 1038 and Int 2, 5, 10, 12, 19 &amp; 127]</i>  This Standard makes consequential amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 9 in December 2010.  The mandatory application date of this Standard has been amended by AASB 2012-6 and AASB 2014-1 to 1 January 2018. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	1 January 2018
<b>AASB 2014-1</b>	<i>Amendments to Australian Accounting Standards</i> Part E of the Standard makes amendments to AASB 9 and consequential amendments to other Standards. It has not yet been assessed by the Western Australian Museum to determine the application or potential impact of the Standard.	1 January 2018
<b>AASB 2014-3</b>	<i>Amendments to Australian Accounting Standards - Accounting for Acquisitions of Interests in Joint Operations [AASB 1 &amp; 11]</i>  The Western Australian Museum establishes Joint Operations in pursuit of its objectives and does not routinely acquire interest in Joint Operations. Therefore, there is no financial impact on application of the Standard.	1 January 2016

STANDARD	OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER
<b>AASB 2014-4</b> <i>Amendments to Australian Accounting Standards - Clarification of Acceptable Methods of Depreciation and Amortisation [AASB 116 &amp; 138]</i>	1 January 2016
The adoption of the new Standard has no financial impact for the Western Australian Museum as depreciation and amortisation is not determined by reference to revenue generation, but by reference to consumption of economic benefits.	
<b>AASB 2014-5</b> <i>Amendments to Australian Accounting Standards arising from AASB 15</i>	1 January 2018
This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 15. The mandatory application date of this Standard has been amended by AASB 2015-8 to 1 January 2018. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	
<b>AASB 2014-7</b> <i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)</i>	1 January 2018
This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 9 (December 2014). The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	
<b>AASB 2014-9</b> <i>Amendments to Australian Accounting Standards - Equity Method in Separate Financial Statements [AASB 1, 127 &amp; 128]</i>	1 January 2016
This Standard amends AASB 127, and consequentially amends AASB 1 and AASB 128, to allow entities to use the equity method of accounting for investments in subsidiaries, joint ventures and associates in their separate financial statements. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	

STANDARD	OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER
<b>AASB 2014-10</b> <i>Amendments to Australian Accounting Standards - Sale or Contribution of Assets between an Investor and its Associate or Joint Venture [AASB 10 &amp; 128]</i>	1 January 2016
This Standard amends AASB 10 and AASB 128 to address an inconsistency between the requirements in AASB 10 and those in AASB 128 (August 2011), in dealing with the sale or contribution of assets between an investor and its associate or joint venture. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	
<b>AASB 2015-1</b> <i>Amendments to Australian Accounting Standards - Annual Improvements to Australian Standards - Annual Improvements to Australian Accounting Standards 2012-2014 Cycle [AASB 1, 2, 3, 5, 7, 11, 110, 119, 121, 133, 134, 137, &amp; 140]</i>	1 January 2016
These amendments arise from the issuance of International Financial Reporting Standard Annual Improvements to IFRSs 2012-2014 Cycle in September 2014, and editorial corrections. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	
<b>AASB 2015-2</b> <i>Amendments to Australian Accounting Standards - Disclosure Initiative: Amendments to AASB 101 [AASB 7, 101, 134 &amp; 1049]</i>	1 January 2016
This Standard amends AASB 101 to provide clarification regarding the disclosure requirements in AASB 101. Specifically, the Standard proposes narrow-focus amendments to address some of the concerns expressed about existing presentation and disclosure requirements and to ensure entities are able to use judgement when applying a Standard in determining what information to disclose in their financial statements. There is no financial impact.	



STANDARD	OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER
<b>AASB 2015-6</b> <i>Amendments to Australian Accounting Standards - Extending Related Party Disclosures to Not-for-Profit Public Sector Entities [AASB 10, 124 &amp; 1049]</i>	1 July 2016
The amendments extend the scope of AASB 124 to include application by not-for-profit public sector entities. Implementation guidance is included to assist application of the Standard by not-for-profit public sector entities. The Western Australian Museum has not yet determined the application of the Standard, though there is no financial impact.	
<b>AASB 2015-8</b> <i>Amendments to Australian Accounting Standards - Effective Date of AASB 15</i>	1 January 2017
This Standard amends the mandatory effective date (application date) of AASB 15 <i>Revenue from Contracts with Customers</i> so that AASB 15 is required to be applied for annual reporting periods beginning on or after 1 January 2018 instead of 1 January 2017. The Western Australian Museum has not yet determined the application or the potential impact of AASB 15.	
<b>AASB 2015-10</b> <i>Amendments to Australian Accounting Standards - Effective Date of Amendments to AASB 10 &amp; 128</i>	1 January 2016
This Standard defers the mandatory effective date (application date) of amendments to AASB 10 & 128 that were originally made in AASB 2014-10 so that the amendments are required to be applied for annual reporting periods beginning on or after 1 January 2018 instead of 1 January 2016. The Western Australian Museum has not yet determined the application or the potential impact of AASB 2014-10.	
<b>AASB 2016-2</b> <i>Amendments to Australian Accounting Standards - Disclosure Initiative: Amendments to AASB 107</i>	1 January 2017
This Standard amends AASB 107 Statement of Cash Flows (August 2015) to require disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes. There is no financial impact.	

STANDARD	OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER
<b>AASB 2016-3</b> <i>Amendments to Australian Accounting Standards - Clarifications to AASB 15</i>	1 January 2018
This Standard clarifies identifying performance obligations, principal versus agent considerations, timing of recognising revenue from granting a licence, and, provides further transitional provisions to AASB 15. The Western Australian Museum has not yet determined the application or the potential impact.	
<b>AASB 2016-4</b> <i>Amendments to Australian Accounting Standards - Recoverable Amount of Non-Cash-Generating Specialised Assets of Not-for-Profit Entities</i>	1 January 2017
This Standard clarifies that the recoverable amount of primarily non-cash-generating assets of not-for-profit entities, which are typically specialised in nature and held for continuing use of their service capacity, is expected to be materially the same as fair value determined under AASB 13 <i>Fair Value Measurement</i> . The Western Australian Museum has not yet determined the application or the potential impact.	

## 7. EMPLOYEE BENEFITS EXPENSE

	2016 \$000	2015 \$000
Wages and salaries <sup>(a)</sup>	16,064	15,201
Superannuation — defined contribution plans <sup>(b)</sup>	1,736	1,695
Annual leave	1,454	1,187
Personal leave	491	528
Long service leave	632	822
Other related expenses	271	190
<b>TOTAL</b>	<b>20,648</b>	<b>19,623</b>

(a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component, leave entitlements including superannuation contribution component.

(b) Defined contribution plans include West State, Gold State and GESB Super Scheme and other eligible funds.

Employment on-costs, such as workers' compensation insurance, are included at note 12 'Other expenses'. Employment on-costs liability is included at note 29 'Provisions'.

## 8. SUPPLIES AND SERVICES

	2016 \$000	2015 \$000
Consultants and contractors	2,391	1,719
Consumables	836	813
Insurance premiums	352	477
Advertising	312	403
Repairs and maintenance	273	540
Exhibition fees	1,348	661
Freight and cartage	280	250
Lease and hire costs	506	434
Travel	411	371
Communications	237	200
Printing	111	129
Sundry equipment	281	253
Legal fees	9	1
Other	298	330
<b>TOTAL</b>	<b>7,645</b>	<b>6,581</b>

## 9. DEPRECIATION AND AMORTISATION EXPENSE

	2016 \$000	2015 \$000
<b>Depreciation</b>		
Buildings	1,241	1,196
Plant and equipment	273	296
Furniture and fittings	102	100
<b>Total depreciation</b>	<b>1,616</b>	<b>1,592</b>
<b>Amortisation</b>		
Leasehold improvements	272	272
Intangibles	-	-
<b>Total amortisation</b>	<b>272</b>	<b>272</b>
<b>TOTAL DEPRECIATION AND AMORTISATION</b>	<b>1,888</b>	<b>1,864</b>

## 10. ACCOMMODATION EXPENSES

	2016 \$000	2015 \$000
Utilities	1,285	1,448
Repairs and maintenance	2,089	2,430
Cleaning	469	437
Security	305	346
Other	101	164
<b>TOTAL</b>	<b>4,249</b>	<b>4,825</b>

## 11. GRANTS AND SUBSIDIES

	2016 \$000	2015 \$000
Payment to Curtin University Project HMAS <i>Sydney</i> survey	-	313
Friends of Western Australian Museum	12	-
Arc Linkage Adelaide University	-	13
Other contribution	-	3
<b>TOTAL</b>	<b>12</b>	<b>329</b>

12. OTHER EXPENSES	2016 \$000	2015 \$000
Workers' compensation insurance	274	348
Audit fees	44	47
Employment on-costs	184	191
Research and development costs expensed	-	19
Other	22	28
<b>TOTAL</b>	<b>524</b>	<b>633</b>

13. USER CHARGES AND FEES	2016 \$000	2015 \$000
User charges	1,140	1,933
Fees	798	785
<b>TOTAL</b>	<b>1,938</b>	<b>2,718</b>

14. TRADING PROFIT	2016 \$000	2015 \$000
Sales	1,214	1,354
Cost of sales:		
Opening inventory	(631)	(729)
Purchases	(589)	(629)
	(1,220)	(1,358)
Closing inventory	481	631
Cost of Goods Sold	(739)	(727)
<b>TRADING PROFIT</b>	<b>475</b>	<b>627</b>

15. COMMONWEALTH GRANTS AND CONTRIBUTIONS	2016 \$000	2015 \$000
Recurrent	358	510
<b>TOTAL</b>	<b>358</b>	<b>510</b>

Included in recurrent grants are non-reciprocal grants received from various Commonwealth providers with remaining unspent funds as follows:

Australian Biological Resources Study	19	26
Department of the Environment	209	117
Online Zoological Collections of Australian Museums	-	6
Department of Social Services	22	35
Department of Communications and the Arts	75	-
<b>TOTAL</b>	<b>325</b>	<b>184</b>

16. INTEREST REVENUE	2016 \$000	2015 \$000
Interest revenue	97	116
<b>TOTAL</b>	<b>97</b>	<b>116</b>

17. OTHER REVENUE	2016 \$000	2015 \$000
Donations and contributions <sup>(a)</sup>	3,482	826
Grants and subsidies	884	1,766
Recoups of expenditure	795	544
Royalties	2	5
Other revenue	310	150
<b>TOTAL</b>	<b>5,473</b>	<b>3,291</b>

<sup>(a)</sup> Donations and contributions donated Rolly Tasker collections which were valued at \$2.8 million in 2015-16.

## 18. INCOME FROM STATE GOVERNMENT

	2016 \$000	2015 \$000
Appropriation received during the year:		
Service appropriation <sup>(a)</sup>	25,209	23,696
	<b>25,209</b>	<b>23,696</b>
Royalties for regions:		
Regional Community Services Fund <sup>(b)</sup>	36	2,177
	<b>36</b>	<b>2,177</b>
Services received free of charge from other State government agencies during the period. <sup>(c)</sup> Determined on the basis of the following estimates provided by agencies:		
Services provided by the Department of Culture and the Arts:		
Minor equipment — PC Replacement Program	43	76
	<b>43</b>	<b>76</b>
Services provided by the State Solicitor office	6	-
	<b>6</b>	<b>-</b>
State grants and contributions		
State grants and subsidies <sup>(d)</sup>	1,873	1,076
Recoup of expenditure from Department of Culture and the Arts <sup>(e)</sup>	1,342	1,785
	<b>3,215</b>	<b>2,861</b>
<b>TOTAL INCOME FROM STATE GOVERNMENT</b>	<b>28,509</b>	<b>28,810</b>

- <sup>(a)</sup> Service appropriations fund the net cost of services delivered. Appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the depreciation expense for the year and any agreed increase in leave liability during the year.
- <sup>(b)</sup> Funding was received to support the operation of three regional Western Australian museums, namely Albany, Geraldton and Kalgoorlie-Boulder during the 2014-15 financial year.
- <sup>(c)</sup> Assets or services received free of charge or for nominal cost are recognised as revenue at fair value of the assets and/or services that can be reliably measured and which would have been purchased if they were not donated. Contributions of assets or services in the nature of contributions by owners are recognised direct to equity.
- <sup>(d)</sup> Included in State grants and subsidies are non-reciprocal grants received from various State Government providers with remaining unspent fund as follows:

	2016 \$000	2015 \$000
Department of Culture and the Arts	2	49
Department of Environment and Conservation	-	598
Western Australian Marine Science Institution	-	196
Department of Parks and Wildlife	412	3
Department of Housing	65	65
Department of Premier and Cabinet	284	-
<b>TOTAL</b>	<b>763</b>	<b>911</b>

- <sup>(e)</sup> The recoup of expenditure from the Department of Culture and the Arts relate to Asset Maintenance Programs.

## 19. RESTRICTED CASH AND CASH EQUIVALENT

	2016 \$000	2015 \$000
<b>Current</b>		
Specific purpose grant funds <sup>(a)</sup>	2,131	2,251
Accrued salaries holding account with Treasury WA <sup>(b)</sup>	-	744
	2,131	2,995
<b>TOTAL RESTRICTED CASH AND EQUIVALENT</b>	<b>2,131</b>	<b>2,995</b>

(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 in 2014-15 for the purpose of meeting the 27th pay which was paid in 2015-16.

## 20. INVENTORIES

	2016 \$000	2015 \$000
<b>Current</b>		
Inventories held for resale:		
Finished goods:		
Museum publications	86	152
Museum shops' stocks	395	479
	481	631
<b>TOTAL</b>	<b>481</b>	<b>631</b>

## 21. RECEIVABLES

	2016 \$000	2015 \$000
<b>Current</b>		
Receivables	686	1,295
Accrued interest	29	20
GST receivable	202	348
	917	1,663
<b>TOTAL</b>	<b>917</b>	<b>1,663</b>

The Western Australian Museum does not hold any collateral or other credit enhancements as security for receivables.

## 22. OTHER CURRENT ASSETS

	2016 \$000	2015 \$000
<b>Current</b>		
Insurance prepaid	-	741
Exhibition fees:		
<i>History of the World in 100 objects</i>	-	545
	-	1,286
<b>TOTAL</b>	<b>-</b>	<b>1,286</b>

## 23. AMOUNT RECEIVABLE FOR SERVICES

	2016 \$000	2015 \$000
<b>Non-current</b>		
Asset replacement <sup>(a)</sup>	34,732	32,999
Leave liability <sup>(b)</sup>	728	728
	35,460	33,727
<b>TOTAL</b>	<b>35,460</b>	<b>33,727</b>

(a) Represents 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. See note 2(n) 'Amount receivable for services (holding account)'.

(b) Represents leave liability holding account with Treasury WA.

## 24. PROPERTY, PLANT AND EQUIPMENT

	2016 \$000	2015 \$000
<b>Land</b>		
At fair value <sup>(a)</sup>	24,032	26,900
Accumulated impairment losses	-	-
	24,032	26,900
<b>Buildings</b>		
At fair value <sup>(a)</sup>	62,444	61,988
Accumulated depreciation	-	-
Accumulated impairment losses	-	-
	62,444	61,988
<b>Leasehold improvements</b>		
At cost	10,892	10,892
Accumulated amortisation	(3,358)	(3,086)
Accumulated impairment losses	-	-
	7,534	7,806
<b>Computers, plant, equipment and vehicles</b>		
At cost	5,994	5,091
Accumulated depreciation	(3,992)	(3,801)
Accumulated impairment losses	-	-
	2,002	1,290
<b>Furniture and fittings</b>		
At cost	5,047	4,974
Accumulated depreciation	(4,671)	(4,568)
Accumulated impairment losses	-	-
	376	406
<b>TOTAL</b>	<b>96,388</b>	<b>98,390</b>

<sup>(a)</sup> Land and buildings were revalued as at 1 July 2015 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2016 and recognised at 30 June 2016. In undertaking the revaluation, fair value was determined by reference to market values for land: \$365,000 (2015: \$365,000). For the remaining balance, fair value of buildings was determined on the basis of depreciated replacement cost and the fair value of land was determined on basis of comparison with market evidence for land with low level utility (high restricted use land).

## 24. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Reconciliations of the carrying amounts of property, plant, equipment and vehicles at the beginning and end of the reporting period are set out in the table below.

	LAND \$000	BUILDINGS \$000	LEASEHOLD IMPROVEMENTS \$000	COMPUTER, PLANT, EQUIPMENT AND VEHICLES \$000	FURNITURE AND FITTINGS \$000	TOTAL \$000
<b>2016</b>						
Carrying amount at start of year	26,900	61,988	7,806	1,290	406	98,390
Additions	-	250	-	999	72	1,321
Transfers	(18)	-	-	-	-	(18)
Other disposals	-	-	-	(13)	-	(13)
Revaluation increments/(decrements)	(2,850)	1,446	-	-	-	(1,404)
Impairment losses	-	-	-	-	-	-
Impairment losses reversed	-	-	-	-	-	-
Depreciation	-	(1,240)	(272)	(274)	(102)	(1,888)
<b>CARRYING AMOUNT AT END OF YEAR</b>	<b>24,032</b>	<b>62,444</b>	<b>7,534</b>	<b>2,002</b>	<b>376</b>	<b>96,388</b>
<b>2015</b>						
Carrying amount at start of year	26,727	59,739	8,078	876	506	95,926
Additions	-	-	-	724	-	724
Transfers	-	-	-	-	-	-
Other disposals	-	-	-	(13)	-	(13)
Revaluation increments/(decrements)	173	3,444	-	-	-	3,617
Impairment losses	-	-	-	-	-	-
Impairment losses reversed	-	-	-	-	-	-
Depreciation	-	(1,195)	(272)	(297)	(100)	(1,864)
<b>CARRYING AMOUNT AT END OF YEAR</b>	<b>26,900</b>	<b>61,988</b>	<b>7,806</b>	<b>1,290</b>	<b>406</b>	<b>98,390</b>

## 25. MUSEUM COLLECTIONS

	2016 \$000	2015 \$000
<b>Museum Collections</b>		
At fair value	350,720	347,549
At cost	-	-
Accumulated depreciation	-	-
Accumulated impairment losses	-	-
	<b>350,720</b>	<b>347,549</b>
Carrying value at start of year	347,549	347,063
Additions	70	-
Donations	3,101	486
Disposals	-	-
Transfers	-	-
Revaluation decrements	-	-
<b>CARRYING AMOUNT AT END OF YEAR</b>	<b>350,720</b>	<b>347,549</b>

## 26. FAIR VALUE MEASUREMENTS

	LEVEL 1 \$000	LEVEL 2 \$000	LEVEL 3 \$000	FAIR VALUE AT END OF PERIOD \$000
<b>Assets measured at fair value</b>				
<b>2016</b>				
Land (Note 24)	-	365	23,667	24,032
Buildings (Note 24)	-	-	62,444	62,444
Museum collections (Note 25)	-	62,128	288,592	350,720
<b>TOTAL</b>	<b>-</b>	<b>62,493</b>	<b>374,703</b>	<b>437,196</b>
<b>2015</b>				
Land (Note 24)	-	365	26,535	26,900
Buildings (Note 24)	-	-	61,988	61,988
Museum collections (Note 25)	-	59,289	288,260	347,549
<b>TOTAL</b>	<b>-</b>	<b>59,654</b>	<b>376,783</b>	<b>436,437</b>

The land has been valued by Western Australian Land Information Authority (Valuation services). There has been no transfers between Levels 1,2 or 3 during the current and previous period.

### VALUATION TECHNIQUES TO DERIVE LEVEL 2 FAIR VALUES

Level 2 fair values are derived using the market approach. The land has been valued by Western Australian Land Information Authority (Valuation services). Market evidence of sales prices of comparable land in close proximity is used to determine price per square metre. Similarly, for Museum Collections, market evidence of sales prices of identical or similar collections in recent transactions have been used to determine the price of the collections.



## 26. FAIR VALUE MEASUREMENTS (CONTINUED)

	LAND \$000	BUILDINGS \$000	COLLECTIONS \$000
<b>Fair value measurements using significant unobservable inputs (Level 3)</b>			
<b>2016</b>			
Fair value at start of period	26,535	61,988	288,260
Additions	-	250	332
Revaluation increments/(decrements) recognised in Profit or Loss	-	-	-
Revaluation increments/(decrements) recognised in Other Comprehensive Income	(2,850)	1,446	-
Transfers (from/(to) Level 2)	-	-	-
Disposals	(18)	-	-
Depreciation expense	-	(1,240)	-
<b>FAIR VALUE AT END OF PERIOD</b>	<b>23,667</b>	<b>62,444</b>	<b>288,592</b>
Total gains or losses for the period included in profit or loss, under 'Other Gains'	(2,850)	1,446	-
<b>2015</b>			
Fair value at start of period	25,710	59,739	287,774
Additions	-	-	486
Revaluation increments/(decrements) recognised in Profit or Loss	-	-	-
Revaluation increments/(decrements) recognised in Other Comprehensive Income	173	3,444	-
Transfers (from/(to) Level 2)	652	-	-
Disposals	-	-	-
Depreciation expense	-	(1,195)	-
<b>FAIR VALUE AT END OF PERIOD</b>	<b>26,535</b>	<b>61,988</b>	<b>288,260</b>
Total gains or losses for the period included in profit or loss, under 'Other Gains'	173	3,444	-

## VALUATION PROCESSES

There were no changes in valuation techniques during the period.

Transfers in and out of a fair value level are recognised on the date of the event or change in circumstances that caused the transfer. Transfers are generally limited to assets newly classified as non-current assets held for sale as Treasurer's instructions require valuations of land, buildings and infrastructure to be categorised within Level 3 where the valuations will utilise significant Level 3 inputs on a recurring basis.

### Land (Level 3 fair values)

Fair value for restricted use land is based on comparison with market evidence for land with low level utility (high restricted use land). The relevant comparators of land with low level utility is selected by the Western Australian Land Information Authority (Valuation Services) and represents the application of a significant Level 3 input in the valuation methodology. The fair value measurement is sensitive to values of comparator land, with higher values of comparator land correlating with higher estimated fair values of land.

Restoration costs are estimated for the purpose of returning the site to a vacant and marketable condition include costs for: building demolition, clearing, re-zoning and an allowance for time factors.

### Buildings and Infrastructure (Level 3 fair values)

Fair value for existing use specialised buildings and infrastructure assets is determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset, i.e. the depreciated replacement cost. Depreciated replacement cost is the current replacement cost of an asset less accumulated depreciation calculated on the basis of such cost to reflect the already consumed or expired economic benefit, or obsolescence, and optimisation (where applicable) of the asset. Current replacement cost is generally determined by reference to the market-observable replacement cost of a substitute asset of comparable utility and the gross project size specifications.

Valuation using depreciation replacement cost utilises the significant Level 3 input, consumed economic benefit/obsolescence of asset which is estimated by the Western Australian Land Information Authority (Valuation Services). The fair value measurement is sensitive to the estimate of consumption/obsolescence, with higher values of the estimate correlating with lower estimated fair values of buildings and infrastructure.

## BASIS OF VALUATION

In the absence of market-based evidence, due to the specialised nature of some non-financial assets, these assets are valued at Level 3 of the fair value hierarchy on an existing use basis. The existing use basis recognises that restrictions or limitations have been placed on their use and disposal when they are not determined to be surplus to requirements. These restrictions are imposed by virtue of the assets being held to deliver a specific community service and the Western Australian Museum's enabling legislation.

## 26. FAIR VALUE MEASUREMENTS (CONTINUED)

Information about significant unobservable inputs (Level 3) in fair value measurements:

DESCRIPTION	FAIR VALUE 2016 \$000	FAIR VALUE 2015 \$000	VALUATION TECHNIQUE(S)	UNOBSERVABLE INPUTS	RANGE OF UNOBSERVABLE INPUTS (WEIGHTED AVERAGE) 2016	RANGE OF UNOBSERVABLE INPUTS (WEIGHTED AVERAGE) 2015	RELATIONSHIP OF UNOBSERVABLE INPUTS TO FAIR VALUE
Land — Reserves	1,497	1,516	Current use	Selection of reserve land with similar approximate utility	\$0–\$4.47 per m <sup>2</sup> (\$0.06 per m <sup>2</sup> )	\$0–\$4.47 per m <sup>2</sup> (\$0.06 per m <sup>2</sup> )	Lower value of similar land decreases estimated fair value
Land — other	22,170	25,019	Current use	Selection of land with similar approximate utility	\$123–\$1,805 per m <sup>2</sup> (\$606 per m <sup>2</sup> )	\$125–\$2,279 per m <sup>2</sup> (\$684 per m <sup>2</sup> )	Lower value of similar land decreases estimated fair value
Building	62,444	61,988	Depreciated replacement cost	Consumed economic benefit	0.6% – 2.3% per year (1.69% per year)	0.6% – 2.3% per year (1.69% per year)	Greater consumption benefit lowers the fair value
Collections	288,592	288,260	Depreciated replacement cost	Historical cost per collections	\$0.08–\$ 2.2m (\$39.57 per object on average)	\$0.08–\$ 2.2m (\$40.12 per object on average)	Higher historical cost increases the fair value

Reconciliations of the opening and closing balances are provided in notes 24 and 25.

## 27. IMPAIRMENT OF ASSETS

There were no indications of impairment to property, plant and equipment and intangible assets at 30 June 2016.

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.

All surplus assets at 30 June 2016 have either been classified as assets held for sale or written off.

## 28. PAYABLES

	2016 \$000	2015 \$000
<b>Current</b>		
Trade payables	137	511
Accrued expenses	193	880
GST payable	68	121
Other	67	142
<b>TOTAL PAYABLES</b>	<b>465</b>	<b>1,654</b>

## 29. PROVISIONS

	2016 \$000	2015 \$000
<b>Current</b>		
Employee benefits provision:		
Annual leave <sup>(a)</sup>	931	967
Long service leave <sup>(b)</sup>	1,270	1,216
Purchase leave <sup>(c)</sup>	3	10
<b>TOTAL</b>	<b>2,204</b>	<b>2,193</b>
Other provisions:		
Employment on-costs <sup>(d)</sup>	376	381
<b>TOTAL</b>	<b>2,580</b>	<b>2,574</b>
<b>Non-current</b>		
Employee benefits provision:		
Long service leave <sup>(b)</sup>	1,273	1,201
Other provisions:		
Employment on-costs <sup>(d)</sup>	154	147
<b>TOTAL</b>	<b>1,427</b>	<b>1,348</b>

<sup>(a)</sup> Annual leave liabilities have been classified as current as there is no unconditional right to defer settlement for at least 12 months after the end of the reporting period. Assessments indicate that actual settlement of the liabilities is expected to occur as follows:

	2016 \$000	2015 \$000
Within 12 months of the end of the reporting period	844	879
More than 12 months after the reporting period	87	88
<b>TOTAL</b>	<b>931</b>	<b>967</b>

<sup>(b)</sup> Long service leave liabilities have been classified as current where there is no unconditional right to defer settlement for at least 12 months after the end of the reporting period. Assessments indicate that actual settlement of the liabilities is expected to occur as follows:

## 29. PROVISIONS (CONTINUED)

	2016 \$000	2015 \$000
Within 12 months of the end of the reporting period	331	800
More than 12 months after the reporting period	2,212	1,617
<b>TOTAL</b>	<b>2,543</b>	<b>2,417</b>

- (c) Provision for purchased leave relates to Public Service employees who have entered into an agreement to self-fund up to an additional 10 weeks leave per calendar year. The provision recognises the value of salary set aside for employees and is measured at the undiscounted amounts expected to be paid when the liabilities are settled.
- (d) 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. The associated expense, apart from the unwinding of the discount (finance cost), is disclosed in note 12 'Other expenses'.

### MOVEMENT IN OTHER PROVISIONS

Movements in each class of provisions during the financial year, other than employee benefits, are set out below:

	2016 \$000	2015 \$000
<b>Employment on-cost provision</b>		
Carrying amount at start of period	528	552
Additional/(reversals of) provisions recognised	2	(24)
Payments/other sacrifices of economic benefits	-	-
<b>CARRYING AMOUNT AT END OF PERIOD</b>	<b>530</b>	<b>528</b>

## 30. OTHER LIABILITIES

	2016 \$000	2015 \$000
<b>Current</b>		
Income received in advance	46	33
Unclaimed monies	1	1
<b>TOTAL</b>	<b>47</b>	<b>34</b>

## 31. EQUITY

The Western Australian Government holds the equity interest in the Western Australian Museum on behalf of the community. Equity represents the residual interest in the net assets of the Western Australian Museum. The asset revaluation surplus represents that portion of equity resulting from the revaluation of non-current assets.

	2016 \$000	2015 \$000
<b>Contributed equity</b>		
Balance at start of period	14,671	14,671
Contributions by owners:		
Capital appropriation	630	-
Distributions to owners:		
Transfer of net assets to other agencies:		
Reserve land transfer to Department of Land	(18)	-
	612	-
<b>Balance at end of period</b>	<b>15,283</b>	<b>14,671</b>
<b>Reserves</b>		
Asset revaluation surplus:		
Balance at start of period	209,805	206,188
Net revaluation increments/(decrements):		
Land	(2,850)	173
Buildings	1,446	3,444
Museum collections	-	-
<b>Balance at end of period</b>	<b>208,401</b>	<b>209,805</b>
Accumulated surplus:		
Balance at start of period	257,237	255,020
Result for the period	1,884	2,217
<b>Balance at end of period</b>	<b>259,121</b>	<b>257,237</b>
<b>TOTAL EQUITY AT END OF PERIOD</b>	<b>482,805</b>	<b>481,713</b>

## 32. NOTES TO THE STATEMENT OF CASH FLOWS

### RECONCILIATION OF CASH

Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:

	2016 \$000	2015 \$000
Cash and cash equivalents	1,227	1,082
Restricted cash and cash equivalents (Note 19 'Restricted cash and cash equivalents')	2,131	2,995
<b>TOTAL</b>	<b>3,358</b>	<b>4,077</b>

### RECONCILIATION OF NET COST OF SERVICES TO NET CASH FLOWS PROVIDED BY/USED IN OPERATING ACTIVITIES

	2016 \$000	2015 \$000
Net cost of services	(26,625)	(26,593)
<b>Non-cash items</b>		
Depreciation and amortisation expense <sup>(a)</sup>	1,888	1,864
Resources received free of charge <sup>(b)</sup>	49	76
Donations to collection <sup>(c)</sup>	(3,101)	(486)
Adjustment for other non-cash items	15	-
<b>(Increase)/decrease in assets:</b>		
Current receivables <sup>(d)</sup>	599	233
Current inventories	150	98
Other assets	1,284	532
<b>Increase/(decrease) in liabilities:</b>		
Current payables <sup>(d)</sup>	(1,135)	189
Other current liabilities	97	(23)
Borrowings	-	-
Net GST receipts/(payments) <sup>(e)</sup>	282	(710)
Change in GST in receivables/payables <sup>(f)</sup>	93	(221)
<b>NET CASH USED IN OPERATING ACTIVITIES</b>	<b>(26,404)</b>	<b>(25,041)</b>

<sup>(a)</sup> See Note 9 'Depreciation and amortisation expense'.

<sup>(b)</sup> See Note 18 'Income from State Government'.

<sup>(c)</sup> See Note 25 'Museum Collections'.

<sup>(d)</sup> Note that the Australian Taxation Office receivable/payable in respect of GST and the receivable/payable in respect to the sale/purchase of non-current assets are not included in these items as they do not form part of the reconciling items.

<sup>(e)</sup> This is the net GST paid/received, i.e. cash transactions.

<sup>(f)</sup> This reverses out the GST in receivables and payables.

## 33. COMMITMENTS

	2016 \$000	2015 \$000
<b>Non-cancellable operating lease commitments</b>		
Commitments for minimum lease payments are payable as follows:		
Within 1 year	41	43
Later than 1 year and not later than 5 years	48	38
<b>TOTAL</b>	<b>89</b>	<b>81</b>

The 14 motor vehicle leases (2015: 13 leases) are considered non-cancellable operating leases with lease expenditure payable monthly in advance. These commitments are all inclusive of GST.

## 34. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

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

## 35. EVENTS OCCURRING AFTER THE END OF THE REPORTING PERIOD

### NON-ADJUSTING EVENTS AFTER THE END OF THE REPORTING PERIOD

During the 2015-16 financial year, it was proposed that all the land lots within the Perth Cultural Centre including the buildings, car parks and the public realm, be

amalgamated into a single Crown Reserve 37000. Under the proposal, the Minister for Culture and the Arts will hold a statutory right to manage and control Crown land in accordance with the management order granted under the Land Administration Act. The existing lease agreements made with the Department of Lands would be transferred to the Minister for Culture and the Arts and similar leases would then be provided to other Culture and Arts portfolio institutions to ensure they continue to operate as per their legislative requirements. At the date of signing these financial statements, the proposed amalgamation has not been finalised and has therefore not been recognised in these financial statements.

### 36. EXPLANATORY STATEMENT

Significant variances between the actual results for 2016 and 2015 are shown below. Significant variances are considered to be those greater than 10% or \$10 million.

#### SIGNIFICANT VARIANCES BETWEEN ACTUAL RESULTS FOR 2016 AND 2015

	2016 \$000	2015 \$000	VARIATION OVER/(UNDER) \$000
<b>Expenses</b>			
Supplies and services	7,645	6,581	1,064
Accommodation expenses	4,249	4,825	(576)
Grant and subsidies	12	329	(317)
Other expenses	524	633	(109)
<b>Income</b>			
User charges and fees	1,938	2,718	(780)
Sales	1,214	1,354	(140)
Commonwealth grants and contributions	358	510	(152)
Interest revenue	97	116	(19)
Other revenue	5,473	3,291	2,182
Royalties for Regions fund	36	2,177	(2,141)
Services received free of charge	49	76	(27)
State grants and contributions	3,215	2,861	354

#### SUPPLIES AND SERVICES

Supplies and services increased by \$1.064 million (16%) due to additional expenditure on grant projects as follows: \$0.137 million on the Omani research projects, \$0.226 million on the Gorgon projects, \$0.187 million on the Dirk Hartog projects, \$0.545 million on the *History of the world in 100 Objects* exhibition.

#### ACCOMMODATION EXPENSE

Accommodation expense decreased by \$0.576 million (12%) as the Western Australian Museum completed the limestone restoration and building refurbishment works at the Shipwreck Galleries in Fremantle in 2015.

#### GRANTS AND SUBSIDIES

Grant and subsidies decreased by \$0.317 million (96%) due to payments made to the Curtin University Australia for the HMAS *Sydney* project in 2015. See note 11 'Grant and subsidies'.

#### OTHER EXPENSES

Other expenses decreased by \$0.109 million (17%) due to a reduction in workers compensation insurance premium.

#### USER CHARGES AND FEES

User charges and fees decreased by \$0.780 million (29%) due reduced ticketing revenue from the *History of the World in 100 Objects* exhibition compared to the *Dinosaur Discovery* exhibition in 2015. The Submarine was closed for eight weeks for maintenance which contributed in the decrease in user charges and fees.

#### SALES

Sales decreased by \$0.140 million (10%) due to the reduction in shop sales of merchandise.

#### COMMONWEALTH GRANTS AND CONTRIBUTIONS

Commonwealth grants and contributions decreased by \$0.152 million (30%) as additional grants were received for the Historic Shipwrecks Program study in 2015.

#### INTEREST REVENUE

Interest revenue decreased by \$0.019 million (16%) due to lower interest rate and bank balance during the year.

#### OTHER REVENUE

Other revenue increased by 2.1 million (66%) due to donated Rolly Tasker collections valued at \$2.8 million which is partially offset by reduction in private grants.

## ROYALTIES FOR REGIONS FUND

Royalties for regions fund decreased by \$2.141 million due to a one-off payment received to support regional museums operations in 2015.

## SERVICES RECEIVED FREE OF CHARGE

Services received free of charge decreased by \$0.027 million (36%) due to reduction in the PC replacement program by the Department of Culture and the Arts (DCA).

## STATE GRANTS AND CONTRIBUTIONS

State grants and contributions increased by \$0.354 million (12%) due to additional grant received from Department of Premier & Cabinet for the Dirk Hartog project (0.495 million) which is partially offset by reduction in grants received from the Department of Culture and the Arts for Asset maintenance programs.

## 37. FINANCIAL INSTRUMENTS

### A) FINANCIAL RISK MANAGEMENT OBJECTIVES AND POLICIES

Financial instruments held by the Western Australian Museum are cash and cash equivalents, restricted cash and cash equivalents, loans and receivables, and payables. The Western Australian Museum has limited exposure to financial risks. The Western Australian Museum's overall risk management program focuses on managing the risks identified below.

#### CREDIT RISK

Credit risk arises when there is the possibility of the Western Australian Museum's receivables defaulting on their contractual obligations resulting in financial loss to the Western Australian Museum.

The maximum exposure to credit risk at end of the reporting period in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any allowance for impairment as shown in the table at Note 37(c) 'Financial instrument disclosures' and Note 21 'Receivables'.

Credit risk associated with the Western Australian Museum's financial assets is minimal because the main receivable is the amounts receivable for services (holding account). For receivables other than government, the Western Australian Museum trades only with recognised, creditworthy third parties. The Western Australian Museum has policies in place to ensure that sales of products and services are made to customers with an appropriate credit history. In addition, receivable balances are monitored on an ongoing basis with the result that the

Western Australian Museum's exposure to bad debts is minimal. At the end of the reporting period there were no significant concentrations of credit risk.

#### LIQUIDITY RISK

Liquidity risk arises when the Western Australian Museum is unable to meet its financial obligations as they fall due.

The Western Australian Museum is exposed to liquidity risk through its trading in the normal course of business.

The Western Australian Museum has appropriate procedures to manage cash flows including drawdowns of appropriations by monitoring forecast cash flows to ensure that sufficient funds are available to meet its commitments.

#### MARKET RISK

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates that will affect the Western Australian Museum's income or the value of its holdings of financial instruments. The Western Australian Museum does not trade in foreign currency and has no borrowing and is not materially exposed to other price risks.

All cash and cash equivalents (except for cash floats) are interest bearing as noted at Note 37(c) 'Financial Instrument Disclosures', however the exposure to market risk for changes in interest rates is minimal as the Western Australian Museum does not rely on interest income for its principal operating activities.

### B) CATEGORIES OF FINANCIAL INSTRUMENTS

	2016 \$000	2015 \$000
<b>Financial Assets</b>		
Cash and cash equivalents	1,227	1,082
Restricted cash and cash equivalents	2,131	2,995
Loans and receivables <sup>(a)</sup>	715	2,043
<b>TOTAL</b>	<b>4,073</b>	<b>6,120</b>
<b>Financial Liabilities</b>		
Financial liabilities measured at amortised cost	397	1,533
<b>TOTAL</b>	<b>397</b>	<b>1,533</b>

<sup>(a)</sup> The amount of loans and receivables excludes GST recoverable from the ATO (statutory receivable).

## 37. FINANCIAL INSTRUMENTS (CONTINUED)

### C) FINANCIAL INSTRUMENT DISCLOSURES

#### CREDIT RISK

The following table details the Western Australian Museum's maximum exposure to credit risk and the ageing analysis of financial assets. The Western Australian Museum's maximum exposure to credit risk at the end of the reporting period is

#### AGEING ANALYSIS OF FINANCIAL ASSETS

the carrying amount of financial assets as shown below. The table discloses the ageing of financial assets that are past due but not impaired and impaired financial assets. The table is based on information provided to senior management of the Western Australian Museum.

The Western Australian Museum does not hold any collateral as security or other credit enhancements relating to the financial assets it holds.

	CARRYING AMOUNT \$000	NOT PAST DUE AND NOT IMPAIRED \$000	PAST DUE BUT NOT IMPAIRED					IMPAIRED FINANCIAL ASSETS \$000
			UP TO 1 MONTH \$000	1-3 MONTHS \$000	3 MONTHS TO 1 YEAR \$000	1-5 YEARS \$000	MORE THAN 5 YEARS \$000	
<b>Financial assets</b>								
<b>2016</b>								
Cash and cash equivalents	1,227	1,227	-	-	-	-	-	-
Restricted cash and cash equivalents	2,131	2,131	-	-	-	-	-	-
Receivables <sup>(a)</sup>	715	699	10	6	-	-	-	-
Amounts receivable for services	35,460	35,460	-	-	-	-	-	-
	<b>39,533</b>	<b>39,517</b>	<b>10</b>	<b>6</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>2015</b>								
Cash and cash equivalents	1,082	1,082	-	-	-	-	-	-
Restricted cash and cash equivalents	2,995	2,995	-	-	-	-	-	-
Receivables <sup>(a)</sup>	1,315	1,247	51	14	2	1	-	-
Amounts receivable for services	32,999	32,999	-	-	-	-	-	-
	<b>38,391</b>	<b>38,323</b>	<b>51</b>	<b>14</b>	<b>2</b>	<b>1</b>	<b>-</b>	<b>-</b>

<sup>(a)</sup> The amount of receivables excludes GST recoverable from the ATO (statutory receivable).



## 37. FINANCIAL INSTRUMENTS (CONTINUED)

### LIQUIDITY RISK AND INTEREST RATE EXPOSURE

The following table details the Western Australian Museum's interest rate exposure and the contractual maturity analysis for financial liabilities. The maturity analysis section includes interest and principal cash flows. The interest rate exposure section analyses only the carrying amounts of each item.

(a) The amount of receivables excludes GST recoverable from the ATO (statutory receivable).

### INTEREST RATE EXPOSURE AND MATURITY ANALYSIS OF FINANCIAL ASSETS AND FINANCIAL LIABILITIES

	WEIGHTED AVG. EFFECTIVE INTEREST RATE (%)	CARRYING AMOUNT \$000	INTEREST RATE EXPOSURE			NOMINAL AMOUNT \$000	MATURITY DATES				
			FIXED INTEREST RATE \$000	VARIABLE INTEREST RATE \$000	NON- INTEREST BEARING \$000		UP TO 1 MONTH \$000	1-3 MONTHS TO 1 YEAR \$000	3 MONTHS TO 1 YEAR \$000	1-5 YEARS \$000	MORE THAN 5 YEARS \$000
<b>2016</b>											
<b>Financial assets</b>											
Cash and cash equivalents	2.3	1,227	-	1,158	69	1,227	1,227	-	-	-	-
Restricted cash and cash equivalents	2.3	2,131	-	2,131	-	2,131	50	150	1,594	337	-
Receivables <sup>(a)</sup>	-	715	-	-	715	715	358	357	-	-	-
Amounts receivable for services	-	35,460	-	-	35,460	35,460	-	-	-	-	-
		<b>39,533</b>	<b>-</b>	<b>3,289</b>	<b>36,244</b>	<b>39,533</b>	<b>1,635</b>	<b>507</b>	<b>1,594</b>	<b>337</b>	<b>-</b>
<b>Financial liabilities</b>											
Payables		397	-	-	397	397	397	-	-	-	-
Borrowings		-	-	-	-	-	-	-	-	-	-
		<b>397</b>	<b>-</b>	<b>-</b>	<b>397</b>	<b>397</b>	<b>397</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>2015</b>											
<b>Financial assets</b>											
Cash and cash equivalents	2.4	1,082	-	1,012	70	1,082	1,082	-	-	-	-
Restricted cash and cash equivalents	2.4	2,995	-	2,995	-	2,995	50	150	1,594	1,201	-
Receivables <sup>(a)</sup>	-	1,315	-	-	1,315	1,315	658	657	-	-	-
Amounts receivable for services	-	32,999	-	-	32,999	32,999	-	-	-	-	-
		<b>38,391</b>	<b>-</b>	<b>4,007</b>	<b>34,384</b>	<b>38,391</b>	<b>1,790</b>	<b>807</b>	<b>1,594</b>	<b>1,201</b>	<b>-</b>
<b>Financial liabilities</b>											
Payables		1,654	-	-	1,654	1,654	1,654	-	-	-	-
Borrowings		-	-	-	-	-	-	-	-	-	-
		<b>1,654</b>	<b>-</b>	<b>-</b>	<b>1,654</b>	<b>1,654</b>	<b>1,654</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

## 37. FINANCIAL INSTRUMENTS (CONTINUED)

### INTEREST RATE SENSITIVITY ANALYSIS

The following table represents a summary of the interest rate sensitivity of the Western Australian Museum's financial assets and liabilities at the end of the reporting period on the surplus for the period and equity for a 1% change in interest rates. It is assumed that the change in interest rates is held constant throughout the reporting period.

### FAIR VALUES

All financial assets and liabilities recognised in the Statement of Financial Position, whether they are carried at cost or fair value, are recognised at amounts that represent a reasonable approximation of fair value unless otherwise stated in the applicable notes.

	CARRYING AMOUNT \$000	-100 BASIS POINTS		+100 BASIS POINTS	
		SURPLUS \$000	EQUITY \$000	SURPLUS \$000	EQUITY \$000
<b>2016</b>					
<b>Financial assets</b>					
Cash and cash equivalents	1,227	(12.3)	(12.3)	12.3	12.3
Restricted cash and cash equivalents	2,131	(21.3)	(21.3)	21.3	21.3
<b>TOTAL INCREASE/(DECREASE)</b>		<b>(33.6)</b>	<b>(33.6)</b>	<b>33.6</b>	<b>33.6</b>
<b>2015</b>					
<b>Financial assets</b>					
Cash and cash equivalents	1,082	(10.8)	(10.8)	10.8	10.8
Restricted cash and cash equivalents	2,995	(30.0)	(30.0)	30.0	30.0
<b>Financial liabilities</b>					
Payables	1,654	16.5	16.5	(16.5)	(16.5)
<b>TOTAL INCREASE/(DECREASE)</b>		<b>(24.3)</b>	<b>(24.3)</b>	<b>24.3</b>	<b>24.3</b>

### 38. REMUNERATION OF MEMBERS OF THE WESTERN AUSTRALIAN MUSEUM AND SENIOR OFFICERS

#### REMUNERATION OF MEMBERS OF THE WESTERN AUSTRALIAN MUSEUM

The number of members of the Western Australian Museum, whose total of fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year fall within the following bands are:

	2016	2015
\$0–\$10,000	8	8
	<b>2016</b>	<b>2015</b>
	<b>\$000</b>	<b>\$000</b>
Cash remuneration received	32	32
Annual leave and long service leave accruals	-	-
Other benefits	-	-
<b>TOTAL</b>	<b>32</b>	<b>32</b>

The total remuneration includes the superannuation expense incurred by the Western Australian Museum in respect of members of the Western Australian Museum.

#### REMUNERATION OF SENIOR OFFICERS

The number of senior officers, other than senior officers reported as members of the Western Australian Museum, whose total fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year fall within the following bands are:

	2016	2015
\$50,000–\$60,000	-	1
\$70,001–\$80,000	-	-
\$80,001–\$110,000	-	-
\$110,001–\$120,000	-	-
\$120,001–\$130,000	-	-
\$130,001–\$140,000	-	2
\$140,001–\$150,000	1	-
\$150,001–\$160,000	-	1
\$160,000–\$170,000	2	1
\$170,001–\$180,000	1	1
\$180,001–\$190,000	-	1
\$190,001–\$220,000	1	-
\$220,001–\$230,000	-	-
\$230,001–\$250,000	-	1
\$250,001–\$270,000	1	-
\$270,001–\$380,000	1	-
	<b>2016</b>	<b>2015</b>
	<b>\$000</b>	<b>\$000</b>
Cash remuneration received	1,497	1,323
Annual leave and long service leave (reversal)/accruals for the year	(9)	(74)
Other benefits	9	17
<b>TOTAL</b>	<b>1,497</b>	<b>1,266</b>

### 39. REMUNERATION OF AUDITOR

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

	2016 \$000	2015 \$000
Auditing the accounts, financial statements and performance indicators	35	39
<b>TOTAL</b>	<b>35</b>	<b>39</b>

### 40. RELATED BODIES

At the reporting date, the Western Australian Museum had no related bodies.

### 41. AFFILIATED BODIES

At the reporting date, the Western Australian Museum had no affiliated bodies.

### 42. SUPPLEMENTARY FINANCIAL INFORMATION

#### A) WRITE-OFFS

	2016 \$000	2015 \$000
Debts written off by the Western Australian Museum during the financial year	8	13
Obsolete stock written off by the Western Australian Museum during the financial year	7	-

#### B) LOSSES THROUGH THEFT, DEFAULTS AND OTHER CAUSES

Losses of public moneys and public and other property through theft	-	-
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#### C) GIFTS OF PUBLIC PROPERTY

Gifts of public property provided by the Western Australian Museum	-	-
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#### D) OTHER SUPPLEMENTARY INFORMATION

The Western Australian Museum holds shares in a private company received in exchange for the Museum's support of specific projects. These shares are not recorded in the financial statements, as the measurement of the market value of the shares is not reliable.

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### 43. INCOME AND EXPENSES BY SERVICE

	COLLECTIONS MANAGEMENT, RESEARCH AND CONSERVATION		COLLECTIONS EFFECTIVELY DOCUMENTED AND DIGITISED		PUBLIC SITES, PUBLIC PROGRAMS AND COLLECTIONS ACCESSED ON-SITE		ON-LINE ACCESS TO COLLECTIONS, EXPERTISE AND PROGRAMS		MUSEUM SERVICES TO THE REGIONS		TOTAL	
	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000
<b>COST OF SERVICES</b>												
<b>Expenses</b>												
Employee benefits expense	8,562	7,548	1,511	1,332	6,967	7,154	327	384	3,281	3,205	20,648	19,623
Supplies and services	2,858	2,448	509	432	3,150	2,657	51	67	1,077	977	7,645	6,581
Depreciation and amortisation expense	763	723	135	127	640	630	27	37	323	347	1,888	1,864
Accommodation expenses	1,410	1,532	244	272	1,553	1,843	26	47	1,016	1,131	4,249	4,825
Grants and subsidies	-	278	-	48	12	3	-	-	-	-	12	329
Cost of sales	32	-	6	-	484	468	0	-	217	259	739	727
Other expenses	289	388	52	68	121	87	5	8	57	82	524	633
<b>Total cost of services</b>	<b>13,914</b>	<b>12,917</b>	<b>2,457</b>	<b>2,279</b>	<b>12,927</b>	<b>12,842</b>	<b>436</b>	<b>543</b>	<b>5,971</b>	<b>6,001</b>	<b>35,705</b>	<b>34,582</b>
<b>Income</b>												
<b>Revenue</b>												
User charges and fees	141	-	25	-	1,626	2,553	1	-	145	165	1,938	2,718
Sales	27	-	5	-	772	888	-	-	410	466	1,214	1,354
Commonwealth grants and contributions	304	435	54	75	-	-	-	-	-	-	358	510
Interest revenue	39	48	7	8	33	38	1	-	17	22	97	116
Other revenue	2,645	1,834	467	326	1,466	636	49	-	846	495	5,473	3,291
<b>Total Revenue</b>	<b>3,156</b>	<b>2,317</b>	<b>558</b>	<b>409</b>	<b>3,897</b>	<b>4,115</b>	<b>51</b>	<b>-</b>	<b>1,418</b>	<b>1,148</b>	<b>9,080</b>	<b>7,989</b>
<b>Total income other than income from State Government</b>	<b>3,156</b>	<b>2,317</b>	<b>558</b>	<b>409</b>	<b>3,897</b>	<b>4,115</b>	<b>51</b>	<b>-</b>	<b>1,418</b>	<b>1,148</b>	<b>9,080</b>	<b>7,989</b>
<b>NET COST OF SERVICES</b>	<b>10,758</b>	<b>10,600</b>	<b>1,899</b>	<b>1,870</b>	<b>9,030</b>	<b>8,727</b>	<b>385</b>	<b>543</b>	<b>4,553</b>	<b>4,853</b>	<b>26,625</b>	<b>26,593</b>
<b>Income from State Government</b>												
Service appropriation	10,189	9,376	1,798	1,655	8,549	7,890	364	458	4,309	4,317	25,209	23,696
Royalties for Regions fund	-	-	-	-	-	-	-	-	36	2,177	36	2,177
Services received free of charge	20	31	3	5	17	26	1	-	8	14	49	76
State grants and contributions	2,135	1,912	377	336	455	345	19	-	229	268	3,215	2,861
<b>Total income from State Government</b>	<b>12,344</b>	<b>11,319</b>	<b>2,178</b>	<b>1,996</b>	<b>9,021</b>	<b>8,261</b>	<b>384</b>	<b>458</b>	<b>4,582</b>	<b>6,776</b>	<b>28,509</b>	<b>28,810</b>
<b>SURPLUS/(DEFICIT) FOR THE PERIOD</b>	<b>1,586</b>	<b>719</b>	<b>279</b>	<b>126</b>	<b>(9)</b>	<b>(466)</b>	<b>(1)</b>	<b>(85)</b>	<b>29</b>	<b>1,923</b>	<b>1,884</b>	<b>2,217</b>

## CERTIFICATION OF KEY PERFORMANCE INDICATORS

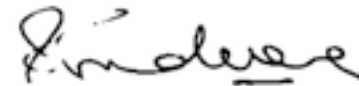
### FOR THE YEAR ENDED 30 JUNE 2016

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 2016.



**Alan Robson**

Chair, the Western Australian Museum Board of Trustees  
24 August 2016



**Steve Scudamore**

Vice Chair, the Western Australian Museum Board of Trustees  
24 August 2016

# DETAILED KEY PERFORMANCE INDICATORS

## SUMMARY OF SERVICES

GOVERNMENT GOAL	DESIRED OUTCOMES	SERVICES
<p><b>RESULTS BASED SERVICE DELIVERY</b></p> <p>Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians.</p>	<p><b>11.</b> Sustainable care and development of the State's Museum collections for the benefit of present and future generations</p>	<p><b>12.</b> Collections management, research and conservation services</p> <hr/> <p><b>13.</b> Collections effectively documented and digitised</p>
	<p><b>12.</b> Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections</p>	<p><b>14.</b> Public sites, public programs and collections accessed on-site</p> <hr/> <p><b>15.</b> Online access to collections, expertise and programs</p> <hr/> <p><b>16.</b> Museum services to the regions</p>

### Explanatory notes

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

## OUTCOME 11: SUSTAINABLE CARE AND DEVELOPMENT OF THE STATE'S MUSEUM COLLECTIONS FOR THE BENEFIT OF PRESENT AND FUTURE GENERATIONS

### INDICATOR 11.1: PERCENTAGE OF THE COLLECTIONS STORED TO THE REQUIRED STANDARD

This Key Effectiveness Indicator measures the extent to which the State's Collections are stored to ensure its conservation for the benefit of present and future generations. Collections are at the core of the Museum's purpose. They are the authentic objects that are the foundation of research and knowledge which underpins exhibitions, public and education programs and 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 State's collections.

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 State Collections – Total number of items not stored in "safe environmental parameters") / Total number of items in the State Collections X 100 = Percentage of the Collection stored to the required standard

### KEY EFFECTIVENESS INDICATOR 11.1

Percentage of collections stored to the required standard

ACTUAL	TARGET	ACTUAL
2014–15	2015–16	2015–16
99%	99%	99%



## INDICATOR 11.2: PERCENTAGE OF THE COLLECTIONS ACCESSIBLE ONLINE

This KEI measures the extent to which the collections are 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 11.3: PROPORTION OF THE STATE COLLECTIONS DOCUMENTED AND DIGITISED.

The management and development of the State Collections 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 State Collections X 100 = percentage of the collections accessible online.

### KEY EFFECTIVENESS INDICATOR 11.2

	ACTUAL 2014–15	TARGET 2015–16	ACTUAL 2015–16
Percentage of the collections accessible online	11%	15%	15%
Total number of items documented and digitised available online	907,428	1,205,756	1,179,308

## MEASUREMENT OF THE INDICATOR

Total number of items documented and digitised / Total number of items in the State Collections X 100 = Proportion (or percentage) of the State collections documented and digitised.

### KEY EFFECTIVENESS INDICATOR 11.3

	ACTUAL 2014–15	TARGET 2015–16	ACTUAL 2015–16
Proportion of the State collections documented and digitised.	21%	23%	23%

#### Explanatory notes

- While the State Collections are documented, only a proportion of them are currently digitised. The Museum has embarked on a program to increase the proportion of the Collections that are digitised.

## OUTCOME 12: ENHANCE CULTURAL IDENTITY AND UNDERSTANDING BY PROMOTING AND ENSURING THE WIDEST POSSIBLE USE OF MUSEUM CONTENT AND COLLECTIONS

### INDICATOR 12.1: NUMBER OF PEOPLE ENGAGING WITH AND ACCESSING MUSEUM CONTENT AND COLLECTIONS.

This measure broadens the calculation of the Museum’s reach beyond its public sites. It recognises the State’s investment in content development derived from the Collections is shared with communities throughout the State through travelling exhibitions, exhibitions located at non-Museum sites and other outreach programs. 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.

### 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 12.1

	ACTUAL 2014–15	TARGET 2015–16	ACTUAL 2015–16
Number of people engaging with and accessing Museum content and collections	1,854,866	1,839,775	2,135,965
Total number of visitors (to Museum and non-Museum sites and outreach programs)	951,484	739,775	1,140,504
Total number of online visitors to website	903,382	1,100,000	995,461

#### EXPLANATORY NOTES

- The increase in visitations to Museum and non-Museum sites and outreach programs by 54% (400,729) on the 2015–16 target and 20% (189,020) on 2014–15 Actual was attributed to the success of *Titanic: The Exhibition and Accidental Encounters: the Dutch connection*. This figure was partially offset by a decrease in the number of online visitors to the website.
- The 10% shortfall between target and actual total number of online visitors to the website has been attributed to changes in consumer behaviour regarding how information about the Museum was accessed. Visitors can now access opening hours, location, contact details and events for the Museum through Google and the Museum’s social media outlets such as Facebook, whereas this information had previously only been available through the Museum’s website.
- The table below gives the breakdown of visitors and outreach programs:

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

	<b>OVERALL VISITORS</b>
WA Museum – Perth	390,080
WA Museum – Shipwreck Galleries	132,470
WA Maritime Museum	137,377
WA Museum – Geraldton	50,881
WA Museum – Kalgoorlie-Boulder	82,021
WA Museum – Albany	134,864
WA Museum – Collections and Research Centre	372
Development Service	954
Museum created content accessible at non-Museum sites	211,485
<b>TOTAL</b>	<b>1,140,504</b>

### INDICATOR 12.2: 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 of 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 12.1, 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 (i.e., Users of the Development Service, 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 12.2

Percentage of visitors to the Museum sites satisfied with services

ACTUAL	TARGET	ACTUAL
2014–15	2015–16	2015–16
95%	96%	93%

### EXPLANATORY NOTES

- The Museum's total overall satisfaction rating was 3% below target for 2015–16. This decline in satisfaction was attributed to the progressive closure of exhibition galleries at the WA Museum – Perth in the lead up to its closure for redevelopment in June 2016. The satisfaction rating for the WA Museum – Perth site was 85% for the year, 11% below target. Excluding results for the WA Museum – Perth from the overall result, the total satisfaction rating for all other sites was 98%.

## PERCENTAGE OF VISITORS TO THE MUSEUM SITES SATISFIED WITH SERVICES

The table below provides a summary of visitors' satisfaction survey by site:

	TOTAL	WA MUSEUM - ALBANY	WA MUSEUM - GERALDTON	WA MUSEUM - KALGOORLIE	WA MARITIME MUSEUM	WA MUSEUM - PERTH	WA MUSEUM - SHIPWRECK
Very satisfied	54%	64%	68%	71%	67%	38%	57%
Quite satisfied	39%	33%	31%	27%	31%	47%	42%
Neither satisfied nor dissatisfied	4%	2%	1%	2%	1%	9%	1%
Quite dissatisfied	2%	0%	0%	0%	0%	4%	0%
Very dissatisfied	1%	0%	0%	0%	0%	1%	0%
Don't know	0%	1%	0%	0%	1%	1%	0%

## SERVICE 12: COLLECTIONS MANAGEMENT, RESEARCH AND CONSERVATION SERVICES

### INDICATOR 12.1: AVERAGE COST PER OBJECT OF MANAGING THE MUSEUM COLLECTIONS.

This measure provides greater transparency of the investment required to manage the State's Museum Collections.

### MEASUREMENT OF THE INDICATOR

Total cost of service / Total number of items in the State Collections = Average cost per object of managing the Museum Collections

#### KEY EFFICIENCY INDICATOR 12.1

	ACTUAL 2014–15	TARGET 2015–16	ACTUAL 2015–16
Average cost per object of managing the museum collections	\$1.61	\$1.30	\$1.73
Total cost of services (\$ 000)	12,917	10,464	13,914
Revenue (\$ 000)	4,260	2,029	5,311
Total number of objects in the Museum collections	8,008,098	8,037,709	8,048,042

#### EXPLANATORY NOTES

- The increase in grant projects expenditure resulted in the average cost of documenting and digitising the State collections to increase by 33% when compared to 2015–16 target. The increase in grant projects expenditure was funded from external sources.
- The increase in total cost of services (33%) was attributed to expenditure in research projects which partially offset the increase in revenue (\$3.282 million). The increase in revenue in Actual 2015–16 was due to one-off grants income (external funding) received for various projects.
- The total number of objects in the Museum collection increased by 0.013% compared to the 2015–16 target due to additional research works.

## SERVICE 13: COLLECTIONS EFFECTIVELY DOCUMENTED AND DIGITISED

### INDICATOR 13.1: AVERAGE COST PER OBJECT OF DOCUMENTING AND DIGITISING THE STATE COLLECTIONS.

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

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, an image 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 State Collections

#### KEY EFFICIENCY INDICATOR 13.1

	ACTUAL 2014–15	TARGET 2015–16	ACTUAL 2015–16
Average cost per object of documenting and digitising the State Collections	\$1.34	\$0.94	\$1.33
Total cost of services (\$ 000)	2,279	1,744	2,457
Revenue (\$ 000)	750	329	938
Total number of objects in the State collections	8,008,098	8,037,709	8,048,042
Number of items documented and digitised in the State Collections	1,696,927	1,848,673	1,840,856

#### EXPLANATORY NOTES

- The increase in grant projects expenditure resulted in the average cost of documenting and digitising the State collections to increase by 41% when compared to 2015–16 target. The increase in grant projects expenditure was funded from external sources.
- The increase in total cost of services (41%) was attributed to expenditure in research projects which partially offset the increase in revenue (\$0.608 million). The increase in revenue in Actual 2015–16 was due to one-off grants income (external funding) received for various projects.

## SERVICE 14: PUBLIC SITES, PUBLIC PROGRAMS AND COLLECTIONS ACCESSED ON-SITE

### INDICATOR 14.1: 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, their programs and accessing the collection physically. It does not include accessing Museum services virtually or through regional sites as these costs have been reported under Service 15 and Service 16 respectively.

## 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 14.1

	ACTUAL 2014-15	TARGET 2015-16	ACTUAL 2015-16
Average cost of Museum Services per Museum Access	\$18.79	\$21.91	\$20.34
Total cost of services (\$ 000)	12,842	10,754	12,927
Revenue (\$ 000)	4,486	2,468	4,369
Number of public sites, public programs and collections accessed on site	683,272	490,875	635,545

#### EXPLANATORY NOTES

- Overall the average cost per access for Museum services decreased by 7% when compared to the 2015-16 target due to the increase in the number of accesses to the sites.
- The increase in cost of services by \$2.1 million was due to expenditure on exhibition projects including *Erth's Dinosaur Zoo* and public programs.
- The increase in cost was partially offset by the increase in revenue of \$1.9 million which is attributed to the success of paid exhibitions like the *Erth's Dinosaur Zoo* and *Da Vinci Machines*.
- Visitations to the museum sites increased by 29% compared to target due to the success of the *Erth's Dinosaur Zoo* exhibition at Perth site and *Da Vinci Machines* exhibition at the Maritime site.

## SERVICE 15: ON-LINE ACCESS TO COLLECTIONS, EXPERTISE AND PROGRAMS

### INDICATOR 15.1: AVERAGE COST OF MUSEUM SERVICES PER MUSEUM ACCESS.

The investment in digitising collection information and delivering other Museum services in an online environment is often justified on the basis of increasing and improving accessibility and reach. It is also a very cost effective means to deliver particular kinds of services. This measure captures the efficiency of delivering this service.

### 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 12.1. 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 15.1

	ACTUAL 2014-15	TARGET 2015-16	ACTUAL 2015-16
Average cost of Museum services per Museum access	\$0.60	\$0.53	\$0.29
Total cost of services (\$ 000)	543	581	436
Revenue (\$ 000)	0	0	71
Number of online access to collections, expertise and programs	903,382	1,100,000	1,507,249

#### EXPLANATORY NOTES

- The decrease in average cost of Museum services per Museum access was due to the underspend in employee expenditure and an increase in the online accesses.
- The underspend in cost of services was due to a recruitment freeze where vacant positions were not filled.
- The increase in the number of on-line access to collections, expertise and programs by 37% over target was due to the introduction of new programs on the website.



## SERVICE 16: MUSEUM SERVICES TO THE REGIONS

### INDICATOR 16.1: 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 Development Service (an outreach program supporting collecting organisations in rural, regional and remote communities). 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 16.1

	ACTUAL 2014-15	TARGET 2015-16	ACTUAL 2015-16
Average cost per access	\$22.38	\$22.19	\$11.82
Total cost of services (\$ 000)	6,001	5,523	5,971
Revenue (\$ 000)	1,430	658	1,655
Total number of regional accesses	268,212	248,900	504,959

#### EXPLANATORY NOTES

- The average cost per access in the regions decreased due to the increase in regional accesses.
- The increase in cost of services by 8% (\$0.448 million) was attributed to expenditure on exhibition projects and public programs which was offset by an increase in revenue (\$1.0 million).
- The increase in regional accesses was attributed to visitations to the National Anzac Centre and *Accidental Encounters: the Dutch connection* and other regional exhibitions.

## MINISTERIAL DIRECTIONS

No Ministerial directives were received during the financial year as the *Museum Act 1969 (WA)* does not provide for them.

## OTHER FINANCIAL DISCLOSURES

### CAPITAL WORKS

#### NEW MUSEUM PROJECT

All expenses related to the New Museum Project are paid directly by DCA and accounted as work in progress for the New Museum Project. At the end of the project, the asset will be transferred into the WA Museum's accounting records. This means there will be minimal net expenditure which relates to the New Museum Project in Museum accounting records in 2015–16 and onwards, until the project's completion in 2020.

#### CAPITAL PROJECTS IN PROGRESS

The Museum has a budget of \$2,287,245 allocated for global maintenance by DCA, from which \$1,972,000 was spent in 2015–16, with the remaining funds to be spent in 2016–17. No monies were spent on major capital projects this year.

#### CAPITAL PROJECTS COMPLETED

There were no major capital projects completed.

### EMPLOYMENT AND INDUSTRIAL RELATIONS

The following table summarises the Western Australian Museum employee demographics and headcount as at 30 June 2016.

EMPLOYMENT TYPE	WOMEN	MEN
Permanent full-time	50	53
Permanent part-time	34	15
Fixed term full-time	44	17
Fixed term part-time	17	6
Other paid	1	0
<b>Total</b>	<b>146</b>	<b>91</b>

### 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 organisational environments. In 2015–16, staff attended a total of 989 training

sessions, representing 5,578 hours or 744 training days, across a range of learning areas. The Museum's total cash expenditure on staff training was \$102,299. 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 Aboriginal cultural awareness, change management and Occupational Health and Safety (OHS) training. OHS training included collections handling and the principles of packing and managing hazardous materials as part of the training to support the decant of the Perth site; OHS and workers compensation; and a Mock Coroner's Court interactive training program. Based on a real life situation, this required participants to understand and identify the contributory factors that led to a serious incident that resulted in loss of life – and the legal ramifications for everyone who could be held accountable.

## **INCIDENTS AND WORKERS COMPENSATION**

The WA Museum recorded a total of 36 injuries and health or safety related incidents during 2015–16. Of those incidents, 15 involved staff or volunteers, of which there were four moderate injuries resulting in a workers' compensation claim; eight were minor injuries, and three were classed as insignificant. There were 21 incidents involving visitors or customers attending the Museum's sites of which seven were moderate, 13 were minor and one was classed as insignificant. This is a significant reduction from 74 events recorded last year.

The Museum uses a recognised classification system where major injuries are those that needed hospitalisation; moderate injuries are those where the attention of a medical professional was required; injuries where basic first aid was required were classed as minor injuries; and injuries/incidents where no medical attention was required or provided are classed as insignificant.

There were four compensation claims of a moderate nature recorded this year – this is less than half last year's nine compensation claims which were also of a moderate nature.

This financial year has seen the lowest number of incidents recorded for visitors and staff since recording commenced. In addition, there has been a significant reduction in the severity of incidents. The reduction in the number and severity of incidents coincides with an overall 25% increase above target in visitation numbers for the financial year (739,775 budget target, 927,693 actual).

## GOVERNANCE AND DISCLOSURES

### UNAUTHORISED USE OF CREDIT CARDS

Personal expenditure under Treasurer's instruction 321 'Credit Cards - Authorised Use'.

This financial year a WA Government Purchasing Card was used for a personal purpose three times, for a total cost of \$1,865.00. 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.

### GOVERNMENT POLICY REQUIREMENTS

#### WESTERN AUSTRALIAN MUSEUM BOARD OF TRUSTEES

The Western Australian 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 the current Director General of the Department of Culture and the Arts. The Board is the accountable authority under the *Financial Management Act 2006*. The Board met on five occasions during 2014–15.

	DESIGNATION	OCCUPATION	INITIAL APPOINT.	EXPIRY	MEETINGS ATTENDED
Emeritus Professor Alan Robson AO CitWA	Chairman	Academic	01/01/2012	31/12/2019	5/5
Sara Clifton	Vice Chair	Managing Director	25/09/2007	10/07/2016	5/5
Ian Fletcher AM	Trustee	Retired businessman	01/01/2012	31/12/2019	3/5
Dr Kate Gregory	Trustee	Historian	10/07/2012	10/07/2016	5/5
Steve Scudamore	Trustee	Company Chairman	24/10/2006	31/12/2019	4/5
Irene Stainton	Trustee	Chair – WA Museum Aboriginal Advisory Committee	13/12/2011	07/10/2017	1/5
Rubini Ventouras	Trustee	Group Executive Legal Affairs	10/07/2012	10/07/2016	2/5
Duncan Ord OAM	Ex-Officio	Director General DCA	Ex-Officio	N/A	5/5

**EMERITUS PROFESSOR  
ALAN ROBSON AO CitWA**



**CHAIR OF THE TRUSTEES**

Professor Robson was Vice-Chancellor of the University of Western Australia from 2004 until 2012. Prior, he was Deputy Vice-Chancellor and Provost of the University from 1993. He was also:

- Chair of the Group of Eight Universities from 2007–10.
- Deputy Chair of the Council of the National Library from 1998–2005.
- Deputy Chair of Universities Australia from 2009–11.
- Member of the Western Australian Science Council 2003–09.
- Member of the Board of the CSIRO from 2003–08.

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; and in 2013 he was made an Officer of the Order of Australia. Emeritus Professor Robson was appointed Chair of the Museum's Board of Trustees in 2012.

**MS SARA CLAFTON**



**VICE-CHAIR**

Ms Clifton completed a Bachelor of Commerce degree at the University of Western Australia and is a graduate of the Australian Institute of Company Directors. Currently, Ms Clifton is the Managing Director of Clifton Counsel, an investor and media relations consultancy. She also served as:

- General Manager at Porter Novelli Perth (now FTI Consulting).
- Manager of External Relations at ARC Energy Limited (Perth).
- Head of Investor and Media Relations at Publishing and Broadcasting Limited (Sydney).
- National Public Affairs Manager at Multiplex Constructions.
- Board member of the UWA Club.

Ms Clifton was appointed a Trustee of the WA Museum in 2007 and Vice-Chair in 2012.

## MR IAN FLETCHER AM

### TRUSTEE



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

- 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.

A Fellow of the Australian Institute of Management and a member of the Australian Institute of Company Directors, Mr Fletcher is also a Justice of the Peace. He is a Paul Harris Fellow (Rotary) and a Churchill Fellow.

Mr Fletcher was appointed a Trustee of the WA Museum in 2012. In 2016, he was awarded a Member of the Order of Australia for his significant service to the community of Western Australia through roles with cultural development, business, public administration and mining organisations.

## DR KATHERINE (KATE) GREGORY



Dr Gregory is the Battye Historian with the State Library of Western Australia, where she provides leadership for the JS Battye Library of West Australian History collections and services. Previously, she was:

- Historian with the National Trust of Australia (WA) managing historical research, oral history projects and developing interpretation and cultural heritage programs with communities around the State.
- On the State Committee of Museums Australia (WA), the national organisation for the museum sector.
- Museum Manager and Curator of Claremont Museum.
- At the National Gallery of Victoria during the development of the Ian Potter Centre: NGV Australia at Federation Square.

Dr Gregory has a PhD in Art History from the University of Melbourne (2004) on contemporary art and interpretation in museum practice since 1970. Her postdoctoral research at Curtin University was in the area of Cultural Heritage. Dr Gregory was appointed a Trustee of the WA Museum in July 2012.

## MR STEVE SCUDAMORE



Mr Scudamore has held a number of senior positions, including Chairman of the WA office of KPMG for eight and a half years and a senior partner with KPMG for 20 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 and Altona Mining
- Chairman of MDA Insurance.
- Chairman of not for profit organisation Amana Living (formerly the Anglican Homes group).

He is Chair of the Western Australian Museum Finance and Audit Committee, Chairman WA and Board member of Australian British Chamber of Commerce, a Councillor to Curtin University, and a special adviser to Lazard Australia. 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, Mr Scudamore was appointed a Trustee of the WA Museum in 2006.

## MS IRENE STANTON



Ms Stainton is the Senior Aboriginal Affairs Advisor at INPEX Corporation, where she provides strategic policy advice relating to working with Aboriginal Australians. Prior to this, Ms Stainton 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 is the Chair of the Western Australian Museum's Aboriginal Advisory Committee. She also serves as a member of the Council of the National Trust of Australia (WA) and a member of the Indigenous Advisory Committee of the National Museum of Australia. Ms Stainton is the Chair of the National Trust of Western Australia's Aboriginal Advisory Committee, and has previously served as the Deputy Chairperson of the Aboriginal Lands Trust. She is a past member of the Return of Indigenous Cultural Property Program Management Committee. Ms Stainton was appointed a Trustee of the Museum in 2011 – her second term of office.

## MS RUBINI VENTOURAS



Ms Rubini Ventouras was appointed a Trustee of the WA Museum in July 2012 and is a member of the WA Museum's Audit and Finance Committee. Ms Ventouras is currently the Group Executive – Legal Affairs Asia Pacific at Newmont Asia Pacific with operations across Australia and is a member of Newmont Asia Pacific's Leadership Team. She is a Director of the Newmont Australia group of companies.

Prior to joining Newmont, Rubini was a Senior Associate at Freehills which included a role as Foreign Counsel at Indonesian law firm Soemadipradja & Taher. She holds a Bachelor of Law and Bachelor of Commerce (Accounting) and is admitted to practice law in Western Australia and the High Court of Australia.

Ms Ventouras sits on the following committees/advisory/reference groups:

- Western Australian Law Society's Committee for Government and In House Lawyers.
- Minerals Council of Australia Gender Diversity Reference Group
- Minerals Council of Australia nominated member on the Advisory Council to the International Centre for Commercial Arbitration. July 2012.

## MR DUNCAN ORD OAM — DIRECTOR GENERAL OF THE DEPARTMENT OF CULTURE AND THE ARTS

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

### BOARD AND COMMITTEE REMUNERATION

POSITION	NAME	TYPE OF REMUNERATION*	PERIOD OF MEMBERSHIP	GROSS/ACTUAL REMUNERATION
Chair	Alan Robson	Bi-annual	5.5 years	\$7,000
Member	Ian Fletcher	Bi-annual	5.5 years	\$3,700
Member	Steve Scudamore	Bi-annual	10 years	\$3,700
Vice Chair	Sara Clifton	Bi-annual	9 years	\$3,700
Member	Irene Stainton	Bi-annual	4.5 years	\$3,700
Member	Kate Gregory	Bi-annual	4 years	\$3,700
Member	Rubini Ventouras	Bi-annual	4 years	\$3,700
Ex-Officio	Duncan Ord	N/A	Ex-Officio, N/A	-
				<b>\$29,200</b>

\* Sessional, per meeting, half day, or annual.



## ADVISORY COMMITTEES

### WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

#### MEMBER

Ms Irene Stainton (Chair)

Ms Sonia Tait

Mr John Mallard

Ms Bev Port-Louis

Mr Tony Calgaret

Mr Martin Bin Rashid

### BOARD AND COMMITTEE REMUNERATION

POSITION	NAME	TYPE OF REMUNERATION*	PERIOD OF MEMBERSHIP	GROSS/ACTUAL REMUNERATION
Chair	Irene Stainton	Annual	18 years	\$460
Member	Sonia Lee Tait	Sessional	2.5 years	\$160
Member	John Mallard	Sessional	11 years	\$160
Member	Bev Port-Louis	Sessional	5 years	\$480
Member	Tony Calgaret	Annual	6 years	\$480
Member	Martin Bin Rashid	Sessional	3 years	\$480
				<b>\$2,220</b>

\* Sessional, per meeting, half day, or annual.

No other committees or boards received any remuneration.

## WESTERN AUSTRALIAN MARITIME MUSEUM ADVISORY COMMITTEE

### MEMBER

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Mr Ronald Packer (Chair)

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Dr Nonja Peters (Vice-Chair)

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Mrs Pat Barblett

---

Mr David Lynn

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Hon Richard Court AC

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Ms Astrid Norgard

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## WESTERN AUSTRALIAN MUSEUM MARITIME ARCHAEOLOGY ADVISORY COMMITTEE

### MEMBER

---

Prof. John Penrose (Chair)

---

Ms Maddy McAllister

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Dr Alistair Paterson

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Mr Rodney Hoath

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Mr Mark Polzer

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Mr Ron Shepherd

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Mr Don Newman

---

Ms Aileen Walsh

---

Ms Andrea Gaynor

---

Mr Joel Gilman (ex-officio member)

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## WESTERN AUSTRALIAN MUSEUM — ALBANY ADVISORY COMMITTEE

### MEMBER

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Mrs Sarah Bowles (Chair)

---

Prof. Stephen Hopper

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Mr Bruce Manning

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Mr Rod Hedderwick

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Mr David Heaver

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Ms Helena Stoakley

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Mr Richard Harloe (commenced Mar 16)

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Mr Lindsay Dean (commenced Mar 16)

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**WESTERN AUSTRALIAN MUSEUM  
— GERALDTON COMMUNITY  
ADVISORY COMMITTEE**

MEMBER

---

Mr Malcolm Smith (Chair)

---

Mr Bob Urquhart (Vice-Chair)

---

Mr David Murgatroyd (from Nov 15)

---

Ms Lesley Colliver (from Nov 15)

---

Mayor Shane Van Styn (from Nov 15)

---

Cr Simon Keemink (from Nov 15)

---

Ms Andrea Selvey (ceased Feb 16)

---

Mr Gary Martin

---

Ms Marilyn McLeod

---

Mr Phil Melling (from Feb 16)

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Mayor Ian Carpenter (until Oct 15)

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Cr Victor Tanti (until Oct 15)

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**WESTERN AUSTRALIAN MUSEUM  
— KALGOORLIE-BOULDER  
ADVISORY COMMITTEE**

MEMBER

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Mr Ben Fox (Chair)

---

Ms Carol Mann

---

Cr Laurie Ayers

---

Mr Scott Wilson

---

Cr Gary Brown

---

Mr Frank Andinach

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Mr Morrie Goodz

---

Mr Glenn Richardson

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Ms Kate Mills

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## OTHER LEGAL REQUIREMENTS

### ADVERTISING EXPENDITURE

Expenditure on advertising, market research, polling and direct mail (*Electoral Act (1907) s. 175ZE*).

In accordance with s175ZE of the *Electoral Act 1907*, the agency incurred the following expenditure in advertising, market research, polling, direct mail and media advertising: total expenditure for 2015–16 was \$443,638.01.

AGENCIES OR ORGANISATIONS	TOTAL (EX. GST)	EXPENDITURE	AMOUNT (EX. GST)
<b>Market research</b>	<b>\$143,018.00</b>	Morris Hargreaves McIntyre	\$143,018.00
<b>Polling</b>	<b>Nil</b>	Nil	Nil
<b>Direct mail</b>	<b>Nil</b>	Nil	Nil
<b>Media advertising</b>	<b>\$300,620.01</b>	Advertising (under \$2,300 ea)	\$18,127.70
		Carat	\$240,535.79
		City of Albany	\$4,589.94
		Google	\$7,000.00
		Image Source Digital	\$20,833.90
		Optimum Media Decisions WA Ltd	\$6,786.48
		Facebook	\$2,746.20

#### EXPLANATORY NOTE

- The 'market research' was audience research carried out to collect information necessary for KPIs and making decisions on exhibition programs.

## DISABILITY ACCESS AND INCLUSION PLAN OUTCOMES

(*Disability Services Act (1993) s. 29 and Schedule 3 of the Disability Services Regulations 2004*).

The Museum is committed to ensuring that all facets of Museum 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 disabilities, providing them with the same opportunities, rights and responsibilities enjoyed by other people in the community.

The Museum is committed to consulting with people with disabilities, their families and carers and, where required, disability organisations to ensure that barriers to access and inclusion are addressed appropriately.

The Museum is committed to ensuring that its agents and contractors work

towards the desired access and inclusion outcomes of the Museum.

The Museum's commitment to disability access and inclusion and how it plans to improve its performance in delivering this to its employees and the community are captured in its Disability Access and Inclusion Plan 2013–17, which can be found on the Museum's website: [museum.wa.gov.au/about/corporate-documents](http://museum.wa.gov.au/about/corporate-documents)

Public authorities are required to develop a disability access and inclusion plan (DAIP) and must report on its implementation in their annual report by briefly outlining current initiatives to address the following desired DAIP outcomes:

### **People with a disability have the same opportunities as other people to access the services of, and any events organised by, a public authority.**

- The Perth site participated in the WA Dementia Friendly Communities project run by Alzheimer's Australia WA. This involved delivery of a number of programs (described in more detail below) to make the space a 'dementia friendly' environment.

- Working with Alzheimer's Australia WA to host the exhibition *Great Men by Great Boys / Great Women by Great Girls*. The displays presented personal histories of people in aged care living with Alzheimer's and dementia, as told by school students. A core aim of the exhibition was to allow visitors to see the person and not the disability, through the telling of personal stories.
- The temporary exhibition *A History of the World in 100 Objects* was reviewed against the Exhibition and Design Accessibility Checklist in order to judge compliance with best practice and note potential modifications.
- Use of a printed 3D replica of an object was trialled to provide a tactile experience for visitors with disabilities to the *A History of the World in 100 Objects* exhibition. The use of 3D replicas is an increasing trend in museums and will be further explored in 2016–17.

- The Museum continues to ensure that invitations to public events, including launches, are consistent with State Government Guidelines published by the Disability Service Commission and reformatted for use by the Museum.

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

- As part of the redevelopment at Welshpool, universally accessible toilets were installed in the Collections and Research Centre administration building there, and a lift to the second floor was added where previously the upstairs could only be accessed via a staircase.
- The Museum actively consulted with a representative panel of people with disabilities, their advocates and carers, to ensure universal access requirements are factored into the New Museum Project Definition Plan and Project Brief. The Access and Inclusion Panel met twice during the year and

was also present at the opening of The Harry Butler Research Centre in Welshpool.

- In response to feedback regarding problems with object and label visibility, lighting consultants were engaged to undertake an audit of existing overhead and internal lighting systems in the Perth site's temporary exhibition gallery in preparation for *A History of the World in 100 Objects*. The internal LED lamps were swapped out for SORRA lamps that improved clarity of the objects with accurate colour correction. Each lamp was custom mounted to provide a higher level of visibility for both text and objects.

**People with a disability receive information from a public authority in a format that will enable them to access the information as readily as other people are able to access it.**

- On an ongoing basis, the Museum works to ensure our website is as compliant with Web Content Accessibility Guideline (WCAG) v2.0 AA as per Public Commissioner's Circular 2011-03, as is practically possible.

- During the year the Museum released exhibition text panels from major touring exhibitions as webpages for use with assistive technology for the vision impaired.
- Audio guides for major exhibitions were released with content accessed via smartphone.
- Requests for information in alternative formats were met in a timely manner either through using the Museum's Online Services resources or by using CUA approved suppliers where required.
- Improvements in content were made to the WA Museum-wide smartphone app which is accessible to people with disabilities.

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

- Museum staff presented experiences themed around the exhibition *A History of the World in 100 Objects* designed for visitors suffering from memory loss. These included onsite Object Memory Workshops, and weekly guided tours during March 2016.

**People with a disability have the same opportunities as other people to make complaints to a public authority.**

- Implementing an accessible Complaints, Comments and Compliments Policy, allowing for complaints to be made in a variety of formats and to ensure any such complaints receive a meaningful and timely response.

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

- The Museum actively consults with a representative panel of people with disabilities, their advocates and carers, to ensure universal access requirements are central to the development of the New Museum, located in the Perth Cultural Centre and due to open to the public in 2020.
- The New Museum Access and Inclusion Panel had two formal meetings during the year and members were also present at the opening of The Harry Butler Research Centre in Welshpool.

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

- Continue to ensure that recruitment information and advertising is available in alternative formats and that provisions are made to accommodate people who may have particular needs to access employment opportunities.

## COMPLIANCE WITH PUBLIC SECTOR STANDARDS AND ETHICAL CODES

The Department of Culture and the Arts (DCA) provides human resources services to the WA Museum. It has worked with managers across the Culture and Arts Portfolio to ensure that all are compliant with Public Sector legislative and regulatory frameworks. The Human Resources department consistently reviews and updates workforce policies, procedures and guidelines to ensure that they are aligned with contemporary legislative and compliance frameworks. The HR department provides education to staff and managers on Public Sector standards in Human Resources Management, the Public Sector Code of Ethics, and the Culture and Arts Portfolio Code of Conduct. The WA Museum supplements these activities with its own training on topics of additional importance to its staff.

In the financial year 2015–16 training for the Executive, Managers and staff who were closely impacted by

changes resulting from the temporary closure of the WA Museum – Perth and the Agency Expenditure Review outcomes were supported with change management and team development training. Other training delivered focused on management support for staff development, risk and safety management and managing injured workers in the workplace.

The ethical compliance of Museum staff is underpinned by the Culture and Arts 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 (AEDM) training. 100% of Museum staff have completed training in this area.

The Museum is committed to educating its workforce in the Public Sector Standards in Human Resource Management and the Public Sector Code of Ethics. In the 2015–16 financial year, the Museum recorded:

- No breaches of the Public Sector Standards in Human Resource Management.

- One breach of the Public Sector Code of Ethics or the Culture and Arts Portfolio Code of Conduct.
- No incidences of misconduct requiring investigation.
- No Public Interest Disclosures were received.

## RECORD KEEPING PLANS

Record Keeping Plans (*State Records Act 2000* and State Records Commission Standard 2, Principle 6)

Every government organisation is required to have a Record Keeping Plan under s. 19 of the *State Records Act 2000*. The Plan is to provide an accurate reflection of how recorded information is created and managed within the organisation and must be complied with by the organisation and its officers. Record keeping plans are essential business tools which assist government organisations with the identification, management and legal disposal of their key information assets and, therefore, must be kept current. Under Part 3, Division 4 of the *State Records Act 2000*, the organisation



must review its Plan every five years or when there is any significant change to the organisation's functions.

The Museum submitted its five-yearly review of its Record Keeping Plan in June 2015. Throughout 2015–16, the Museum has been implementing the findings of this review including the following:

- A complete re-write of its Record Keeping Plan;
- Development of the following new policies and procedures:
  - Electronic, Hard Copy and E-mail Records Policy;
  - Website Management Policy;
  - Metadata Management Policy;
  - Systems Management Policy;
  - Migration Strategy;
  - WA Museum Records Disaster Recovery Plan;
  - Capture and Control Procedure;
  - Mail Management Procedure;
  - File Management Procedure.

The Museum's revised Record Keeping Plan and associated policies and procedures will be submitted to the State Records Commissioner in the second half of 2016.

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's electronic record keeping system Trim 7.1 is to be upgraded as a result of the discontinuance of HP Trim 7.1. Evaluation and selection of an electronic record keeping system upgrade is in the preliminary planning phase.
- The outcomes of the Agency Expenditure Review (AER) contributed toward the development of new efficiency measures in the corporate functions of the Culture and the Arts portfolio. These changes have brought about the integration of the State Library of Western Australia (SLWA)

Digital Services and DCA Information Services resulting in the creation of a new service known as The Portfolio Business Innovation Service. The evaluation of an electronic record keeping system for the Department of Culture and the Arts will continue as a portfolio-wide initiative under the management control of the newly integrated Portfolio Business Innovation Service.

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

- The Records Management Unit has commenced providing systematic staff training. The learning is in two parts; capture and creation of records in the Trim electronic record keeping system, and a new online records awareness training program to be released in 2016. The development of a training plan, a new aspect of the Records Management Program, is occurring as a response to the Record Keeping Plan Review 2015.

- The development of a training plan for required levels of learning together with a training manual will enable basic operational use of Trim and reinforce guiding principles toward good record keeping practice. Further, it is anticipated with continued delivery of staff training, the focus will be directed more toward an individual's needs for their position and level of responsibility.

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

- Record keeping training program commenced in June 2016 and is being progressed.

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

- The requirement to keep records and resources to support this function are included in the Museum's induction program for all new employees. The new online learning system includes a records awareness training course and will be rolled out in 2016. This will be used to deliver a general overview of recordkeeping principles to all new and current employees, and will be part of the induction program. Increasing staff awareness of good records management practice will be supported through Trim training in accordance with the needs of the individual's position and level of responsibility. Further consolidation of the learning can occur through use of an electronic manual outlining the training program delivery.

## 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 Substantive Equality Reference Group meets on a quarterly basis to discuss and plan how the Culture and Arts Portfolio can improve access for customers from different racial, religious and cultural groups to the services that are provided by the Portfolio.

This year, the Substantive Equality Reference Group continued to improve and implement the Substantive Equality framework across the Culture and the Arts portfolio. The Museum implemented a number of initiatives to improve access to visitors and clients and eliminate barriers, including:

- incorporating diversity training into the Museum's induction program;
- providing Google translate and translation apps;
- enabling Princess Margaret Hospital after hours visits.

### OCCUPATIONAL HEALTH, SAFETY AND INJURY MANAGEMENT

The Museum is committed to providing and maintaining a healthy and safe working environment for all of its employees, contractors and visitors. It demonstrates this through policies, procedures and work practices to ensure that all employees are safe from harm in the workplace. Examples of this include:

- during 2015–16 staff from across the organisation received training in correct manual handling techniques;
- Museum managers received an intensive one-day training course in OSH responsibilities provided by IFAP;
- Department of Culture and the Arts conducted training for managers and supervisors in their responsibilities relating to workers compensation and injury management, including the requirement to develop return to work plans to enable injured workers to return safely to the workplace;
- access to the Employee Assistance Program for any personal or professional issues staff might be trying to manage.

The Museum facilitates OHS consultation through its OHS committee, the election of safety and health representatives, hazard and incident reporting and workplace inspections. Staff are made aware of these processes at induction, through specific OHS training, and information on the DCA intranet. The number of managers at the Museum who attended OHS training this year was 45, or 68%.

The policies, procedures and injury management systems of DCA and the Museum are compliant with the *Occupational Safety and Health Act 1984* and the *Workers Compensation and Injury Management Act 1981*. The Museum is committed to assisting employees to return to work after a work-related injury or illness. Managers and supervisors work with injured workers to develop return to work programs for employees requiring modified, alternative or restricted duties upon returning to work from an injury or illness.

MEASURE	ACTUAL RESULTS		RESULTS AGAINST TARGET		COMMENT ON RESULT
	2013–14	2015–16	TARGET		
Number of fatalities	0	0	0		No change. Target met.
Lost time injury and/or disease incidence rate	0.48	0.95	10% improvement		Lower than target.
Lost time injury and/or disease severity rate	0	0	0		No change. Target met.
Percentage of injured workers returned to work:	within 13 weeks	100%	100%	80%	Higher than target.
	within 26 weeks	100%	100%	80%	Higher than target.
Percentage of managers trained in occupational safety, health and injury management responsibilities	84%	68%	80%		Lower than target.

## GOVERNMENT BUILDING TRAINING POLICY

The Western Australian 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 of greater than three months, a value of greater than \$2 million and tendered after 1 October 2015. At the balance date, no contracts subject to the Government Building Training Policy had been awarded.

MEASURE	Building and Construction Projects 2015–16	Maintenance Projects 2015–16
Active contracts within the scope of the policy in the reporting period	Nil	Nil
Contracts granted a variation to the target training rate in the reporting period	Nil	Nil
Head contractors involved in the contracts	Nil	Nil
Construction apprentices/trainees required to meet target training rate	Nil	Nil
Construction apprentices/trainees employed by head contractors; and the subcontractors they are using for the contracts	Nil	Nil
Contracts which met or exceeded the target training rate	Nil	Nil

## APPENDICES

### SPONSORS, BENEFACTORS AND GRANTING AGENCIES

Abode Real Estate  
Alder and Partners Private  
Wealth Management  
Alex Hotel  
Aurelio Costarella Pty Ltd  
Australian Biological  
Resources Study  
Australian National Maritime  
Museum  
Australian Research Council  
Bassett, Karen  
Be. Fremantle  
Beahan, Jenny  
Beazley AO, Prof Lyn  
BHP Billiton Iron Ore  
Bridget, Faye  
Caffarelli, Pina  
Cardaci, Mae  
Celebrate WA  
Chaney AO, Hon Fred

Chaney, Fred  
Chaney, Jody  
City of Greater Geraldton  
Coles OBE, Alec  
Coles, Hannans  
Council of Heads of Australian  
Faunal Collection Inc.  
Crommelin OAM, Carole  
Crommelin, Jade  
Crommelin, Peter  
Crothers Construction  
CSIRO  
Cygnet Bay Pearls  
David Gardiner Public Relations  
Department Culture and Arts  
Department of  
Communications and the Arts  
Department of Housing  
Department of  
Parks and Wildlife  
Department of  
Premier and Cabinet

Department of the  
Environment and Energy  
DOF Subsea  
Douglas, Elena  
Eastman Poletti Sherwood  
Architects  
Edel, Robert  
Embassy of Netherlands  
Erth Visual & Physical Inc.  
Estate of the late Dr Harry  
Butler AO CBE  
Event Artillery  
Ferngrove Frankland River  
Wines  
Fletcher AM, Ian  
Forrest, Andrew and Nicola  
Friends of the Western  
Australian Museum  
Gage Roads Brewing  
GMA Garnet Group  
Goodlad, John  
Grand Lodge of Western  
Australia Goldfields  
Gubgub, Jamelia  
Harding, Prof Richard  
Harmanis, Kerry

Harris, Elizabeth  
Hasluck OAM, Sally Anne  
Hermon Slade Foundation  
Heyder & Shears  
Hickman, Dallas  
Horton, E/Prof Tracey and  
Jonathan  
Hughes, Janine  
Hughes, Peter  
Hughes, Sean  
JB Were  
Johnston, Dr Michelle  
Kailis Consolidated Pty Ltd  
Kailis Fisheries  
Holdings Pty Ltd  
Kailis OBE AM, Dr Patricia  
Kailis Pearls  
Kailis, Amanda  
Kalgoorlie Feedbarn  
Karma Group  
KB Foods  
Ketelsen, Mona  
Ketelsen, Torsten  
King & Wood Mallesons  
Kopejtka, Karen  
Kopejtka, Paul

Kyle, David  
Lang, Karen  
Leitch, Tamzin  
Lester, Tim  
Lewis, Dr Richard  
Lewis, Dr Stephen  
Linny Lu's Dog Grooming  
Liquor Barons  
London Hilton Metropole  
Loton OAM, Mandy  
Lowe Family Foundation  
MacLeod, Dr Ian  
Macquarie Group Foundation  
Major, Lauren  
McCusker Charitable  
Foundation  
MG Kailis Group  
Michael AC, Dr Ken  
Milner, Emma  
Minderoo Foundation  
Ministry for the Arts  
Moore Stephens  
Nagle, Fred  
North West Shelf Shipping  
Service Company Pty Ltd  
Nyamba Buru Yawuru Ltd

Oliver, Peter  
Omani Government  
OMG Events  
Packer, Philippa  
Packer, Ron  
Peels Liquor  
Perron AM, Stan and  
Perron, Jean  
Phelps, Rosalind Ruth  
(nee Rowell)  
Plange, Heiko  
Quest on James  
Rio Tinto  
Robson AO CitWA, Prof Alan  
Rodgers, Bryan  
Rothwell, John  
Rowell, Alexandra  
Rowell, Heather  
Rowell, Rob  
Royalties for Regions  
Community Chest Grant  
SAS Historical Foundation  
Scoop Digital Pty Ltd  
Scudamore, Stephen  
Seed, Kathy  
Seven West Media

Shofer  
Showscreens  
Singapore Airlines  
Singapore Cargo  
Sloboda, Anna  
Social Playground  
South Coast Natural  
Resource Management  
Southern NRM Rangelands  
Spice Digital  
Stanning, John  
State Buildings  
Stevenson Logistics Pty Ltd  
Stewart, Alan  
Stewart, Vivienne  
Swiss Polar Institute  
Tagliaferro Malta Foundation  
Telstra Perth Fashion Festival  
Teo, Mei  
The Geraldton Cultural Trust  
The McClements Foundation  
Tim Unger Family Trust  
Turner, Christopher  
& McCartney, Ben  
Ungar Family Foundation  
University of Melbourne

University of Tasmania  
University of Western Australia  
Ventouras, Rubini  
Wallace, David  
Watts, Mel  
Western Areas LTD  
Western Australia Sports  
Federation  
Western Australian Marine  
Science Institute (WAMSI)  
Woodside Energy

**THE WESTERN AUSTRALIAN  
MUSEUM WOULD ALSO  
LIKE TO THANK THE MANY  
ADDITIONAL SUPPORTERS  
WHO ASSISTED THE  
MUSEUM WITH THEIR KIND  
CONTRIBUTIONS OF UP TO  
\$1,000.00**

## TEMPORARY EXHIBITIONS

START DATE	END DATE	EXHIBITION TITLE	LOANING INSTITUTE	SITE
27/02/2015	1/05/2016	<i>Remember me: the lost diggers of Vignacourt</i>	Australian War Memorial and Kerry Stokes Collection	Geraldton
6/06/2015	24/08/2015	<i>Warakurna: all the stories got into our minds and eyes</i>	National Museum of Australia	Albany
6/06/2015	30/08/2015	<i>Remember me: the lost diggers of Vignacourt</i>	Australian War Memorial and Kerry Stokes Collection	Perth
12/06/2015	2/08/2015	<i>ANZANG Nature Photographer of the Year 2014</i>	South Australian Museum	Geraldton
20/06/2015	25/10/2015	<i>Lustre: Pearling &amp; Australia</i>	WA Museum	Maritime Museum
27/06/2015	30/08/2015	<i>Faith Fashion Fusion: Muslim women's style in Australia</i>	Powerhouse Museum	Kalgoorlie-Boulder
4/07/2015	26/07/2015	<i>World Press Photo 15</i>	World Press Photo	Perth
4/07/2015	4/10/2015	<i>Ilgari Wangga (Sky Talk)</i>	Yamaji Art Centre Artists	Perth
6/08/2015	6/09/2015	<i>2015 Astrofest Astrophotography</i>	Research (ICRAR) and Dr John Goldsmith	Geraldton
2/09/2015	20/09/2015	<i>As Eye See It</i>	Commission for Children and Young People	Perth
2/09/2015	29/09/2015	<i>Great Men by Great Boys/Great Women by Great Girls</i>	Museum of Moving Objects	Perth
12/09/2015	29/11/2015	<i>Remember me: the lost diggers of Vignacourt</i>	Australian War Memorial and Kerry Stokes Collection	Albany
19/09/2015	25/10/2015	<i>Warakurna: all the stories got into our minds and eyes</i>	National Museum of Australia	Kalgoorlie-Boulder
19/09/2015	29/11/2015	<i>Indigenous Australians at war: from the Boer War to the present</i>	Shrine of Remembrance	Geraldton
15/10/2015	31/01/2016	<i>National Geographic Live Photography</i>	National Geographic	Perth
26/10/2015	30/10/2015	<i>2015 Banshu-Ori</i>	Banshu Fashion Textile Program	Perth
7/11/2015	10/01/2016	<i>Pampa Mara Tjanpi</i>	NPY Women's Council	Perth
7/11/2015	10/01/2016	<i>Warakurna: all the stories got into our minds and eyes</i>	National Museum of Australia	Perth
14/11/2015	13/12/2015	<i>Portals: part, present, future</i>	Local WA artists	Maritime Museum
5/12/2015	14/02/2016	<i>War at Sea – the Navy in WW1</i>	Australian National Maritime Museum	Geraldton



START DATE	END DATE	EXHIBITION TITLE	LOANING INSTITUTE	SITE
5/12/2015	28/02/2016	<i>Indigenous Australians at war: from the Boer War to the present</i>	Shrine of Remembrance	Perth
12/12/2015	14/02/2016	<i>Remember me: the lost diggers of Vignacourt</i>	Australian War Memorial and Kerry Stokes Collection	Kalgoorlie-Boulder
12/12/2015	28/02/2016	<i>ANZANG Nature Photographer of the Year 2015</i>	South Australian Museum	Albany
19/12/2015	28/02/2016	<i>Da Vinci Machines</i>	The Artisans of Florence	Maritime Museum
4/01/2016	31/01/2016	<i>Erth's Dinosaur Petting Zoo</i>	Erth Visual & Physical inc	Perth
13/02/2016	18/06/2016	<i>A History of the World in 100 Objects</i>	British Museum	Perth
17/02/2016	24/02/2016	<i>Nightscares</i>	Ilona Dressler	Albany
26/02/2016	1/05/2016	<i>Without Consent: Australia's past adoption practices</i>	National Archives of Australia	Kalgoorlie-Boulder
7/03/2016	1/05/2016	<i>Australian Nurses at War</i>	WA Museum	Albany
11/03/2016	29/05/2016	<i>Indigenous Australians at War: from the Boer War to the present</i>	Shrine of Remembrance	Albany
12/03/2016	24/04/2016	<i>WA Press Photographer of the Year</i>	WA Press Photographer of the Year (WAPPY)	Perth
12/03/2016	29/05/2016	<i>War at Sea – the navy in WWI</i>	Australian National Maritime Museum	Maritime Museum
6/05/2016	13/07/2016	<i>Mudlark Jilibirri Metals</i>	Art on the Move	Albany
7/05/2016	14/08/2016	<i>ANZANG Nature photographer of the year 2015</i>	South Australian Museum	Kalgoorlie-Boulder
14/05/2016	24/07/2016	<i>Without Consent: Australia's past adoption practices</i>	National Archives of Australia	Geraldton
18/05/2016	31/05/2016	<i>Battle for Australia: the untold story</i>	Phil Edman MLC	Perth
11/06/2016	28/08/2016	<i>Rough Medicine: life and death in the age of sail</i>	South Australian Maritime Museum	Maritime Museum
11/06/2016	28/08/2016	<i>War at Sea: the Royal Australian Navy in WWI</i>	Australian National Maritime Museum	Albany



[ ABOVE ] *Australovenator* from *Erth Dinosaurs*  
at WA Museum - Perth last day activities