



Western Australian Museum
Annual Report 2016-17



GOVERNMENT OF
WESTERN AUSTRALIA



**WESTERN
AUSTRALIAN
MUSEUM**



MUSEUM LOCATIONS

MUSEUM OF THE GREAT SOUTHERN.

Residency Road, Albany.

MUSEUM OF GERALDTON.

1 Museum Place, Batavia Coast Marina, Geraldton.

MUSEUM OF THE GOLDFIELDS.

17 Hannan Street, Kalgoorlie.

WA MARITIME MUSEUM.

Victoria Quay, Fremantle.

WESTERN AUSTRALIAN MUSEUM – PERTH.

Perth Cultural Centre, James Street, Perth.

WA SHIPWRECKS MUSEUM.

Cliff Street, Fremantle.

WA MUSEUM COLLECTIONS AND RESEARCH CENTRE.

49 Kew Street, Welshpool.

WESTERN AUSTRALIAN MUSEUM – ADMINISTRATION.

Wellington Building, 150 William Street, Perth.

FOLLOW US



facebook.com/wamuseum



twitter.com/wamuseum



instagram.com/wamuseum

[COVER] Winning concept for The New Museum for Western Australia, Perth

(C) WA Museum, image courtesy Multiplex, HASSELL+OMA

[LEFT] Rijksmuseum conservator Tamar Davidowitz at work on the *Travellers and Traders* exhibition at Maritime Museum.

Published by the
Western Australian Museum, 2017
ISSN 0083-8721 (PRINT) ISSN 2204-6127
(ONLINE)

museum.wa.gov.au

CONTENTS

STATEMENT OF COMPLIANCE	5	World leader	44	Notes to Financial Statements	74
MESSAGE FROM THE CHAIR	6	NEW MUSEUM PROJECT	50	CERTIFICATION OF KEY	
MESSAGE FROM THE CEO	8	MUSEUM SUPPORTERS	53	PERFORMANCE INDICATORS	110
HIGHLIGHTS	10	Western Australian Museum Foundation	53	DETAILED KEY PERFORMANCE	
New Museum	10	Foundation Patron	57	INDICATORS	111
Celebrating 400 Years Since Dirk Hartog	10	Western Australian Museum Foundation		MINISTERIAL DIRECTIONS	122
Dutch Royal Visit	12	Board of Governors	57	OTHER FINANCIAL DISCLOSURES	122
Sydney Kormoran Anniversary	12	Western Australian Museum Foundation		Capital Works	122
Yurlmun Partnership Achievement	13	Investment Committee	57	GOVERNANCE AND DISCLOSURES	124
Hosting International Colleagues	14	Western Australian Museum Foundation		Board of Trustees	124
Successful Offsite Activation Program	15	Artefact Circle Committee	57	Advisory committees	129
AWARDS AND HONOURS	15	Friends of the Western Australian Museum	58	OTHER LEGAL REQUIREMENTS	132
OPERATIONAL STRUCTURE	18	Volunteers at the Western		Budget Estimates	132
Who we are	18	Australian Museum	58	Advertising expenditure	135
Responsible Minister and Legislation	19	SIGNIFICANT ISSUES IMPACTING		Disability Access and Inclusion	
Functional structure	20	THE AGENCY	60	Plan outcomes.....	135
PERFORMANCE MANAGEMENT FRAMEWORK	21	Current and emerging issues and trends	60	Compliance with Public Sector	
Outcome based management framework	21	Economic and social trends	62	Standards and Ethical Codes	139
REPORT ON OPERATIONS	22	DISCLOSURES AND LEGAL COMPLIANCE ...	64	Record keeping plans	139
Financial overview	22	Independent Auditor's Report	64	GOVERNMENT POLICY REQUIREMENTS	142
Performance overview	22	CERTIFICATION OF FINANCIAL		Substantive equality	142
Summary of Key Performance Indicators	24	STATEMENTS	69	Occupational safety, health and injury	
PERFORMANCE AGAINST STRATEGIC PLAN ..	27	FINANCIAL STATEMENTS	70	management	142
Sustainable growth	27	Statement of Comprehensive Income	70	APPENDICES	145
Heart of the community	30	Statement of Financial Position	71	Sponsors, benefactors and	
Aboriginal and Torres Strait Islander Peoples ...	39	Statement of Changes in Equity	72	granting agencies	145
		Statement of Cashflows	73	Temporary exhibitions	148

ABOUT THIS REPORT

The Western Australian Museum's 2016–17 Annual Report is a review of the Museum's performance for the financial year ending 30 June 2017.

The report is produced in accordance with the provisions of the *Museums Act 1969 (WA)* and other relevant legislation that governs the Museum's operations. It is provided to the Minister for Culture and the Arts, the Hon David Templeman MLA as the State Minister responsible, at 30 June 2017, for the Culture and the Arts portfolio within which the Western Australian Museum operated as a statutory authority. This report is tabled in the Parliament of Western Australia in accordance with the *Financial Management Act 2006*.

The object of this report is to 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

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

STATEMENT OF COMPLIANCE

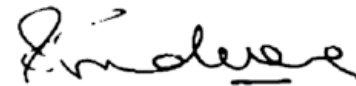
FOR THE YEAR ENDED 30 JUNE 2017

Hon David Templeman MLA,
Minister for Culture and the Arts

In accordance with section 63 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament, the Annual Report of the Western Australian Museum for the financial year ended 30 June 2017. The Annual Report has been prepared in accordance with the provisions of the *Financial Management Act 2006*.



A. Robson
Chair, Western Australian Museum Board
08 September 2017



S. Scudamore
Vice-Chair, Western Australian Museum Board
08 September 2017

MESSAGE FROM THE CHAIR



Alan Robson

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

We live in a time of turbulent change, of economic uncertainty and the constant challenge of adapting our business practices to meet the constraints of ever decreasing resources. In such difficult circumstances, the Western Australian Museum has indeed been fortunate this year to consolidate many years of careful planning and actually begin work on building a new state museum for the benefit of future generations.

The announcement of Brookfield Multiplex as the managing contractor for the project, with its design team HASSELL + OMA, was met with widespread acclaim. The concept design was dramatic and inspired, creating a visual landmark for Western Australia. It is our intention to set new benchmarks for a dynamic and creative visitor experience and to provide opportunities for people of all ages and backgrounds. Following the change of Government, I was

delighted to witness the commitment of our Premier, the Hon Mark McGowan MLA, and Minister for Culture and the Arts, the Hon David Templeman MLA, to the continued development of the New Museum with a public ceremony to mark the official commencement of major works. Work is now proceeding apace to translate the stories of Western Australia's extraordinary landscapes, environments and people into exciting and immersive visitor experiences for when doors open in 2020.

I am in my sixth year as Chair of the Board of Trustees and it continues to be a privilege to be part of the Western Australian Museum's exciting, transformational journey. While supporting the delivery of a New Museum for Western Australia is the key organisational priority for everyone at the Museum, staff are as committed as ever to delivering the best museum experiences to as many people as possible, despite ongoing restrictions in recurrent funding. I am especially impressed with the success of the Museum's new program of offsite activation which has engaged substantial new audiences. The challenge of growing audiences and keeping the Museum's work in the public eye while the Perth site is temporarily closed, is significant, but the Museum has met this challenge with hard work, innovation and entrepreneurial flair.

The Western Australian Museum is changing – inside and out. It is building a national and international reputation as a world leader through its enhanced collaboration with the people of WA and beyond, to ensure that their stories

are told through their own voices. Meanwhile, it continues its rigorous research, especially in the fields of biodiversity, Earth and planetary sciences and maritime archaeology, contributing significantly to the conservation and sustainable development of our State and its natural and human heritage.

The Museum's achievements, this year, have been significant, based on a culture of increasing innovation and entrepreneurship. These are, however, difficult times economically for our State and for the Museum. The Board and the Museum's Executive clearly understand and accept the requirement for all parts of government to contribute to the repair of the State's budget, but we also look forward to working with Government, and with its support, to deliver the best possible outcomes for the people of Western Australia.

I would once again like to thank my Board colleagues, our staff and the Museum's advisory committees for their ongoing support of, and commitment to, the Museum and all it aspires to achieve. The Museum's Foundation has redoubled its

fundraising efforts and is to be thanked and congratulated, and I thank the many sponsors, benefactors and partners for their incredible support throughout the year.

Once more, I thank Chief Executive Officer Alec Coles for his exceptional stewardship of the Museum during this period of extraordinary change and I would personally like to take this opportunity to thank him for his emphatic and resolute determination to lead the Western Australian Museum into a new era of inspiring, collaborative community engagement.

Finally, I would like to acknowledge the commitment of this Government, in spite of difficult economic times, for its continued support of the development of a New Museum for Western Australia that will provide outstanding public outcomes for generations to come.

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

What an extraordinary year it has been for the Western Australian Museum.

The significant progress made on the New Museum development is both heartening and humbling given the very hard work that has gone into the project in the past 12 months and, indeed, the years preceding.

The New Museum for WA, to be built in the Perth Cultural Centre, is a major project in every sense. It will support the State's economy by creating jobs, both during its construction and subsequent to opening when it will attract national and international tourists. It will also play a major part in the regeneration of the Perth Cultural Centre and the Northbridge area, and will contribute to a vibrant, cohesive community.

During construction it will create an estimated 3,300 jobs and once complete, the new museum is expected to be a major tourism drawcard for the State. Offering free admission to its core collections, it will attract some 800,000 visitors in its first year. Importantly, it will be a valuable resource for every West Australian, providing spaces where people of all ages and backgrounds can celebrate and share their cultural heritage and identity.

The Museum and its partners are currently working hard to deliver a new Museum that will be a world-class destination, through innovative interpretation strategies, imaginative collection connections, cutting-edge research, inspiring programming and, most importantly, strong partner involvement.

These characteristics define all the work of the Museum and this has been particularly in evidence this year. The incredible success of the *Yurlmun: Mokare Mia Boodja* and *Dirk Hartog 1616* projects were the result of extensive collaboration to ensure the stories of our State were shared in authentic, innovative and engaging ways and, critically, involving key community stakeholders. The sum of that work and the extraordinary outcomes achieved as a result have set the bar for future partnerships and provide a template for collecting institutions around the world to reconnect with source communities.

This year, with the temporary closure of the Perth site for redevelopment, the Museum has partnered with more cultural agencies, corporations, organisations, community groups and individuals than ever before, with the clear goal of keeping the Museum's work, in all its manifestations, fresh in the minds of its communities. I am thrilled with the huge success of our offsite activation

program and the knowledge that more than 186,000 people connected with the Museum in new places and different ways.

I would like to thank our very dedicated staff for their continued hard work and commitment to providing the best service and experience possible to all Museum visitors and users. In particular, I would like to thank the Executive Leadership Team for guiding the Museum through the challenges and opportunities presented in what has been a year of fundamental organisational change.

I also sincerely thank the Western Australian Museum Board of Trustees for its continued advocacy and support and, in particular, I thank the Chair of the Trustees Emeritus Professor Alan Robson AO CitWA.

Thank you to the advisory committees, the Museum's many volunteers and Friends of the Museum for their wonderful work during the year. I would

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

The Western Australian Museum has a long and distinguished history but it also has an extraordinary future! There is, however, a significant amount of work still to do before we reach that goal. If we are truly to be a place that sits at the heart of its community, the Museum must continue to reform, reshape, and renegotiate its relationships with every part of that community so that every visitor and user feels engaged, respected and empowered.

The Museum has a powerful role to play in helping cultivate a progressive, cohesive, culturally rich society and it is up to all of us, individually and collectively, to make that happen.

HIGHLIGHTS

NEW MUSEUM

On 31 July 2016, the State Government announced the appointment of Brookfield Multiplex, with its team of international architects HASSELL + OMA, to design and build the New Museum for Western Australia in the Perth Cultural Centre, and revealed the exciting concept design inspired by OMA's principal founder Rem Koolhaas. The design is accessible and permeable with entrances from every axis. It provides for designated and protected outdoor spaces which was a key theme that emerged from consultations with Aboriginal and Torres Strait Islander communities. The 'Activated Museum' concept will ensure that all areas of the site are dynamic and active for public use. The site's significant heritage buildings have been treated with great reverence – repurposed and integrated into a truly holistic design. The great cantilevered galleries over Hackett Hall

[LEFT] Concept for new Museum
(C) WA Museum, image courtesy Multiplex,
HASSELL+OMA



provide an inspired way to frame the heritage building. The building becomes almost like an artefact in its own right and is given the respect it deserves. New and exciting exhibition spaces will be created – almost four times the area of those in the old Museum. The collections and displays that are being developed with the people and communities of WA will be displayed in dramatic gallery spaces, as well as in the exciting, content-rich circulation spaces. The unification of architecture and content in this extraordinary building will realise a truly world class museum for the State.

On 22 May 2017, the demolition of non-heritage additions to the site commenced and a ceremony marking the start of major works was attended by the Premier, the Hon Mark McGowan MLA, and the Minister for Culture and the Arts, the Hon David Templeman MLA.

CELEBRATING 400 YEARS SINCE DIRK HARTOG

The 400th anniversary of the first European contact with Western Australia by Dutch explorer Dirk Hartog at Cape Inscription, Shark Bay, in 1616 was commemorated by the State Government with major support from the Western Australian Museum, with a range of events in October 2016. The Museum was tasked by the State Government's Department of Premier and Cabinet with delivering the interpretive elements on Dirk Hartog Island and at Denham. Outcomes included:

- An interpretive hub at Cape Inscription highlighting significant maritime historical events related to Shark Bay;
- An iconic landmark monument at Cape Inscription pinpointing the location of Hartog's historic landing and incorporating exact replicas of the two engraved pewter dishes left by Hartog in 1616 and de Vlamingh in 1697;

- Interpretive signage highlighting early European contact with the Shark Bay region, which was part of a larger interpretive trail in Denham;
- A contemporary sculpture on the Denham foreshore;
- An innovative interactive multimedia experience in the Shark Bay World Heritage Discovery Centre covering 400 years of European voyages to southern oceans;
- A new website (<http://museum.wa.gov.au/explore/dirk-hartog>) commemorating the Dirk Hartog landing and presenting the story of early European involvement with Western Australia including contact with Indigenous peoples;
- A travelling exhibition called *Accidental Encounters* about early European contacts with Western Australia, went on display at the Perth Concert Hall, Kalbarri, Carnarvon and Shark Bay;

- The temporary exhibition *Travellers and Traders in the Indian Ocean World*, co-curated with the British Museum. It featured significant objects including the original 1616 Dirk Hartog Dish, which was returned to Western Australia from the Rijksmuseum in the Netherlands to be displayed here for possibly the last time, due to its fragile nature.

CELEBRATING THE
400TH ANNIVERSARY OF
THE FIRST EUROPEAN
CONTACT WITH WESTERN
AUSTRALIA BY DUTCH
EXPLORER DIRK HARTOG
IN 1616

DUTCH ROYAL VISIT

Their Royal Highnesses King Willem-Alexander and Queen Maxima of the Netherlands marked the 400th anniversary of the Dirk Hartog landing with a whirlwind two-day visit to Western Australia. The Museum was honoured to host a tour of its Fremantle sites: the WA Maritime Museum and the WA Shipwrecks Museum. At the Maritime Museum the Royal couple officially opened the *Travellers and Traders in the Indian Ocean World* exhibition and unveiled the Hartog Dish, on loan from the Rijksmuseum, before touring the *Australia II* gallery, and receiving a personal overview of the New Museum concept design by David Gianotten of Dutch architectural firm OMA, one of the joint venture partners in the design. At the Shipwrecks Museum they explored our shared maritime history displays, including the extraordinary timbers excavated from the wreck of the Dutch VOC merchant ship *Batavia* (1629), and saw a photograph of the King diving on the *Batavia* wreck during his last visit in 1997.

SYDNEY KORMORAN ANNIVERSARY

The 75th anniversary of the devastating World War II loss of HMAS *Sydney* (II) and HSK *Kormoran* was commemorated at the Museum of Geraldton on 19 November 2016 with the official opening of a new display featuring *From Great Depths*, a powerful 12-minute 3D film showcasing the spectacular underwater footage captured during 2015 expedition to the wreck sites. Reflective rather than didactic, the footage is haunting and is prefaced by an interpretive display which sets the scene for this experience, as well as providing the opportunity to present other images, both historical and from the sea bed. A new book of the same title, published jointly by the Museum and UWA Press, was also launched at the special commemorative opening event.

YURLMUN PARTNERSHIP ACHIEVEMENT

Yurlmun: Mokare Mia Boodja means 'returning to Mokare's home Country' and was a small but extraordinarily significant exhibition that illustrated the shared history of Albany's Menang people and early European settlers through the historic objects on display, as well as addressing the important and current issues of reconciliation. Co-curated by the Albany Heritage Reference Group Aboriginal Corporation (AHRGAC), *Yurlmun* was an astounding project that forged new ground in relationships between collecting institutions and source communities. The loan of a whole collection of British Museum objects back to Country and community – to their place of origin – was unprecedented; it had certainly never happened before in Australia. The Western Australian Museum is grateful to the British Museum as well as our

colleagues from the National Museum of Australia and, especially, the Menang people, for helping to make this event such a success. A major aspect of the accompanying program was a one-day symposium with speakers from the British Museum, the National Museum

of Australia, Nyoongar writer Kim Scott (who gave his presentation in Nyoongar), as well as elders and local historians. The symposium was organised by AHRGAC and the City of Albany.



[RIGHT] Dutch Royal visit courtesy Department of Premier and Cabinet

HOSTING INTERNATIONAL COLLEAGUES

The Museum's vibrant international exhibitions program this year meant that the Museum hosted a number of curators, couriers and conservators. Tamar Davidowitz, the Rijksmuseum conservator who spent more than 1,000 hours preparing the Hartog Dish for loan, was invited to spend valuable time on Dirk Hartog Island to better understand

the environmental conditions and collect samples from the landscape in which the Dish survived for more than 80 years. From the British Museum, the Museum hosted Head of Research Dr J.D. Hill, who co-curated the *Travellers and Traders in the Indian Ocean World* exhibition, as well as Dr Lissant Bolton, Keeper of the Department of Africa, Oceania and the Americas and her colleague Dr Gaye

Sculthorpe, Curator and Section Head of Oceania, who safely couriered the precious *Yurlmun* objects to and from Albany. The Museum was very pleased to use these opportunities to continue key conversations and partnerships with our colleagues around the world.

[BELOW] Rijksmuseum Conservator Tamar Davidowitz works on the Hartog Dish



SUCCESSFUL OFFSITE ACTIVATION PROGRAM

Following the temporary closure of the Perth site for redevelopment last year, a program of offsite activation was developed to ensure that the Museum remains front of mind with existing and new audiences whilst continuing to engage with the community through ongoing access to collections, exhibitions, programs and related content. As well as opening the new family-oriented Discovery Zone at the State Library of Western Australia, which will stay in place through to the opening of the New Museum in 2020, the Museum has established new initiatives such as its Inflatable Museum, and developed strategic partnerships with commercial and community groups alike to share its collections and content in new and surprising places. This year 186,820 people experienced the Museum in this way.

AWARDS AND HONOURS

- The Museum won this year's MAGNA (Museums and Galleries National Awards) Award for Temporary or Travelling Exhibitions (Level 3), for its *Lustre: Pearlring & Australia* exhibition, which is currently on national tour. The exhibition was developed in partnership with Nyamba Buru Yawuru, Broome's Yawuru Aboriginal Corporation, and was re-curated for its national tour supported by Visions Australia. Judges described the exhibition and collaboration as: "An important story and lustrous exhibition. The incorporation of employment and skills development, consultation and inclusion throughout the project is powerful and authentic/ genuine practice of enmeshing multiple cultures, voices, genders, ages in the stories told throughout the exhibition". Co-creation between communities and organisation is strong. Blending history, biology, geography and colonialism gives a huge scope but this is done very well. A thorough, comprehensive and fascinating topic that has been developed into a well-rounded and beautiful exhibition."
- The Museum also won the prestigious MAGNA Award for Indigenous Project or Keeping Place (Level 2) for its *Yurlmun: Mokare Mia Boodja* exhibition. Co-curated with the Albany Heritage Reference Group Aboriginal Corporation, and presented in partnership with the British Museum and the Australian National Museum, *Yurlmun* was the first time that the British Museum had worked with a museum and community in Australia to loan a full collection back to its place of origin, and with Traditional Owners deeply involved in the loan. Judges' comments included: "An excellent project leading the way in how museums and communities can work together. This project is impressive in many ways – it arose from the cultural standpoint of Menang Elders and community, developing into an

“Collaboration has come to define our work. There is no doubt that the outcome is much greater than the sum of parts.”

- Western Australian Museum CEO Alec Coles.

innovative, community-led project that addresses multiple issues of access to collections in distant institutions for source communities, collaboration and capacity building communities.” The exhibition was visited by nearly 21,000 people and received strong community support.

- The Museum and its partners this year won two prestigious Institute of Public Administration Australia (IPAA) achievement awards for excellence in outstanding collaborations that delivered extraordinary cultural experiences around significant Western Australian stories:
 - Best Practice in Collaboration Across Government Agencies for the *Dirk Hartog 1616* Project. The Museum led this project across

government to commemorate the 400th anniversary of the first European landing in WA at Cape Inscription in Shark Bay. Key partners included the Shire of Shark Bay, the Gascoyne Development Commission, the State’s Department of Premier and Cabinet, and the Embassy of the Kingdom of the Netherlands.

- Joint winner of Best Practice in Collaboration Between Government and Non-Government Organisations, for the *Yurlmun: Mokare Mia Boodja* exhibition. Co-curated with the Albany Heritage Reference Group Aboriginal Corporation, and presented in partnership with the British Museum and the Australian National Museum.

The success of both endeavors was due to extensive collaboration to ensure the real stories of both communities were told in authentic, innovative and engaging ways.

- *Beneath the Waves* interactive documentary, an outcome of the Woodside Kimberley Collection Project and produced by the Western Australian Museum and partners Periscope Pictures and Hungry Sky, won several awards:
 - West Australian Screen Award for Best Interactive Production;
 - SAE Australian Teachers of Media Award for Best Educational Website;
 - Australian Web Award for Innovation Category;
 - Finalist in the Australian Web Award for Excellence in the Criterion of Content; and
 - Finalist in the SXSW Interactive Innovation Awards in the Visual Media Experience Category, held in Austin, Texas, which honour the best and latest advancements in the digital industry.

Beneath the Waves was the culmination of six years of Woodside Energy-funded marine biodiversity survey work undertaken in the Kimberley, and more than a year of digital production design. The documentary was funded by Lotterywest through ScreenWest. Partners 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.

- The 3D video experience *From Great Depths 3D – Witnessing the Wrecks of HMAS Sydney (II) and HSK Kormoran* produced by the WA Museum using footage gained from its expedition to the World War (II) wreck sites with partners Curtin University, won Best-of-Show Live Action Category at an international conference honouring 3D innovation. The video was among 31 3D films shown at the 28th annual Stereoscopic Displays and Applications (SD&A) Conference.

- CEO Alec Coles OBE was a finalist for the Western Australian of the Year 2017 Arts and Culture Award.
- 92-year-old Aquatic Zoology Volunteer Glad Hansen was a finalist in the WA Lifetime Contribution to Volunteering Award.

[BELOW] *Yurlmun: Mokare Mia Boodja* exhibition



HONOURS:

- CEO Alec Coles OBE was awarded an Honorary Doctor of Letters by the University of Western Australia for services to the arts.
- Head of Maritime Archaeology Jeremy Green was awarded an Honorary Doctor of Letters by the University of Western Australia for services to maritime archaeology.
- Museum Volunteer and Research Associate Kim Sarti was awarded a Medal of the Order of Australia for Service to Conservation and the Environment.
- Mammals Curator Dr Kenny Travouillon was awarded a Churchill Fellowship to visit museums in Europe and the USA to examine type and non-type mammal specimens, to discover new species and resolve taxonomic issues.

- Aquatic Zoology's Dr Nerida Wilson and Jose Carvajal and colleagues' discovery *Xenoturbella churro* named as one of the world's Top 10 Species Discoveries by the College of Environmental Science and Forestry at the State University of New York.
- New Museum Project curator Jessica Brainard was one of 80 women selected world-wide to take part in the Homeward Bound initiative's year-

long leadership program, which aims to develop the skills and capabilities of women with a science background and encourage them to have a greater impact in science policy and decision-making.

- Molluscs Curator Dr Lisa Kirkendale was elected President of the Malacological Society of Australasia.

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.

WE RECOGNISE ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES AS THE FIRST PEOPLES OF AUSTRALIA – we acknowledge the primary rights of Aboriginal and Torres Strait Islander peoples in their cultural heritage and will work collaboratively to advance understanding between all peoples.

RESPONSIBLE MINISTER AND LEGISLATION

RESPONSIBLE MINISTER

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

As at 30 June 2017, the Western Australian Museum was a statutory authority within the Department of Culture and the Arts.

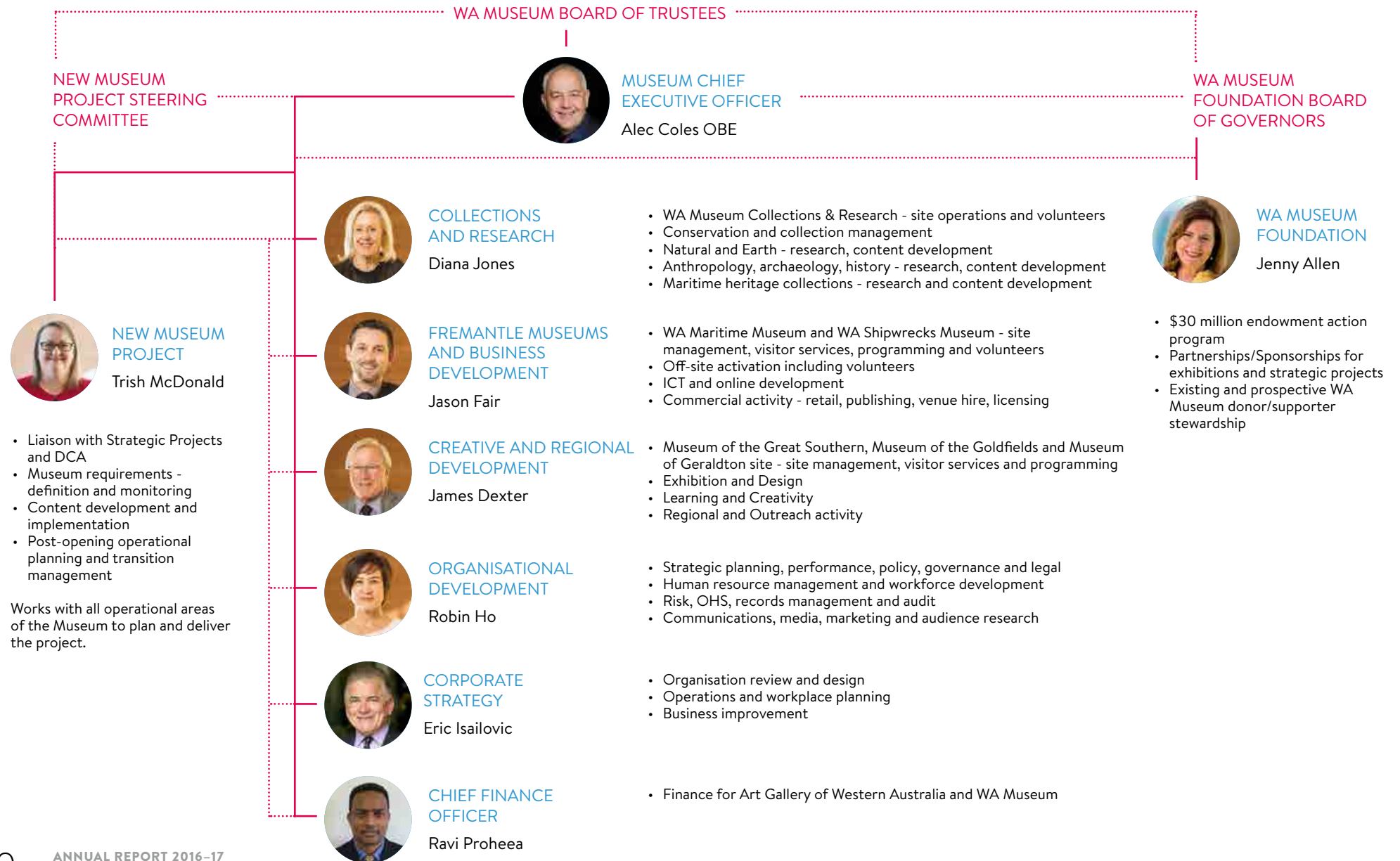
ENABLING LEGISLATION

- *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



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).

CHANGES TO OUTCOME BASED MANAGEMENT FRAMEWORK

There were no changes to the Western Australian Museum's Outcome Based managed Framework during 2016-17.

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 Collection 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. Some of these donations and bequests are raised through the Western Australian Museum Foundation, the Museum's independent fund-raising partner which exists to support the work of the Museum. The Museum also generates a proportion of its own revenue through fee for entry exhibitions at a variety of sites, and commercial activities including venue hire and retail sales. Total revenue of more than \$31.7 million

was received in 2016-17, of which \$5.8 million was generated by the Museum from commercial activity and from public, private and charitable sources – a decrease of 36.3% on last year's figure of \$9.1 million. The decrease in revenue is attributable to several factors, including the temporary closure of the Perth site for redevelopment; below-expectation visitations to the Maritime Museum, which instituted a government-approved entrance fee increase, and a decrease in research grant revenue as resources are diverted to the New Museum Project as the Museum's stated organisational priority. The 2015 Agency Expenditure Review of the Department of Culture and the Arts had an ongoing impact this financial year, as have annual efficiency dividends and the Government's Workforce Renewal Program, with reductions in expenses scheduled to continue annually through to 2019. The required budget savings across all Museum operations this year was \$1.348 million.

PERFORMANCE OVERVIEW

The 2016-17 reporting year has been one of dynamic change for the Western Australian Museum, with the temporary closure of the historic Perth site for redevelopment causing an expected decrease in visitation (42%). It should be noted that in the year prior to its closure, the Perth site received 373,738 visits. However, the outstanding success of the offsite activation program introduced to ensure the Museum remains front of mind with existing and new audiences, has resulted in visitation increasing 20% against target – with 659,566 visits compared to the target of 549,884. It should also be noted that the Museum's total overall satisfaction rating this year was 98%, which is five per cent above the 2015-16 actual. This demonstrates that the programs, exhibitions, services and events being provided are current, relevant and engaging. Reductions in funding and recruitment restrictions, combined with the Museum's

commitment to reducing long-standing leave liability, have resulted in significant periods of reduced staffing levels across the organisation during the year. These factors have impacted across a range of areas of the Museum's performance. This has received some negative media comment, especially in the regions. However, the Museum will

continue to demonstrate innovation and entrepreneurship to attempt to meet the needs and expectations of its audiences through 2020 and beyond. In particular, the Museum seeks to continue to increase its commitment to working closely with Aboriginal and Torres Strait Islander communities, to foreground historic and contemporary cultural

expression and identity, and to create training and employment opportunities for Western Australian Aboriginal people. Additionally, the Museum continues to work towards attracting, supporting and driving tourism in Perth, Fremantle and the regions.

ACTUAL RESULTS VERSUS BUDGET TARGETS

	TARGET 2016-17 \$000 ¹	ACTUAL 2016-17 \$000	VARIATION \$000 ²
Total cost of services (expense limit) (sourced from Statement of Comprehensive Income)	27,988	32,404	4,416 ^a
Net cost of services (sourced from Statement of Comprehensive Income)	23,470	26,629	3,159 ^b
Total equity (sourced from Statement of Financial Position)	491,087	459,547	31,540 ^c
Net increase/(decrease) in cash held (sourced from Statement of Cash Flows)	948	(780)	(1,728) ^d
Salary Expense Limit	16,760	16,657	(103) ^e

EXPLANATORY NOTES

1. As specified in the budget statements (TI945).
2. Further explanation is contained in Note 38 Explanatory statement to the financial statements.
 - a. the total cost of services is higher by \$4.416 million (15.7%) due to higher expenditure in supplies and services and accommodation

- b. the net cost of services is higher by \$3.159 million (13.5%) due to higher services received free of charge from DCA and \$1.4 million of State grants and contributions not in the budget.

- c. the Total Equity decreased by \$31.54 million due to the transfer of land and building in the Perth Cultural Centre to DCA following the land amalgamation to lot 37000.
- d. the net cash held decreased when compared to the budget due to higher expenditure in supplies and services which is funded by restricted grants received in prior years.
- e. salary expenses were lower by \$103k due to vacant positions during the year through staff turnover.

SUMMARY OF KEY PERFORMANCE INDICATORS

OUTCOME 11

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

	2016-17 TARGET	2016-17 ACTUAL	VARIATION
Key Effectiveness Indicator 11.1			
Percentage of the Collection stored to the required standard	99%	99%	0%
Key Effectiveness Indicator 11.2			
Percentage of the Collection accessible online	12%	16%	4%
Total number of items documented and digitised available online	1,003,200	1,311,607	308,407
Key Effectiveness Indicator 11.3			
Proportion of the Collection documented and digitised	23%	26%	3%
SERVICE 12 Collections management, research and conservation services	2016-17 TARGET	2016-17 ACTUAL	VARIATION
Key Efficiency Indicator 12.1			
Average cost per object of managing the Collection	\$1.17	\$1.51	\$0.34
Total cost of services (\$000)	9,913	12,228	2,315
Revenue (000)	1,210	3,081	1,871
Total number of objects in the Collection	8,468,098	8,097,781	-370,317
SERVICE 13 Collections effectively documented and digitised	2016-17 TARGET	2016-17 ACTUAL	VARIATION
Key Efficiency Indicator 13.1			
Average cost per object of documenting and digitising the Collection	\$0.91	\$1.04	\$0.13
Total cost of services (\$000)	1,750	2,158	408
Revenue (000)	214	544	330
Total number of objects in the Collection	8,468,098	8,097,781	-370,317
Number of items documented and digitised in the Collection	1,914,500	2,069,462	154,962

OUTCOME 12

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

	2016-17 TARGET	2016-17 ACTUAL	VARIATION
Key Effectiveness Indicator 12.1			
Number of people engaging with and accessing Museum content and collections	1,490,384	1,608,084	117,700
Total number of visitors (to Museum and non-Museum sites and outreach programs)	549,884	659,566	109,682
Total number of online visitors to website	940,500	948,518	8,018
Key Effectiveness Indicator 12.2			
Percentage of visitors to the Museum sites satisfied with services	96%	98%	2%
SERVICE 14 Public sites, public programs and collections accessed on-site	2016-17 TARGET	2016-17 ACTUAL	VARIATION
Key Efficiency Indicator 14.1			
Average cost of Museum Services per Museum Access	\$40.37	\$27.67	-\$12.70
Total cost of service (\$000)	9,919	11,944	2,025
Revenue (000)	1,994	2,436	442
Number of public sites, public programs and collections accessed on site	245,700	431,647	185,947
SERVICE 15 On-line access to collections, expertise and programs	2016-17 TARGET	2016-17 ACTUAL	VARIATION
Key Efficiency Indicator 15.1			
Average cost of Museum Services per Museum Access	\$0.41	\$0.36	-\$0.05
Total cost of services (\$000)	647	539	-108
Revenue (000)	0	0	0
Number of online access to collections, expertise and programs	1,576,300	1,495,285	-81,015

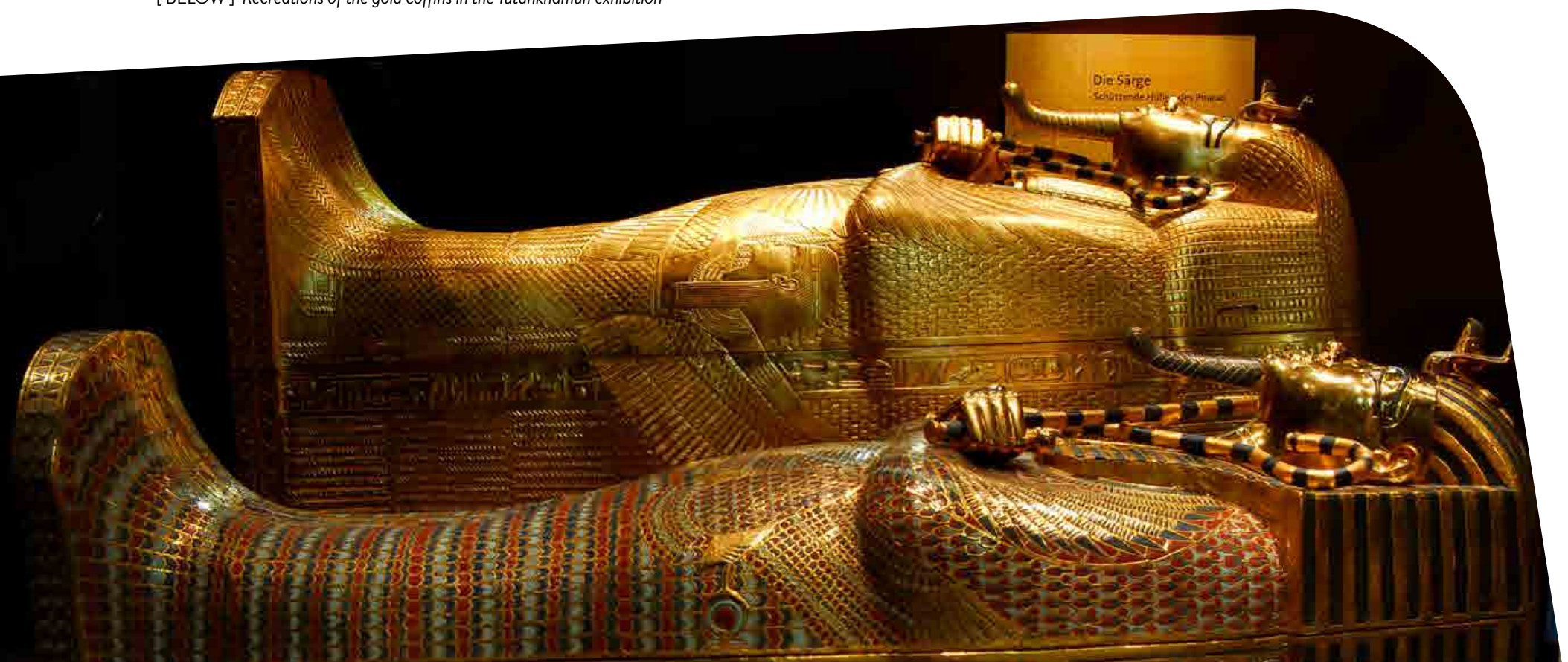
SERVICE 16 Museum services to the regions	2016-17 TARGET	2016-17 ACTUAL	VARIATION
Key Efficiency Indicator 16.1			
Average cost per access	\$16.70	\$15.24	-\$1.46
Total cost of services (\$'000)	5,079	5,535	456
Revenue (000)	850	1,022	172
Total number of regional accesses	304,184	363,224	59,040

EXPLANATORY NOTES

- Targets as specified in the Budget Statements.

Explanations for the variations between target and actual results are presented in Note 38 'Explanatory statement' to the financial statements.

[BELOW] *Recreations of the gold coffins in the Tutankhamun exhibition*



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/sites/default/files/WAM_StrategicPlan_2014%20v5b.pdf

SUSTAINABLE GROWTH

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

WORKFORCE PLANNING

Changes are being made to the way the Museum operates to better prepare for the future. The Museum is developing a flexible, forward-facing workforce plan that reflects the needs of a 21st Century museum and enables it to deliver true public value for Western Australia. These changes include preparation for the opening of the New

Museum buildings in the Perth Cultural Centre in 2020, and the plan will ensure the Museum has the right skills at the right time to meet expectations. This is a consultative process and is being conducted in a staged manner with the opportunity for staff feedback:

- Stage one focused on the project planning, organisation design analysis and defining key issues and lines of enquiry;
- Stage two involved stakeholder consultation and review of business strategy;
- Stage three involved gathering workforce data and analysis, risk assessment and identifying strategic HR priorities for the Museum.
- Stage four is validation of findings and action planning to implement recommendations.

The workforce plan is largely complete, with actionable implementation plans to be considered by the Museum Executive in the next financial year.

BUILDING LONG-TERM RELATIONSHIPS AND STRATEGIC PARTNERSHIPS FOR MAXIMUM IMPACT

The Museum continues to pursue opportunities to work collaboratively with partners for mutual benefit. Partnership outcome highlights include:

- Opening the Museum's popular Discovery Zone at the State Library of Western Australia. While work is carried out to build the New Museum next door, the Museum is partnering with the State Library to share space and provide elements of the popular family-based Discovery Centre that previously operated at the Museum's Perth site. The new Discovery Zone allows families to continue to experience the Museum's multi-layered learning opportunities and explore its collections, whilst maintaining its 126-year connection with the Perth Cultural Centre. The Museum is also managing a joint Museum-Library shop, the Discovery store in the State Library.

- Successful delivery of the *Dirk Hartog 1616* project. The Museum led this project across government to commemorate the 400th anniversary of the first European landing in WA at Cape Inscription in Shark Bay. In order to successfully deliver the multiple, significant and varied project outcomes, the Museum drove public engagement through seven separate and innovative strands.. Key partners were the Shire of Shark Bay, the Gascoyne Development Commission, the State's Department of Premier and Cabinet, and the Embassy of the Kingdom of the Netherlands. The Museum also acknowledges the Malgana people as the traditional custodians of the Shark Bay area.
- Opening of the *WA Down Under Gallery* at the WA Maritime Museum. This new, permanent gallery is an outcome of the highly successful 19-year partnership between the Museum and Woodside Energy Ltd. The gallery showcases the impressive research results of the extensive Woodside-funded marine biodiversity survey work in the Kimberley, conducted by the Museum and its research partners, as well as wider WA marine fieldwork. A highlight of the

gallery is the interactive space engaging children and young people.

- The very successful *Yurlmun* exhibition, partnering with the British Museum, the Albany Heritage Reference Group Aboriginal Corporation, the National Museum of Australia, and working with the City of Albany.
- Hosting the regional semi-final and national final of the *FameLab* international science communication competition, at the WA Maritime Museum, as part of an ongoing partnership with competition organisers the British Council.
- Successful *WA Day* celebrations, especially at Elizabeth Quay and the Museum of the Goldfields, resulting from the ongoing strategic partnership with Celebrate WA to deliver a comprehensive program of events for visitors.
- Opening of another eight *Remembering Them* exhibitions in regional WA. *Remembering Them* is an ongoing project partnership to assist regional communities to host their own exhibitions during the four years of the *Centenary of Service* – the national commemoration of World War One and the Anzac tradition – between the

Museum, the Royal Historical Society and Museums Australia (WA Branch).

- Celebrating Chinese culture in Western Australia with families and young people. As part of the Chinese New Year celebrations the Museum partnered with the Chinese Language Teachers Association, inviting the group to share its knowledge and some of its treasures at the Museum's Discovery Zone in the State Library. The Chinese Language Teachers Association has been promoting Chinese language education in WA for more than 30 years.

SOCIAL SUSTAINABILITY: UPDATING THE MUSEUM BRAND

Last year the Museum undertook a wide-ranging and fundamental review of its brand to better understand its impact and the way in which it is perceived. A new brand strategy and associated visual identity was finalised this year, which defines a relevant and contemporary brand for the Museum through 2025 and beyond, taking into 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. A new visual identity, including logo, was developed to signal the transition however, to ensure cost efficiency this has been introduced gradually and incrementally this year with new signage and other collateral replacing existing stocks once they were depleted. With the exception of the Museum's Perth site, which is temporarily closed whilst redevelopment of the New Museum buildings takes place, the other museums in the Western Australian Museum group were renamed to better reflect the significant roles they play within their communities.

This year's annual demographic and audience research conducted by audience development specialists Morris Hargreaves McIntyre (MHM) included assessing brand performance, with MHM developing a series of metrics to monitor performance of public engagement with the Museum's brand. The most significant outcome of this research was a demonstrated stronger public connection with the Museum than ever before. The MHM report states that visitors particularly

felt more ownership of the Western Australian Museum, a sign that the Museum is succeeding in its mission to be at the heart of the community. It also showed that despite an overall decline in Australian domestic tourism to Western Australia this year, the Museum and its sites experienced a proportionate increase in tourists from interstate, indicating the Museum is growing and enhancing its national profile.

SECURING AND WORKING WITH AVAILABLE RESOURCES: GRANTS AND CONTRIBUTIONS

The Museum received \$0.464 million in Commonwealth grants and contributions. Remaining restricted funds received but not yet spent include Australian Biological Resources Study (\$0.010 million); Department of Environment (\$0.115 million); Department of Infrastructure and Regional Development (\$0.032 million); Department of Social Services (\$0.065 million); Department of

Communications and the Arts (0.107 million). The Museum received \$1.438 from State grants and contributions, including grants from the Department of Park and Wildlife (\$1.102 million); Department of Housing (\$0.065 million) for the Black cockatoo research project; Department of Culture and the Arts (0.073 million) for Indigenous Repatriation program; Department of Premier and Cabinet (0.077 million) for the Dirk Hartog project; Western Australian Science Institution (0.121 million) for two projects one on distribution and predictors of Kimberley benthic diversity and the other on the effects of dredging on benthic filter feeder communities.

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’. It is also committed to sharing its collections, skills and knowledge physically and including through loaning objects for display; sharing its curatorial expertise with other groups and organisations; working collaboratively with communities to ensure their real stories are told in authentic, innovative and engaging ways; and utilising 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 1,608,084 which is an eight percent increase on

the budget projection, and includes a significant number of visitors who engaged with the Museum at its many offsite activation program events. This measure of engagement documents 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.

HIGHLIGHTS THIS YEAR INCLUDE:

OFFSITE ACTIVATION. More than 186,000 people have engaged with the Museum, its collections, exhibitions and programs in a range of temporary spaces and places aimed at building new audiences and retaining existing ones whilst the Perth site is being redeveloped. These include:

TUTANKHAMUN: HIS TOMB AND HIS TREASURES. A spectacular recreation of the Pharaoh’s tomb and treasures, this exhibition was presented by the Van Egmond Group and SC Exhibitions in association with the WA Museum at the Perth Convention and Exhibition

Centre. This commercial venture involved a spectacular recreation of the pharaoh’s tomb and treasures that included 1,000 objects, graphics and movies that told the complete story of the tomb’s discovery by British archaeologist Howard Carter. The Museum was pleased to be associated with an exhibition that engaged new audiences in discovering an ancient civilisation. **Visitation for the exhibition was 58,421.**

DISCOVERY ZONE AT THE STATE LIBRARY OF WESTERN AUSTRALIA.

Refer to page 27 for further information. Opened in December last year, **visitation was 26,922.**

THE INFLATABLE MUSEUM an exciting new way for people to experience the Museum. Developed by the Museum, the inflatable looks like the Museum’s Hackett Hall building, which is one of the heritage buildings being retained at the Perth site as part of the redevelopment, with images of the actual building printed onto the inflatable fabric. It is 6m high, 10m long and 8m wide and can fit 40–50 people inside with a range of exhibits.

It has been extremely popular at:

- The Perth Royal Show with a dinosaur theme and exhibits. **Visitation was 31,196;**
- Garden City Shopping Centre during one school holiday period, with an Ancient Egyptian theme and objects. **Visitation was 20,633;**
- WA Day celebrations at Elizabeth Quay. **Visitation was 12,699** over two days.

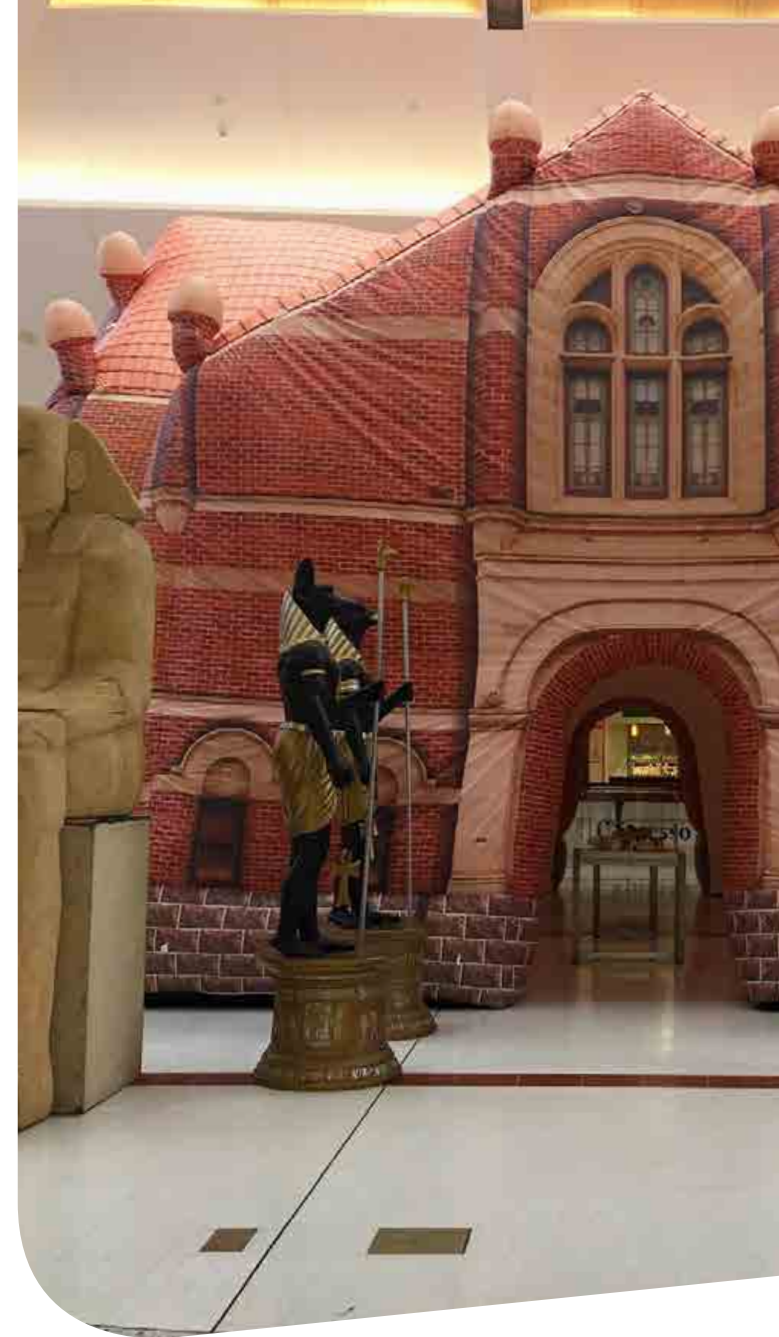
The New Museum Project has involved unprecedented collaboration and consultation with communities across WA. This is found elsewhere in this report.

EXHIBITIONS BY NUMBERS

- This year the Museum hosted a total of 27 temporary exhibitions across its five open public sites, which explored a diverse range of themes. Highlights included:
- *Yurlmun: Mokare Mia Boodja*. 20,942 people experienced this extraordinary exhibition at the

Museum of the Great Southern. It connected with community through shared cultural heritage.

- *Rough Medicine: Life and Death in the Age of Sail*. Exploring the impact of sickness on the evolution of sea voyages, this exhibition has been displayed at the Maritime Museum, the Museum of Geraldton and the Museum of the Great Southern. Supported by Visions Australia, visitation across all sites during the financial year was 43,949.
- *Descendants of the VOC*. Presented with a grant from Healthway, under the Make Smoking History banner, this exhibition featured exquisite photos and oral histories of indigenous people from WA, Indonesia and Southern Africa who claim Dutch heritage through adventurers visiting their shores. Portraits were presented in the style of 17th and 18th Century paintings. General visitation to the site during this time was 12,170, noting this site does not count visitation to exhibitions alone.



[ABOVE] Inflatable museum at Garden City

- *Silver and gold: Unique Australian objects 1830–1910*. From the National Gallery of Australia, this showcased rare 19th and early 20th Century precious metal work and featured some very fine examples of goldfields jewellery which incorporated miners' tools as decorative elements. General visitation to the site during this time was 14,296, noting this site does not count visitation to exhibitions alone.
- *Travellers and Traders in the Indian Ocean World* developed by the WA Museum in partnership with the British Museum, this exhibition portrayed the rich history of the Indian Ocean, and stories of the traders, explorers and the many different peoples who inhabit its shores. The exhibition attracted a total of 12,690 visitors at the WA Maritime Museum.
- The Museum also developed or supported four exhibitions at non-exhibition sites with a total visitation of 159,692, including:
 - The Museum's co-curated the *Lustre: Pearling & Australia* exhibition at the Australian National Maritime Museum and the Immigration Museum in Melbourne;
 - The Museum's curated *Accidental Encounters: the Dutch connection*, which has been displayed as part of the 400th anniversary commemorations for Dirk Hartog's arrival in WA, at Carnarvon and Shark Bay;
 - The National Anzac Centre in Albany for which the Museum led the content development and design and retains a service level agreement to provide curatorial and registration services;
 - The Museum curated the *100 Postcards* exhibition at the Perth Convention and Exhibition Centre, as part of the Spirit of ANZAC Centenary Experience Community Zone.

THE CHALLENGE OF GROWING AUDIENCES DURING A PERIOD OF SIGNIFICANT CHANGE

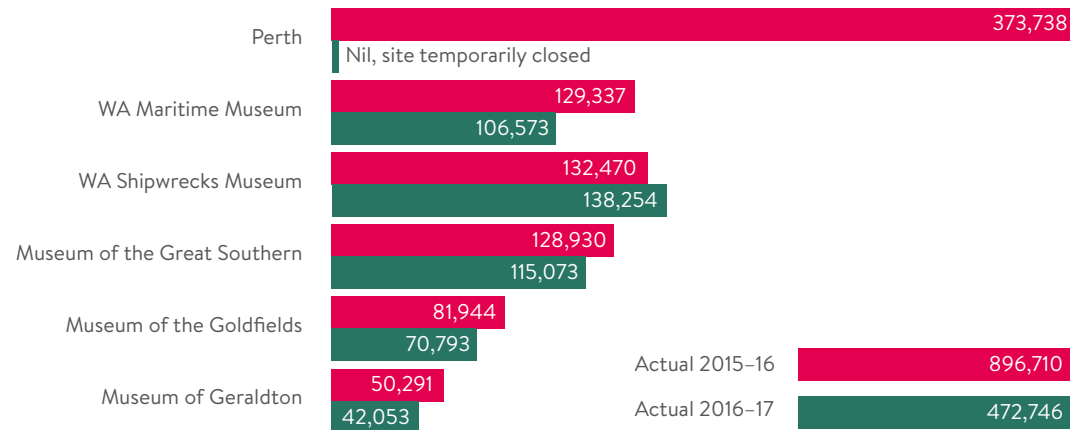
The temporary closure, for redevelopment, of the Museum's flagship site in Perth has made this a significant year of change for the Western Australian Museum. It has provided unparalleled opportunities for the Museum to reassess its role in the community, recalibrate its relationship with its audiences and to refresh its profile and brand. Whilst overall visitation decreased due, in large part, to the Perth site closure, a general admission fee increase at the Maritime Museum and reduced opening hours at the Museum's regional sites – both measures implemented as part of government-imposed efficiencies – are likely to have contributed to the downward trend in numbers.

Proportions of interstate visitors also increased across most sites, despite an overall decrease in domestic tourism to Western Australia. This demonstrates significant success for the Museum,

suggesting that proportionately more interstate tourists are being attracted to Museum sites due to engaging programming and an enhanced national profile. Visitor satisfaction overall remained high, in spite of the temporary closure of the Perth site, at 98%.

The Museum uses audience development specialists Morris Hargreaves McIntyre (MHM) for its annual demographic and audience research, enabling the Museum to use the information compiled about emerging patterns and trends to better target programming to increase audience participation, and develop engaging content and experiences for the New Museum. It should be noted that MHM reporting covers general site visitation and does not include offsite activation, school groups or event participation.

OVERALL SITE VISITATION



WA MARITIME MUSEUM

Highlights this year include the exhibitions *Rough Medicine* and *Travellers and Traders*; hosting the King and Queen of the Netherlands during a Royal Visit; and displaying the oldest known evidence of European contact with Australia, the Dirk Hartog Dish of 1616 from the Rijksmuseum in Amsterdam, alongside the Western Australian Museum's de Vlamingh. This year, visitation to the Maritime Museum decreased by 17.6% or 22,764 visits. Likely contributing factors include an entry fee increase in April 2016. At

this time last year the Maritime Museum also hosted the free *Da Vinci Machines* exhibition, while this year the *Travellers and Traders* exhibition on display required visitors to pay for admission. Overall, while the loss in visitors came from first-time and current audiences, lapsed audiences were re-engaged with an increase of five percent from last year to 21%. There was also a proportionate growth in interstate visitors by almost 4,400 visits, in spite of an overall drop in visitation to Western Australia from interstate. Visitor satisfaction remains high at 97%.

WA SHIPWRECKS MUSEUM

The Shipwrecks Museum saw increased visitation of some four percent, or 5,784 visits, driven primarily by improved programming on site and increased activation in the immediate facilities around the building. This site does not normally host temporary exhibitions and this year the main attraction at the Museum was the permanent Batavia Gallery. More than half of all audiences (54%) indicated they were attracted to the Museum because of the Batavia Gallery, compared to 43% last year. Increased interest in the story of the wreck of the Batavia (1629) was not unexpected in the 400th anniversary year (1616) of the Dirk Hartog landing. Visitor satisfaction remains high at 97%.

New Tours at the WA Maritime Museum and WA Shipwrecks Museum

These museums have added two new visitor tours to their programs aimed at increasing access to the Museum and its collections for people with a

disability. The *Objects and Memories Tour* is designed for visitors with dementia and their carers, and is a guided tour offered at both sites focussing on story-telling with objects to encourage conversations and evoke memories. The *Please Touch Tactile Tour* is a guided tour offered at the Shipwrecks Museum for visitors who are blind or vision impaired. This tour invites participants to touch and examine specially selected objects from the Museum's collections and displays. Both tours require bookings and have been extremely well attended since they were advertised on the Museum's website in December 2016.

REGIONAL REACH

The Museum has three regional sites that are cultural hubs within their communities. Despite decreases in funding that led reduction in opening hours and reduced staffing levels this year, all sites provide vibrant programs of public exhibitions, events and activities aimed at encouraging new audiences and repeat visitation from within the regions, as well as promoting tourism across WA.

MUSEUM OF THE GREAT SOUTHERN

Highlights this year include the very successful *Yurlmun* exhibition in partnership with the Albany Heritage Reference Group Aboriginal Corporation; the Breaksea Island Odyssey helicopter adventure and the Year Nine Cultural Awareness Day which saw the entire Year Nine cohort of Albany Senior High School, the largest secondary school in the region (170 students) attend the Museum for a day-long session of Menang Noongar cultural awareness. Regular and repeat visitors continue to be the core audience at the Museum of the Great Southern in Albany, growing six percent to 43% this year. After recording the largest annual increase in visitation for some years in 2014-15 due, in part, to the opening of the National Anzac Centre in Albany and increased tourism to the region, and a slight increase in visitation last year, this year saw an overall decrease in visits of 12% or 13,857. Likely contributing factors include the reduction in opening hours and reduced staffing levels. Visitor satisfaction, however, remains high at 98%.

MUSEUM OF THE GOLDFIELDS

Highlights this year include the Museum's hugely successful WA Day celebrations attended by more than 4,000 people, and featuring a range of free family activities, food, music and the chance to paint a giant goanna sculpture with Goldfields Wongutha artist Gary Cooper; the annual community Easter Egg Hunt which attracted 800 visitors; and an after-hours Science Night with activities and workshops for children, which attracted 414 visitors. There was an overall decrease in visits of 13.6% or 11,151, largely the result of a reduction in opening hours and reduced staffing levels, however, visitor satisfaction remains very high at 99%.

MUSEUM OF GERALDTON

This year's main highlight was a series of events hosted to mark the 75th anniversary of the sinking of HMAS *Sydney* (II) during a World War Two battle with the German raider HSK *Kormoran*. These included the launch of a commemorative publication and a new 3D film and exhibit at the Museum, using the very powerful underwater images obtained during an expedition

to survey the wreck sites with Curtin University in 2015. Other highlights included the *Descendants of the VOC* exhibition, presented by Make Smoking History; and A Night at the Museum event to promote the Rough Medicine exhibition and coinciding with the *Duyfken* visit, attended by more than 300 people. There was an overall decrease in visits of 16.4% or 8,238 as a result of the reduction in opening hours and reduced staffing levels; visitor satisfaction remains high at 97%.

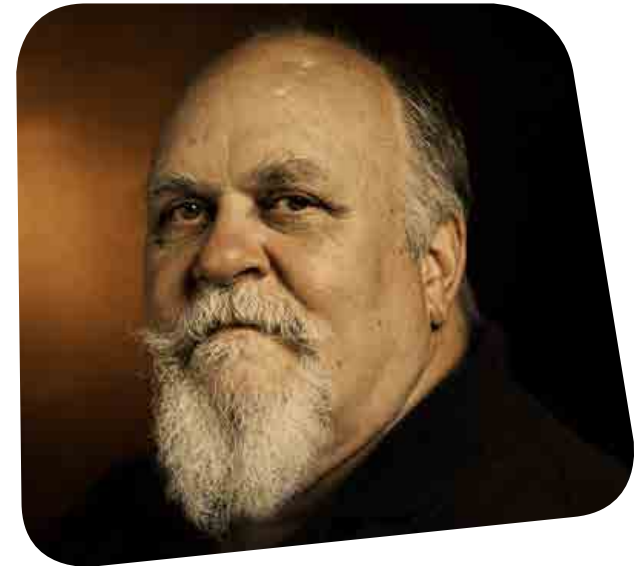
ACROSS WA

The Museum also provides a range of development resources to advise and support regional communities and their museums. The Museum is transitioning to web-based and other digital resources to support the wider sector and has begun work to create a series of 10-minute 'How to' videos for public use. This year, the Museum engaged with 1,460 clients through professional development seminars and conferences.

The Museum, working with Museums and Galleries Australia and the Royal

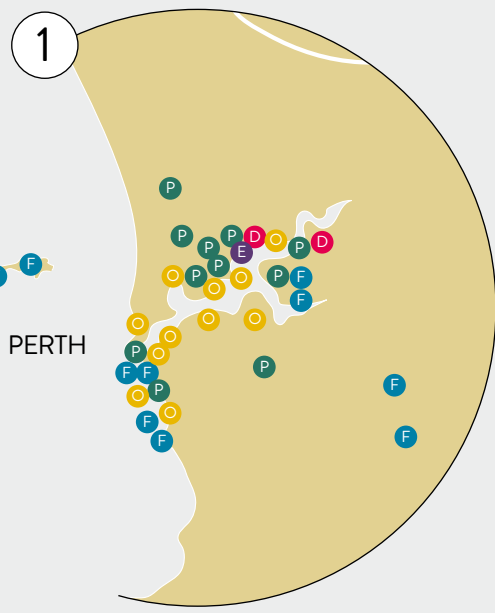
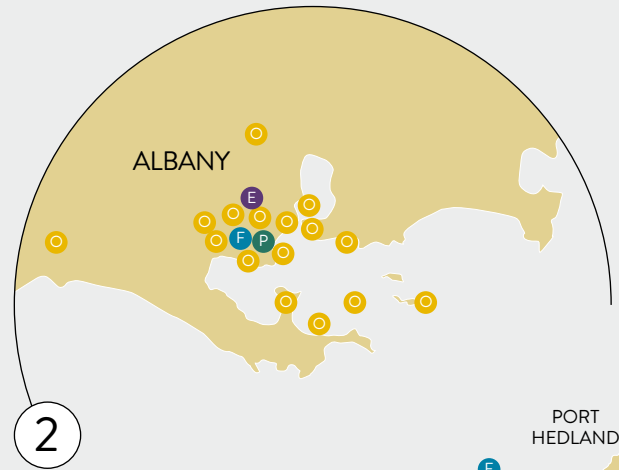
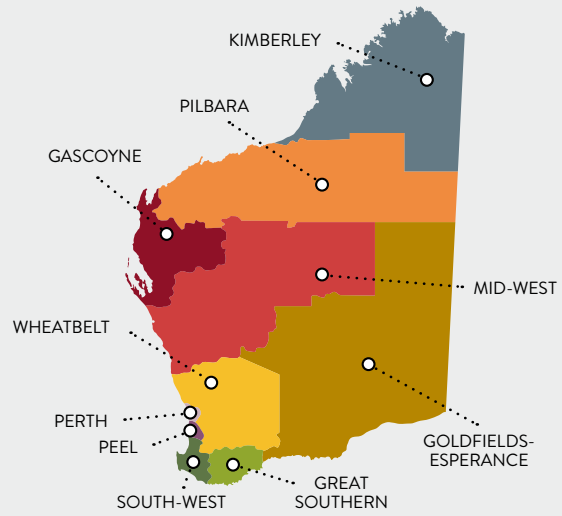
Western Australian Historical Society launched eight *Remembering Them* exhibitions; responding to public enquires and making occasional site visits.

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.



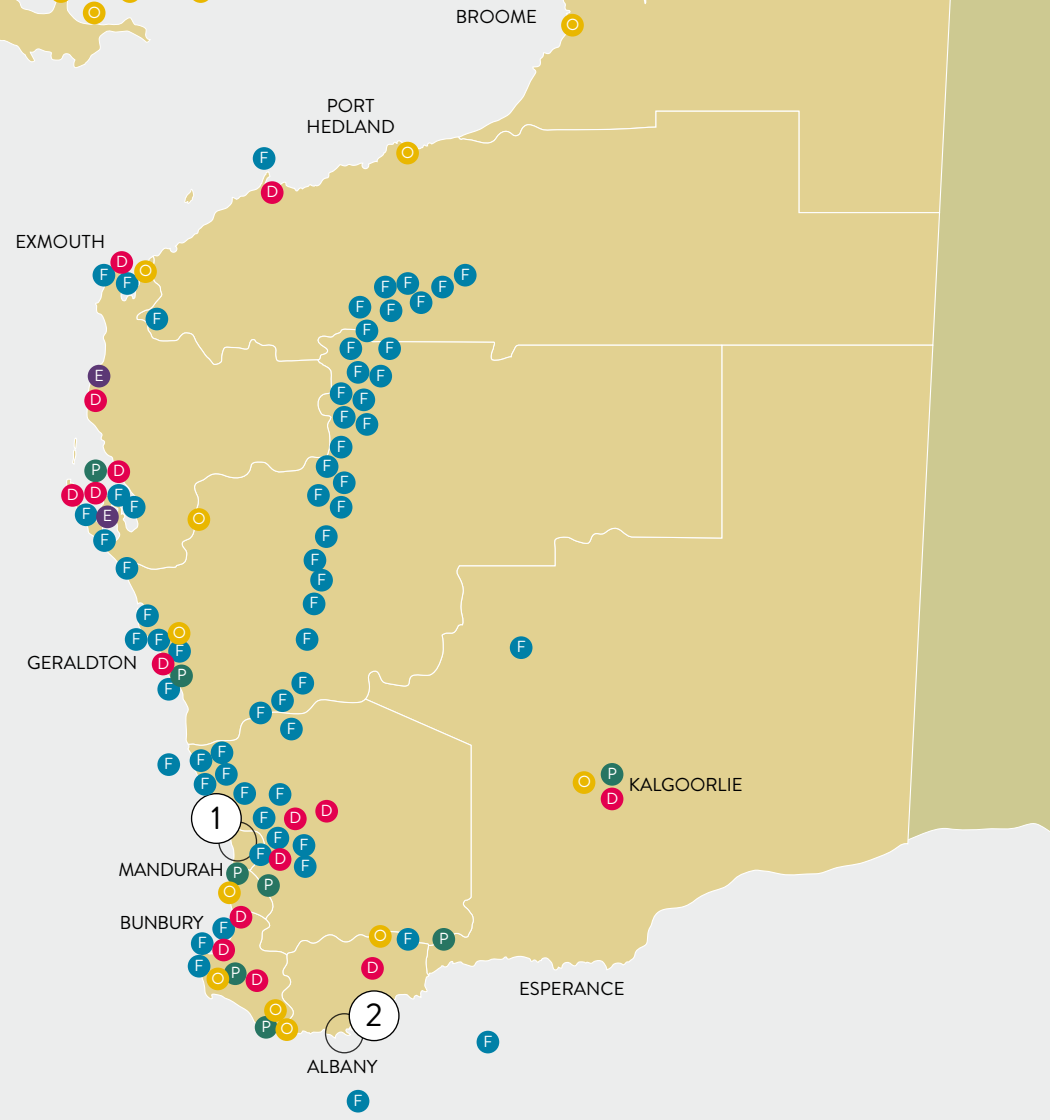
[ABOVE] Rodney Ogilvie. Photo Geert Snoeijer from *Descendants of the VOC*

WESTERN AUSTRALIAN MUSEUM REGIONAL SERVICES FOR 2016-17



KEY TO MAP

- F Field research
- P Lectures, workshops, presentations and public programs
- E Exhibitions and displays
- D Development services
- O Outreach Projects



CREATE, SHARE AND CONNECT

COLLECTIONS ONLINE

There continues to be increasing investment in documenting and digitising the State Collection to enhance accessibility for both researchers and the general public. The State Collection currently numbers more than eight million objects. Some 26% has been documented and digitised, an increase of 3% 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 object, but also providing important associated information such as its identity, provenance and other required metadata. This year the number of items documented, digitised and made available online increased to 1,311,607. This is approximately 16% of the State Collection. The Museum is prioritising work both to increase the number of collections available online, and also to document and digitise the vast amount of collection information that is still located within hand-written registration

books that date back to the Museum's inauguration in 1891. The Museum is using Optical Character Recognition technology, as well as manual transcription, to provide searchable datasets. A trial of this method using History Collection artefacts accessioned in 2009 has begun and if successful will provide a template for publishing complete collections online.

ACCESS ONLINE

The Museum's website is an important platform that allows visitors to engage, explore and learn about its collections and research activity, get information about visiting its many events and exhibitions, catch-up on the latest news and stay informed about progress on the New Museum Project. This year, the total number of visits to the website was 948,518 which is a 4.7% decrease from last year. This figure was, however, a 0.8% increase against the Budget Target of 940,500. A likely contributing factor is the increasing use of social media to obtain general information about the Museum such as opening hours and current exhibitions.

[BELOW] Aquatic Zoology collection items



IN THE MEDIA

The Museum uses a range of platforms to promote its work across its many disciplines around the State. In this way people of all ages and backgrounds are encouraged to take part in the lifelong discovery and learning opportunities the Museum facilitates. One of the key platforms the Museum uses to inform audiences about its activities is free media – that is, the stories generated across traditional, industry and social media outlets that are not supported by paid advertising. This year the Museum’s media team managed 3,619 media contacts with a range of local, national and international traditional, industry and social media operators. This reporting year there has been a focus on social media activity to expand the Museum’s reach to new and emerging audiences. In the past 12 months Facebook likes increased by 20.72%; Twitter followers increased by 15.16%; and Instagram likes, which is an indicator of advocacy as it registers how many likes pictures received over time, increased by 52.28%, while followers increased by 43.06%. One of the highlights this year was the

Museum partnering with the renowned Scripps Institution of Oceanography in the United States to promote the first images of ruby seadragons captured in the wild, off the WA coast. The discovery was tweeted by top-selling international authors Margaret Atwood and J.K. Rowling. Ms Rowling’s tweet (pictured) had 5,500 retweets and 24,000 likes. The screenshot of that tweet and the Museum’s reply reached more than 23,000 people.

As well as the focus on social media engagement and promotion, the Museum continues to utilise a range of traditional media platforms. This year coverage across print, radio and television totalled 2,176 monitored items which reached an audience of 53,162,427.

WESTERN AUSTRALIAN MUSEUM SOCIAL MEDIA CONNECTION GROWTH 2016–17



20,139 Likes
+3,593 or +20.72%



5,470 Followers
+720 or +15.16%



17,468 Likes **4,020 Followers**
+5,997 or +52.28% **+1,210 or +43.06%**



[ABOVE] Twitter feed of J.K. Rowling

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 and actively pursues opportunities to ensure that there is meaningful involvement, engagement, and participation 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, giving Aboriginal people agency in determining the stories and ideas that will be shared, and how they will be presented.

The Museum’s Aboriginal Advisory Committee (WAMAAC) continues to provide 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 provides key advice and guidance in this area.

EMPLOYMENT AND TRAINEESHIPS

This year the Museum focused on increasing Aboriginal and Torres Strait Islander employment opportunities and the development of its Aboriginal Emerging Curators program.

Since launching its Reflect Reconciliation Action Plan (RAP), the Museum has become increasingly proactive in its approach to providing employment opportunities for Aboriginal and Torres Strait Islander peoples, with three new positions created this year specifically to attract Aboriginal and Torres Strait Islander



applicants. Two of those positions were for the New Museum Project (NMP) team with an Aboriginal and Torres Strait Islander Engagement officer and an Aboriginal Curator being employed. As the NMP moves forward, the ongoing commitment to work with and co-curate content with Aboriginal communities across Western Australia is increasing, and additional support is needed.

The Museum continually strives for meaningful engagement with and inclusion of Aboriginal and Torres Strait Islander peoples in all that it does, and this includes encouraging its Aboriginal and Torres Strait Islander staff to play a pivotal role in guiding and assisting all Museum staff to achieve these goals and to make the Museum more relevant to the Aboriginal and Torres Strait Islander communities they serve.

ABORIGINAL EMERGING CURATORS PROGRAM

Over the past five years the Museum has implemented a series of Emerging Curators programs that link two Aboriginal people to particular projects

and train them in museum and cultural heritage practices over a period of several months. The program is typically linked to the development of an exhibition by the Museum that relates to the trainees' community. This year the Museum worked with the Menang community in Albany on the *Yurlmun: Mokare Mia Boodja* exhibition and developed an Emerging Curators program with the assistance of the Albany Heritage Reference Group Aboriginal Corporation (AHRGAC) and the National Museum of Australia (NMA).

The program allowed the Emerging Curators to work as part of the Museum in the development of the exhibition, gaining experience in: curation and storytelling of the content for the exhibition; engagement with local community and Museum staff; conservation and object management; installation of the exhibition; media; marketing; public programming and project management. This year's Emerging Curators were Lindsay Dean and Shona Coyne, both Menang people from Albany. Both provided excellent feedback on the opportunities provided by the program:

[LEFT] Katrina Bott uses a grinding stone at NAIDOC Family Fun Day

“The role of emerging curator on the Yurlmun project gave me a great insight into the role curators play at the Museum, to create an exhibition you almost become one with it. Yurlmun provided so many highlights over its short journey, the bringing together and embracing of our cultures, personally it has been a very rewarding role and one which will benefit me in the future. A big thank you to the WA Museum and AHRGAC for such a wonderful opportunity.”

Lindsay Dean,
Emerging Curator

“Having the opportunity to work as an Emerging Curator alongside the WA Museum and NMA team has been a fantastic, professional and cultural journey for me. It has swung open new doors and thrown down some unforgettable experiences. The most exciting bit is – I feel like I am now ready to take on something even more special, something still yet to come...”

Shona Coyne,
Emerging Curator



[ABOVE] Emerging curators Shona Coyne and Lindsay Dean with CEO Alec Coles

ABORIGINAL STAKEHOLDER RESEARCH

The Museum conducts annual stakeholder research which focuses each year on a different core area of the business, to better understand and meet the needs of customers and audiences. The purpose of this year’s study was to understand the extent to which Aboriginal and Torres Strait Islander stakeholders are satisfied with their working relationships with the Museum.

The study provided some very positive feedback, but also identified three key areas for improvement: relationships, representation, and inclusiveness. The Museum will use the research to identify areas for positive change through existing opportunities where change could be incorporated into already-planned activities and programs, as well as creating new opportunities for more inclusion and better relationships and representation. A number of respondents commented positively on the high level of commitment and accessibility of the Museum CEO with regard to Aboriginal and Torres Strait Islander issues.

RECONCILIATION ACTION PLAN

This year the Museum submitted its first Reconciliation Action Plan (RAP) Impact Measurement Questionnaire report to Reconciliation Australia. The questionnaire enabled the Museum to reflect on how it achieved the actions pledged in its Reflect RAP, and how this compared with other organisations across Australia. The information

collected was used by Reconciliation Australia to demonstrate how RAPs are making a difference in the areas of relationships, respect and opportunities for businesses that work with Aboriginal and Torres Strait Islander peoples. Areas in which the Museum was identified as making a difference include:

- Developing more working relationships with Aboriginal communities: this includes the New Museum Project team developing new partnership agreements with communities for the co-creation of content, sharing of assets, and developing ongoing relationships beyond 2020.
- Developing policies regarding Aboriginal protocols which will assist Museum staff by guiding their practice and conduct when consulting and engaging with Aboriginal and Torres Strait Islander peoples.
- Procuring Aboriginal and Torres Strait Islander businesses.

- Including Aboriginal and Torres Strait Islander content in Museum run school holiday programs with plans for further development of this initiative.

BUILDING RELATIONSHIPS, ENSURING APPROPRIATE CONTENT AND INTERPRETATION

YIRRA YAAKIN

The Museum has renewed its MOU partnership with Yirra Yaakin Theatre Company, based in Perth, through till 2020. The MOU provides for a community cultural partnership to grow new audiences through cross promotion of core business and the programming of special events and performances. The Museum has also signed a co-production MOU with Yirra Yaakin with a focus on its *Kaatijin* series, and its third and final production *Boodjar Kaatijin*. This production is being performed at the Museum's regional sites in Geraldton, Albany and Kalgoorlie-Boulder as well as a number

of non-museum sites throughout the metropolitan area and the regions. This co-production provides the opportunity for the Museum to continue to support and encourage audience participation in the sharing of Aboriginal culture, but also to support the sustainability of Aboriginal arts and culture in Western Australia.



[ABOVE] Boodjar Kaatijin.
Image copyright Simon Pynt

ALBANY HERITAGE REFERENCE GROUP ABORIGINAL CORPORATION

This year the Museum worked with the Albany Heritage Reference Group Aboriginal Corporation and negotiated the loan of all objects in the British Museum's collection relating to Albany's Menang people. The project and the *Yurlmun: Mokare Mia Boodja* exhibition is described elsewhere in this report.

KOJONUP NYOONGAR ORAL HISTORY PROJECT

The New Museum Project team has been working closely with the Kojonup Nyoongar Oral History Project, in partnership with the Shire of Kojonup and the Kojonup Aboriginal Corporation (KAC). The project features interviews with Nyoongar people who have traditional family ties to the area and who were born between 1930 and 1959. The aim of the project is to give a voice to Nyoongar lives and culture during a time of extraordinary government control, and to consider kinship ties, achievements, experiences and family circumstances. Eighteen interviews

have been recorded so far that are a mix of sensitive and moving stories mixed with joyful childhood recollections.

“Oh we used to make our own fun, we used to put bark in the creek and watch it race. Three or four of us'll be there, sort of watching our little boats go down the creek. Or in summertime we used to go swimming in the dam.”

- **Vivienne Weir (nee Cox)**, as a child on Yeenyellup farm, where her father worked

NAIDOC WEEK

This year the Museum celebrated NAIDOC Week by holding its first ever NAIDOC Family Fun Day under a marquee on the lawns of the Shipwrecks Museum in Fremantle, where visitors could take part on a range of activities that allowed them to gain a better understanding of why 'place' is important to Australia's first peoples. At the Museum of the Great Southern, the emphasis was on communication and story-telling, with Professor Anna Haebich talking about how stories were

told through dance and corroboree, and Professor Kim Scott speaking about verbal languages and the impact that had on the stories that were told.

NATIONAL RECONCILIATION WEEK AND RIGHT WRONGS

The Museum worked with the State Library of Western Australia (SLWA) and the Department of Aboriginal Affairs (DAA) to mark the 50th anniversary of the 1967 Referendum (to amend the constitution to include Aboriginal people in the census and allow the Commonwealth to create laws for them), with a series of exhibitions that explored the significance of the anniversary, within the complex history of the ongoing struggle for recognition of Aboriginal rights in Western Australia. The exhibition *Right Wrongs: 1967 Referendum – the WA story*, was displayed at the State Library and looks at decades of activism through personal stories and powerful images. Satellite exhibitions displayed at the WA Maritime Museum and the Museum's three regional sites had a local focus with video interviews of people who

remember what happened on 27 May 1967 and what reconciliation means to them today. An education tool kit was also produced for schools.

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 were historically placed with the Museum over many decades. This year the Museum returned 31 sets of Ancestral Remains to Traditional Owners from the Wadandi community and at Gnowangerup.

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,

Western Australians' sense of identity, 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 2016–17 the WA Museum added 49,739 items to the State Collection taking the total to 8,097,781; 10,969 items or collections of items were acquired by donation (some via the Cultural Gifts program) to the value of \$283,133; 1,430 items were purchased to the value of \$59,400 and 37,340 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 note this year was the donation of a collection of 4,226 insects, 27 spiders and seven scorpions seized by Australian Border Force at Perth International Airport in February 2017. Items added to the Collection are utilised for scientific research and public display.

MUSEUM EVERYWHERE

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

- 5,597 objects from the State Collection loaned to other groups and organisations for research purposes or display.
- Anthropology staff installed a cabinet of objects originally from Esperance and registered with the Museum in the early 1900s, in the new office of the Esperance Tjaltjraak Native Title Aboriginal Corporation on the occasion of the 22nd anniversary of Native Title;
- Anthropology staff assisted the Banjima Aboriginal community in the Pilbara with technical advice regarding a hafted spear found in a local rockshelter;

- The Museum loaned WA's oldest surviving car to the York Motor Museum for display. The Benz is believed to have been built in 1901 and was imported to WA by York resident William De Lisle. Mr De Lisle was caught driving the Benz at 18 miles per hour on the Causeway in Victoria Park and fined "more than £7," which is more than \$6,000 in today's money. Newspapers of the day labelled him a "furious driver" and a "plutocratic motor-hog";
- Kimberley sculptured heads by Bidyadanga artist John Dudu were loaned to Curtin University for exhibition in the John Curtin Gallery;
- History staff conducted an assessment of collections at Princess Margaret Hospital;
- History staff advised the Perth Theatre Trust regarding collections management systems for His Majesty's Theatre Collection;
- Representatives from the new Perth Stadium visited the Museum's Collections and Research Centre to view the WA Sports Museum

collection. A senior Museum staff member, Ross Chadwick, has been working closely with the Stadium team, providing onsite curatorial advice and assistance regarding the display and interpretation of sporting heritage in the new building;

- Maritime History Assistant Curator Michael Gregg was a guest speaker on the Sail Training Ship *Leeuwin* as part of the 400th anniversary of Dirk Hartog's discovery of Western Australia.

[LEFT] York Motor Museum's Graeme Cocks and Alec Coles with the Benz.



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 three new animal and nominal fossil genera, and 33 new animal and nominal fossil species. There were also four new animal species holotypes (these being the first examples of a named taxon ever identified, described and published) added to the collections. In 2016–17, Museum scientists, historians, researchers and curators produced and distributed 76 peer-reviewed research publications, six book chapters, four edited volumes, four conference papers, two popular publications, five non-refereed reports, and 13 unpublished reports to consultants and industry. They presented 132 lectures, presentations and workshops; 108 in Western Australia, 14 interstate, and 10 internationally, to a total audience of 8,016 people. Museum staff also worked on 23 research projects with 13 partner organisations, and conducted

CASE STUDY: *NAME THIS CREATURE*

The Museum partnered with ABC Radio National to raise awareness about WA's extraordinary marine biodiversity and the field of taxonomy, through a competition that asked people to name a new species of WA nudibranch (sea slug). Called *Name This Creature*, the project had extraordinary uptake with Radio National's online video content having more than 600,000 views. In the two weeks leading up to the close of the competition Radio National estimated the project had more than one million engagements (the number of people who watched, read, or clicked) with stories published and broadcast Australia-wide. More than 4,000 entries were received and after an exhaustive judging process the winning name was announced as *Moridilla fifo*. Patrick Dwyer was the listener who suggested it, reasoning that the nudibranch should be named after the fly-in fly-out workers of the region where it was discovered, partly as a tribute to its hi-vis colour scheme.



[ABOVE] *Moridilla fifo*

35 field trips involving 36 partner agencies and organisations, 26 of which were international groups.

A highlight this year was Museum Curator of Herpetology Paul Doughty co-organising the world's first symposium of academic biologists on gekkonid lizards – Gekkota Mundi. The meeting in June drew more than 40 specialists from around the world who presented on a range of topics including behaviour, physiology, morphology and systematics.

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 2,790 requests for advice from Government and the private sector. Fieldwork and research highlights this year include:

- Aquatic Zoology staff working with the Wunambal Gaambera Aboriginal Corporation and Curtin University researchers conducted a survey of the Bonaparte Archipelago in Kimberley waters to investigate possible effects of a coral bleaching event earlier in the year. The area is known for its extremely diverse intertidal coral community. The research team found that whilst there was little evidence to suggest bleaching impact, new evidence of the invasive, alien crown-of-thorns sea stars was discovered;
- The Museum's Dr Nerida Wilson led a research project in the Antarctic to test the diversity of marine life on sub-Antarctic islands to better understand how it evolved, as part of an international scientific survey organised by the Swiss Polar Institute;
- Terrestrial Zoology staff worked at Cape Range caves near Exmouth on troglobitic fauna (animals that live entirely in the dark parts of caves), and in the Northern Goldfields looking for subterranean fauna (animals that have adapted to live underground) as part of an ARC Linkage Grant partnership to investigate Australia's subterranean fauna;
- Terrestrial Zoology staff contributed directly to the national species discovery program Bush Blitz which is co-funded by the Australian Federal Government, BHP Billiton Sustainable Communities and Earthwatch Australia, and managed by the Australian Biological Resources Study (ABRS) and Parks Australia. Since its inception, WA Museum scientists contributed to nine Bush Blitzes and hosted five surveys in WA. In May 2017, scientists surveyed reptiles, amphibians and fresh water fish in the Northern Territory;
- History staff visited Derby to research the story of the Derby Leprosarium and obtain interviews, artefacts and photographs;
- Maritime Archaeology staff with volunteers and colleagues from UWA, Parks and Wildlife (Tasmania), Flinders University and the Netherlands, conducted maritime and terrestrial archaeological surveys and excavations in the Wallabi Island Group of Abrolhos Islands, as part of the ARC Linkage Grant *Shipwrecks of the Roaring 40s* project.

DISCHARGING HERITAGE RESPONSIBILITIES

The Museum provides services in relation to maritime archaeological wrecks and relics, including registering and maintaining artefacts, investigating and identifying shipwrecks, and providing advice about State and Commonwealth maritime archaeological sites under the Museum's care. This year, conservation was completed on 643 shipwreck relics, work funded by the Commonwealth Historic Shipwrecks Program, and 23 coin certifications and one relic certification were issued under the Historic Shipwrecks Act (1976). The Act protects all shipwrecks, and associated relics, from events that occurred more than 75 years ago. It is illegal to disturb or remove items from historic shipwrecks; however, if relics or coins were removed prior to the 1976 Act and have been registered, the law provides a way in which members of the public can legally transfer possession of them. The only shipwreck relics and coins legally in circulation are those which have a government-

issued registration certificate. A permit system was established to ensure that historic shipwreck relics and coins receive protection from unnecessary interference and can always be located. Permits are required before selling or transferring a shipwreck relic or coin. The penalty for sale or disposal without a permit is a \$10,000 fine for an individual, or five years imprisonment or both. A company or body corporate risks a fine of up to \$50,000.

The Museum's Maritime Archaeology department had an exceptionally busy year, with staff involved in multiple projects with concurrent deadlines including:

- Co-curating the *Travellers and Traders in the Indian Ocean World* exhibition with the British Museum;
- Overseeing the project management and curation of the State's Dirk Hartog 1616 commemorations;

- Organising and hosting the very successful Sixth International Congress on Underwater Archaeology (IKUWA6) in Fremantle, attended by more than 250 delegates from 30 countries. This conference raises awareness about the importance of global underwater cultural heritage, and supports an international regulatory framework for its preservation and protection;
- 3D mapping of the former slave ship *James Matthews* at Woodman's Point, Cockburn Sound, as well as the Rottneest Island Shipwreck Trail;
- Creating a publically accessible digital archive of documents relating to the ships and shipwrecks associated with the Dutch East India Company (VOC) in Australia, with the Netherlands National Archives;
- Conducting a remote sensing study of the *Vergulde Draeck*, south of Ledge Point;

- Delivering Beacon Virtua with Curtin University and The University of Western Australia – a digital visualisation of Beacon Island that takes users on a tour of key features, from the now demolished fishing shacks to excavated graves of *Batavia* victims. Part of the ‘Shipwrecks of the Roaring Forties’ ARC Linkage Project and officially opened by Museum CEO Alec Coles. Preview or download at www.museum.wa.gov.au/BeaconVirtua;
- Contributing to the development of the Coogee Maritime Trail.

CASE STUDY:

OMEEO FEATURED IN COOGEE MARITIME TRAIL

This year the Museum worked with the City of Cockburn, Perth NRM and Murdoch University Divers to develop the Coogee Maritime Trail, a special land and underwater trail that encourages visitors to explore WA’s significant maritime heritage, fascinating maritime archaeology and spectacular marine biology. This new, interactive experience features underwater sculptures, artificial reef structures and Museum artefacts, with the highlight being the opportunity to dive on, snorkel around and explore the historic *Omeo* shipwreck. The *Omeo* lies just 25 metres from the shore at Coogee Beach Reserve in less than four metres of water, where it was wrecked in 1905. The wreck is protected under Commonwealth and State law and the Museum’s Chief Executive Officer is the delegated management authority, with responsibility for protecting, managing and interpreting such sites for the benefit of the public.

[RIGHT] *Omeo*



NEW MUSEUM PROJECT

Recognising that the development of the New Museum is the key organisational priority, 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 include the appointment of Multiplex

and its design team HASSELL+OMA as the successful Managing Contractor to design and construct the New Museum for WA, and the public release of the concept design which was met with widespread acclaim. Building milestones included the turning of the sod to mark the official start of works, the demolition of the non-heritage elements of the existing buildings, including the glass foyer, and the approval of the Development Application. The appointment of the award-winning exhibition design services teams Freeman Ryan Design and Thylacine Design and Project Management which are working with Museum in-house content teams to design world class visitor experiences was a significant milestone in terms of content development.



[LEFT] New Museum seen from the Perth Cultural Centre (C) WA Museum, image courtesy Multiplex, HASSELL+OMA

BUILDING DESIGN DEVELOPMENT

The Development Application for the main construction works was approved on 7 March 2017. As expected approval came with some conditions, most of which relate to connections to, and interventions in, the heritage buildings, and the ongoing conservation management plans for the buildings. The Managing Contractor's design team is working on the detailed design development, which involves refining the schematic design to address areas where further discussion is required. The second stage of the contract, which locks in the guaranteed construction cost, is anticipated next financial year.

CONTENT DEVELOPMENT

This year the Museum team and partners progressed the content development, including story research, object identification, consultation, partnership development, and interpretation ideas. With the appointment of the exhibition design

teams, concepts for the galleries and public spaces are taking shape. These will evolve over the next year with ongoing input from Museum staff, the New Museum Community Panels and reference groups. Formal audience research was conducted with three main projects this year: Revealing the Museum, Indian Ocean perspectives and concerns about the future of WA's environment. The results of the future-focused research will be shared nationally with partnering museums. Consultation and discussions of content themes, stories and objects also continued, with a strong focus on partnerships with Aboriginal and Torres Strait Islander communities.



[RIGHT] Exmouth District High School students participating in the Memory Room project (c) WA Museum

COMMUNITY ENGAGEMENT

The Museum's commitment to a People First approach and a State-wide program of engagement will continue well after the doors have opened in 2020. With the content for the galleries and public spaces becoming more refined, the program for engagement has begun to focus strongly on outcomes for display in the New Museum buildings and spaces. This year, community engagement projects were developed with the aim of bringing people together to share stories. Community engagement projects are underway in Exmouth, Dowerin, Albany and the Great Southern, and the metropolitan area, to shape the stories and experiences appearing in the New Museum. The Museum continues to engage with communities in the Kimberley, Wheatbelt, Pilbara and Goldfields with the intention of developing co-creation projects in the near future.

More than 9,000 people from around Western Australian were this year asked to contribute ideas about content, stories and potential

museum experiences to be included in their New Museum, with activities organised for the Perth International Arts Festival, AWESOME Children's Festival, NAIDOC Week, WA Day and the Arcadia Extravaganza at Elizabeth Quay. These activities aimed to raise awareness about the New Museum Project while also asking people to contribute to the Project.

The New Museum Community Panels met four times this year. Panel members provided advice on visitor journey and experiences, accessibility, colour schemes, access and inclusion, story ideas, perspectives and interpretation ideas. Multiplex and its design team presented the building concept design to the Panels and in late 2016 followed up with concepts for interior finishes. The Western Australian Museum's Aboriginal Advisory Committee also met four times in addition to their regular scheduled meetings, to provide input into New Museum content development, concept building design, landscaping and surrounds.

ACQUISITIONS

The Museum has a modest acquisition allocation as part of the New Museum Project budget. This year new acquisitions to be added to the State Collection included: a clove boat sculpture that belonged to Lionel Sampson (c.1870); a wood and acrylic artwork by John Albert titled *Mankal Jirrjirrmanda*, meaning wet season rain storms; a painting by Nyaparu (William) Gardiner, *Starting the 1946 Strike*, which tells the story of the first industrial action by Aboriginal people since colonisation; a 50-metre long Chinese Dragon from the Chung Wah Association; and a sculpture by Warakurna artist Dianne Ungukalpi Golding called *Helicopter Chasing Camels*. Special mention should be made of the donation of an historic Red Cross 3rd Field Ambulance C Section flag – believed to have been the first flag flown at the beach at Gallipoli on 25 April, 1915. The flag was donated to the Museum following a public fundraising campaign to purchase it from a private collector in Canada.

MUSEUM SUPPORTERS

THE WESTERN AUSTRALIAN MUSEUM FOUNDATION

The Western Australian Museum Foundation was established in 1995 as the fundraising partner for the Museum. Independent of Government, the Foundation is a self-funded private trust. Playing a critical advocacy role, the Foundation manages the Museum's corporate partnership programs encouraging corporate social responsibility, individual philanthropy through donations and bequests, and conducts regular community, education and engagement activities.

Supporters of the Foundation appreciate the necessity to provide private investment to ensure the New Museum for Western Australia is a state-of-the-art institution which maximises its potential beyond the capability of government funding. To realise this vision, the Foundation has created a permanent endowment – the Discovery Fund – to provide sustainable ongoing

funding to the Museum, enabling programs and grants to support key Museum activities beyond the remit or scope of government funding. Through the Foundation, corporate, private and charitable supporters invest in the Museum's high calibre exhibitions, fieldwork and research, collection acquisitions and public education programs.

In February 2017, the Foundation was delighted to welcome Ms Jenny Allen as the incoming Foundation Director. Jenny comes with a wealth of experience not only from her 16 years with Youth Focus, but also a career spanning diverse sectors both nationally and internationally.

The Foundation is working closely with the Museum to maximise the significant opportunity provided by the 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 is actively working to grow its Discovery Fund to support the New Museum for Western Australia and enable the Museum to attract international exhibitions, acquire world class objects and generate global recognition. Strong progress has been achieved this year with assistance from corporate supporters and individual donors.

WOODSIDE PARTNERSHIP SUPPORTS THE WA DOWN UNDER GALLERY

This highly successful long-term Woodside partnership focused on the marine biology of Western Australia's North West is managed by the Foundation. In March 2017, the newly installed *WA Down Under* gallery at the

WA Maritime Museum was opened, highlighting the impressive research outcomes of this 19-year award winning partnership and showcasing the broader marine biodiversity of WA. Gallery highlights include the Blue Room, which encourages visitors to step into a virtual experience and engage with marine animals from the Kimberley. Visitors can also learn more about the rare Ruby Seadragon discovered recently off the WA Coast, other animals that live within our reef systems, and the threat of coral bleaching.

The strength and value of the Woodside-Museum partnership was clearly demonstrated by Woodside in December 2016 when it won the internal Woodside award for Technology. The award included a generous donation from Woodside's technology team which contributed to two major initiatives: the popular April 2017 school holiday program and the Western Australian Museum Foundation's Woodside Marine Biodiversity Fund. Woodside's leadership investment has established 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 associated initiatives.

SINGAPORE AIRLINES INTERNATIONAL TOURING EXHIBITIONS SUPPORT

The partnership with Singapore Airlines (SIA) was negotiated by the Foundation in 2010 and has grown from strength to strength. SIA kindly introduced Singapore Airlines Cargo as a major sponsor partner and its substantial support has enabled the Museum to bring several significant international exhibitions to WA this year, such as: *Lustre – Pearling & Australia; A History of the World in 100 Objects; Travellers and Traders in the Indian Ocean World; Yurlmun: Mokare Mia Boodja*. It also helped facilitate the return of the 400 year-old Dirk Hartog Dish for display in the Travellers and Traders exhibition. SIA has strongly demonstrated the value it places on this excellent partnership and the Foundation is delighted to have formally renewed this association with

a new, three-year partnership. SIA and SIA Cargo's strong ongoing support enables the Museum to continue to bring high calibre exhibitions to the people of Western Australia.

TRAVELLERS AND TRADERS IN THE INDIAN OCEAN WORLD, YURLMUN: MOKARE MIA BOODJA AND DISPLAY OF THE HARTOG DISH IN SYDNEY

The Foundation was instrumental in securing the support of nine sponsor partners for the *Travellers and Traders in the Indian Ocean World and Yurlmun: Mokare Mia Boodja* exhibitions. Sponsor partners included Singapore Airlines and Singapore Airlines Cargo, Liquor Barons, Shell Australia, Kingdom of the Netherlands, Voyager Estate, Be Serviced Apartments and Gage Roads Brewing. The Foundation also worked closely with the Museum and the Australian National Maritime Museum (ANMM) to negotiate national partnerships with the support of Singapore Airlines and Singapore Airlines Cargo that allowed the Dirk

Hartog Dish to travel to Sydney for the 400th anniversary commemorations. This was a unique opportunity to share this historic object with national and international visitors to the ANMM, given it is unlikely the Dish, due to its fragility, will travel outside the Netherlands in future.

VOYAGE TO THE DEEP AND OFF SITE ACTIVATION

The Foundation was delighted to secure Quadrant Energy as the exclusive Principal Partner of the Museum's *Voyage to the Deep* exhibition and its highly successful public outreach program. Targeted at young families, the exhibition and outreach aims to raise awareness of the importance of marine conservation and responsible use of the environment. The popular outreach program has generated significant engagement numbers; over the WA Day long weekend more than 13,500 people took part in the Museum's programs at Elizabeth Quay Perth and the Esplanade Fremantle.

HEATH LEDGER – A LIFE IN PICTURES EXHIBITION

The Museum has been working with the family of actor Heath Ledger for a number of years to curate this personal insight into one of Western Australia's most famous sons. Heath Ledger was a charismatic movie star who pushed the boundaries of acting and directing in his iconic roles. The resulting exhibition, curated by the WA Museum and presented in partnership with the Art Gallery of Western Australia (AGWA), will be shown at AGWA in 2017-18. The Foundation has been instrumental in securing support from Singapore Airlines, and new locally-owned urban streetwear sponsor Rusty. Working closely with the Art Gallery, the Foundation has also secured the generous support of long standing sponsors Gage Roads Brewing for the exhibition launch in October 2017.

ABORIGINAL EMERGING CURATORS PROJECT

The Foundation has been actively involved in raising funds to support the next phase of the Museum's nationally award winning initiative. This mentoring and training program which commenced in 2011 has provided life-changing results for the Emerging Curators involved. Support from the McCusker Charitable Fund and Professor Lyn Beazley AO, will enable the Museum to conduct the program's next phase which will commence in late 2017. The strength and long term value of the Emerging Curators program is recognised through the calibre of the national cultural partners involved. Participants have found this training builds confidence and skills, allowing them to pursue interests and opportunities in research, cultural heritage management, and cultural heritage tourism.

IN SEARCH OF FISH AND FORTUNE ALONG AUSTRALIA'S WEST COAST

Bill Leonard, the author of this soon-to-be released book was a Western Australian Museum MasterShipwright and watercraft collection manager. The Foundation helped secure philanthropic and sponsorship support including from Julian and Alexandra Burt, and three peak WA aquaculture industry bodies; the WA Fishing Industry Council, Western Rock Lobster Council and the Pearling Producers Association. *In Search of Fish and Fortune* provides an insight into the evolution of design, craftsmanship, skills and technology associated with fishing craft used along Australia's west coast. Featuring more than 60 drawings, plus maps and classic photographs, 15 carefully selected vessels have been highlighted, drawn from both the Museum's heritage watercraft collection and in private ownership. Each vessel tells its own unique story and that of the people associated with it.

FAMELAB AUSTRALIA

The Foundation also supported the FameLab Australia semi-finals and national finals in April and May 2017. This is the Australian leg of an international FameLab competition run jointly by the British Council and the Times Cheltenham Science Festivals. Early career scientists are trained in communication and presentational skills before competing to eventually become Australia's representative and the International final of FameLab at the Cheltenham Science Festival in the UK – the World's largest science festival. The Museum is proud to be a Founding Partner along with the McCusker Charitable Foundation. The Foundation has provided important brokering support for the project with third party funders.

ARTEFACT CIRCLE

The Artefact Circle is a community giving group that supports the. The Artefact Circle annual donor group was launched in June 2016 at the highly successful *Last Night at the Museum* charity gala event which netted in excess of \$115,000

to support the endowed Discovery Fund. Since the launch, more than 90 people have become annual donors who generously donate \$1,000 or more to the Discovery Fund, enabling the Foundation to provide secure sustainable support to the Museum. To introduce supporters to the diverse and fascinating work of the Museum, the Foundation and Artefact Circle Committee have produced a number of exclusive events and activities this year, including:

- *Travellers and Traders* exhibition launch, October 2016;
- Seafaring Soiree, November 2016;
- Christmas Drinks, December 2016;
- Collections and Research Centre private tour, March 2017.

The Foundation and Artefact Circle are currently developing the next gala event for 2017, *Lost World Night at the Museum* in association with the Museum-curated *Dinosaur Discovery: Lost Creatures of the Cretaceous* exhibition.

FOUNDATION PATRON

MEMBER

Her Excellency the Governor of Western Australia, Kerry Sanderson AC

WESTERN AUSTRALIAN MUSEUM FOUNDATION BOARD OF GOVERNORS

MEMBER

Mr Justin Mannolini (*Chair*)

Hon Julie Bishop MP (*Deputy Chair*)

Dr Marina Hogan (*Deputy Chair*)

Mr Nick Brasington

Ms Mae Cardaci – *commenced October 2016*

Mr Fred Chaney

Mr Torsten Ketelsen

Mr Tim Lester

Mr James McClements

Ms Rubini Ventouras – *commenced August 2016 – (ex-officio)*

Mr Alec Coles OBE (*ex-officio*)

WESTERN AUSTRALIAN MUSEUM FOUNDATION INVESTMENT COMMITTEE

MEMBER

Mr Brendon Shepherd (*Chair*)

Mr James McClements

Mr Justin Mannolini

Mr Fred Chaney

WESTERN AUSTRALIAN MUSEUM FOUNDATION - ARTEFACT CIRCLE COMMITTEE

MEMBER

Ms Mae Cardaci (*Chair*)

Ms Jody Chaney

Mr David Gardiner – *commenced December 2016*

Mr John Goodlad

Ms Janine Hughes – *commenced August 2016*

Dr Richard Lewis

Ms Meredith McClements

Ms Emma Milner

Ms Philippa Packer

Ms Anna Sloboda

Mr Alec Coles OBE (*ex-officio*)

FRIENDS OF THE WESTERN AUSTRALIAN MUSEUM

The Friends of the Western Australian Museum is an important part of the Museum's support structure, promoting and encouraging the Museum's development journey for the past 20 years. Key highlights for the Friends this year were the ongoing lectures facilitated for members and the public. These included the International Centre for Radio Astronomy Research (ICRAR) Cosmos Consultant Gregory Rowbotham's lecture on the Square Kilometre Array; and Dr Jasmine Day's lecture on The Mummy's Curse, which explored how meaning and structure of the curse legend evolved over time and as attitudes towards archaeology and the Middle East were transformed in the wake of the discovery of Tutankhamun's tomb. The Museum is grateful for the ongoing support it receives from all Friends members. Friends membership at 30 June 2016 was 380.

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.

The WA Museum currently has one Volunteer Coordinator based in Fremantle, and additional volunteering opportunities are managed at other sites across the organisation. In 2016-17, the Museum was assisted by the commitment of 267 volunteers who dedicated an estimated 25,283 hours of service, valued at \$565,370.06.

A highlight this year involved a small group of volunteers planning and presenting a series of floor talks at the Maritime Museum as a part of the National Trust Heritage Festival in May 2017. Volunteers researched the secret World War Two submarine base in Fremantle, and presented talks to Museum visitors as a part of the festival. This activity provided an opportunity for young volunteers to learn alongside senior volunteers, and culminated in a visit from a World War Two veteran who shared his memories of the secret base.

CASE STUDY:
GLAD HANSEN

Glad Hansen is 92-years-young and has no plan to retire from her volunteering work at the Western Australian Museum any time soon. Glad has been volunteering with the Aquatic Zoology department working with molluscs (shells) for more than 52 years. She has extensive knowledge of WA's marine mollusc biodiversity, detailed knowledge of the Museum's extensive shell collection, and has had four species of shells named after her. Glad was recently nominated as a finalist in the WA Lifetime Contribution to Volunteering Award.



[RIGHT] Glad Hansen

SIGNIFICANT ISSUES IMPACTING THE AGENCY

CURRENT AND EMERGING ISSUES AND TRENDS

NEW MUSEUM

The most significant issue impacting the work of the Museum is the development of the New Museum for Western Australia in the Perth Cultural Centre. This is a huge opportunity which also carries great responsibility. The challenge is to deliver the best possible outcome on a budget which, whilst seemingly generous, will still need extremely hard work to deliver an outcome that will not only be suitably impressive when it opens in 2020, but equally so in the years and decades beyond. At this stage, and over the next three years, there is no question that whilst the Museum will continue to deliver the best possible experiences to visitors to its other sites and through its outreach programs, the New Museum must be the number one priority for all staff. Indeed, the commitment, skills,

knowledge and expertise of the staff are as critical as the collections in order to achieve the outcomes desired.

WORKING ACROSS THE PERTH CULTURAL CENTRE (PCC)

During the redevelopment of the Perth site it is essential that the Museum continues to work together with stakeholders and partners, including other cultural agencies across and within the Perth Cultural Centre, to leverage opportunities provided by the New Museum Project. As ever, hand in hand with caring for the State's unique and extensive collections, the Museum aspires to deliver excellent experiences for its visitors and other users.

Examples of possible outcomes include developing partnerships to co-present exhibitions, displays and other Museum content that contribute to the ongoing activation of the PCC, while allowing the Museum to continue to share its resources with as wide an audience as

possible. A direct benefit of the New Museum Project is the creation of a Central Energy Plant for the whole of the PCC which is expected to reduce energy use and carbon emissions across the Centre by up to 40% from 2020, after connection of the New Museum. It will be operational for other cultural buildings by the end of 2019.

REGIONAL PRESENCE

In recent years, the Museum has redoubled its commitment to regional WA, although this has been in the face of funding reductions which have seen, for instance, a reduction in opening hours to the Museums' regional sites in Kalgoorlie, Albany and Geraldton, and an increase in admission charges at the Maritime Museum in Fremantle: all of these actions have regrettably resulted in decreasing visitation.

Conversely, the opportunities to work across wider WA have increased and been seized: the Museum continues to

support the National Anzac Centre through a service level agreement funded by the City of Albany; and in the coming year, the Museum will take on the *Brig Amity* replica in the same city. The successful commemoration of the 400th anniversary of Dirk Hartog's landing through a range of activities and legacy projects in Denham and at Cape Inscription was also masterminded by the Museum.

The Museum is a key contributing partner to the *Remembering Them* project, in collaboration with Museums Galleries Australia (WA) and the Royal WA Historical Society. This project, generously funded by LotteryWest, will ultimately create 32 community-generated and located exhibitions to commemorate the contribution of each of those communities to the Great War effort.

The Museum welcomes the McGowan Government's commitment to the promotion of regional museums in Western Australia. The Museum is pleased to be given responsibility for the administration of an additional \$250,000 per annum for the next three

years, which provides financial support that will increase the profile, visibility, reach and sustainability of regional museums in WA.

MACHINERY OF GOVERNMENT CHANGES

The Museum anticipates that the Machinery of Government changes introduced this year to improve efficiencies and reduce expenditure will result in further periods of change and challenge during 2017. The Museum stands ready to contribute to the future development of the State through the new departmental structures, which will have a strong emphasis on enlivening communities and the economy by providing outstanding cultural experiences to local, interstate and international visitors. As always, the Museum will continue to exercise financial rigour in all its operations while delivering the best service possible.

AUDIENCE DEVELOPMENT AND ACTIVATION

The Museum is committed to cultivating and maintaining a high level of audience interest and engagement during the temporary closure of its Perth site for redevelopment. The Museum's extremely successful program of offsite activation combined with an enhanced focus on strategic co-curation partnerships will continue to present spectacular, relevant and engaging exhibitions, programs and events at a diverse range of venues. Immediate priorities include three major exhibitions being presented within weeks of each other during the first half of 2017-18 including:

- The Museum's most popular exhibition ever, *Dinosaur Discovery: Lost Creatures of the Cretaceous* will be reprised with even more animatronic creatures at the Perth Convention and Exhibition Centre in September;

- *Escape from Pompeii: the untold Roman rescue* will feature rare artefacts from Pompeii, Herculaneum and the Bay of Naples, and will go on display at the Maritime Museum in Fremantle, also in September;
- Following close collaboration with the late actor's family, the world exclusive *Heath Ledger: A Life in Pictures* exhibition will go on display at the Art Gallery of Western Australia (AGWA) in October; this exhibition is presented by the Museum in partnership AGWA.

DIGITISATION

The Museum is increasing its investment in digitising the State Collection and making it available online to enhance public and research accessibility. It should be noted that in a museum context the value of digitisation does not relate merely to capturing and storing an image of a specimen or item, but relates to the information or data associated with the object. The Museum currently has more than eight million objects in its collections, with much of

the information about them recorded in hand-written registration books spanning 125 years of Museum history. The Museum is working to digitise this enormous backlog, most of which predates digital technologies, to create searchable datasets. This will lead to an exponential increase in the number of museum collections, items available online, either through the Museum's own website or through third-party sites such as the Atlas of Living Australia. Current priorities for web publishing are the social history and culture collections which contain rich content, good images, comprehensive descriptions and detailed provenance information.

WORKFORCE FOR THE FUTURE

Constant review of the Museum's operational structure is ongoing to ensure its ability to fulfil its strategic objectives, its preparedness to seize opportunities and its ability to work within tightening financial constraints. The Museum is currently developing a workforce plan that reflects the needs of a museum in the 21st Century and will

enable it to deliver true public value for Western Australia. As the organisation prepares for the opening of the New Museum buildings in the Perth Cultural Centre in 2020, it is critical that it has the right people with the right skills at the right time, in order to deliver the world-class museum experience all Western Australians deserve.

ECONOMIC AND SOCIAL TRENDS

As the State Government embarks on a program of budget repair, the WA Museum will no more be immune to this than any other part of government. Consequently there will be a focus on constrained spending whilst increasing value for money and innovation.

As a major capital project, it is likely that the New Museum Project will continue to be subject to close monitoring and review so, whilst the Government has stated its commitment to deliver the scheme – and to ensure a world class outcome value for money will also be at the core of the project.

At a time when tourism is seen as a major economic driver for the State, the New Museum will be a major tourist attraction in its own right as well as an important component of WA's wider tourism infrastructure. Its combination of architectural excellence, its rejuvenation of the Perth Cultural Centre and, of course, its unique and exciting content, will contribute to the brand of Perth and wider WA. The Museum will act as a gateway to the wider state and must provide not only signposting, but the ability to physically drive visitors to other attractions within the metro area and across the regions. The 'MONA' effect in Hobart and even the success of the National Anzac Centre in Albany are both instructive as to the potential impact of cultural institutions in driving and supporting visitation to a place.

The New Museum is everyone's museum and has been the beneficiary of an unprecedented degree of consultation with communities, particularly with Aboriginal groups. The New Museum will be a key place for Western Australia's Aboriginal people to share

their stories, both ancient and modern. Aboriginal voices will be seen and heard throughout the whole museum as well as in particular gallery spaces such as the *Continuous Cultures* exhibition.

By the same token, WA's richness of cultural identity will also be expressed. Now officially Australia's most diverse State, the heritage and identities of the people that live here will provide a sense of ownership and belonging for all Western Australians.

The adopted principal of People First along with the commitment to public ownership will continue to drive the Museum Board's commitment to the principal of free general admission to core collections. The concept of a Museum owned, valued and used by all Western Australians and admired by the world is as strong

as ever. The temptation to impose admission charges in a difficult financial environment should be resisted as not only will it undermine a business plan seven years in the making, it will risk excluding less affluent members of our community, and deny them access to a marvellous facility that is rightfully theirs.

DISCLOSURES AND LEGAL COMPLIANCE

INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

THE WESTERN AUSTRALIAN MUSEUM
Report on the Financial Statements

Opinion

I have audited the financial statements of the Western Australian Museum which comprise the Statement of Financial Position as at 30 June 2017, the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the operating results and cash flows of The Western Australian Museum for the year ended 30 June 2017 and the

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

Basis for Opinion

I conducted my audit in accordance with the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financials Statements* section of my report. I am independent of the Museum in accordance with the *Auditor General Act 2006* and the relevant ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial statements. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibility of the Trustee for the Financial Statements

The Trustee is responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions, and for such internal control as the Trustee determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustee is responsible for assessing the agency's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Western Australian Government has made policy or funding decisions affecting the continued existence of the Museum.

Auditor's Responsibility for the Audit of the Financial Statements

As required by the *Auditor General Act 2006*, my responsibility is to express an opinion on the financial statements. The objectives of my audit are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decision of users taken on the basis of the financial statements.

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

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

Report on Controls

Opinion

I have undertaken a reasonable assurance engagement on the design and implementation of controls exercised by The Western Australian Museum. The controls exercised by the Museum are those policies and procedures established by the Trustee to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions (the overall control objectives).

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

In my opinion, in all material respects, the controls exercised by The Western Australian Museum are sufficiently adequate to provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property and the incurring of liabilities have been in accordance with legislative provisions during the year ended 30 June 2017.

The Trustee's Responsibilities

The Trustee is responsible for designing, implementing and maintaining controls to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities are in accordance with the *Financial Management Act 2006*, the Treasurer's Instructions and other relevant written law.

Auditor General's Responsibilities

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the suitability of the design of the controls to achieve the overall control objectives and the implementation of the controls as designed. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3150 *Assurance Engagements on Controls* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements and plan and perform my procedures to obtain reasonable assurance about whether, in all material respects, the controls are suitably

designed to achieve the overall control objectives and the controls, necessary to achieve the overall control objectives, were implemented as designed.

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

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

Limitations of Controls

Because of the inherent limitations of any internal control structure it is possible that, even if the controls are suitably designed and implemented as designed, once the controls are in

operation, the overall control objectives may not be achieved so that fraud, error, or noncompliance with laws and regulations may occur and not be detected. Any projection of the outcome of the evaluation of the suitability of the design of controls to future periods is subject to the risk that the controls may become unsuitable because of changes in conditions.

Report on the Key Performance Indicators

Opinion

I have undertaken a reasonable assurance engagement on the key performance indicators of The Western Australian Museum for the year ended 30 June 2017. The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide performance information about achieving outcomes and delivering services.

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

performance for the year ended 30 June 2017.

The Trustee's Responsibility for the Key Performance Indicators

The Trustee is responsible for the preparation and fair presentation of the key performance indicators in accordance with the *Financial Management Act 200* and the Treasurer's Instructions and for such internal controls as the Trustee determines necessary to enable the preparation of key performance indicators that are free from material misstatement, whether due to fraud or error.

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

Auditor General's Responsibility

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the key performance indicators.

The objectives of my engagement are to obtain reasonable assurance about whether the key performance indicators are relevant and appropriate to assist users to assess the agency's performance and whether the key performance indicators are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion.

I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3000 *Assurance Engagements Other than Audits or Reviews of Historical Financial Information* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements relating to assurance engagements.

An assurance engagement involves performing procedures to obtain evidence about the amounts and disclosures in the key performance indicators. It also involves evaluating the relevance and appropriateness of the key performance indicators against the criteria and guidance in Treasurer's Instruction 904 for measuring the

extend of outcome achievement and the efficiency of service delivery. The procedures selected depend on my judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments I obtain an understanding of internal control relevant to the engagement in order to design procedures that are appropriate in the circumstances.

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

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

I have complied with the independence requirements of the *Auditor General Act 2006* and the relevant ethical requirements relating to assurance engagements. In accordance with *ASQC 1 Quality Control for Firms that Perform Audits and Reviews of Financial Reports and Other Financial Information, and Other Assurance Engagements*, the Office of the Auditor General maintains

a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

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

This auditor's report relates to the financial statements and key performance indicators of The Western Australian Museum for the year ended 30 June 2017 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 statement of 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
Perth, Western Australia

11 September 2017

CERTIFICATION OF FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2017

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 2017 and the financial position as at 30 June 2017.

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.



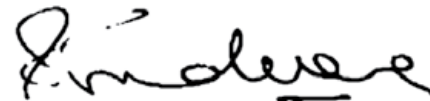
Ravikissen Proheea

Chief Finance Officer, The Western Australian Museum
08 September 2017



Alan Robson

Chair, Western Australian Museum Board of Trustees
08 September 2017



Steve Scudamore

Vice Chair, Western Australian Museum Board of Trustees
08 September 2017

FINANCIAL STATEMENTS

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2017

	NOTE	2017 \$000	2016 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	7	19,007	20,648
Supplies and services	9	6,669	7,645
Depreciation and amortisation expense	10	1,950	1,888
Accommodation expenses	11	3,871	4,249
Grants and subsidies	12	15	12
Cost of sales	16	489	739
Other expenses	13	403	524
Total cost of services		32,404	35,705
INCOME			
Revenue			
User charges and fees	15	1,668	1,938
Sales	16	900	1,214
Commonwealth grants and contributions	17	464	358
Interest revenue	18	86	97
Other revenue	19	2,657	5,473
Total revenue		5,775	9,080
Total income other than income from State Government		5,775	9,080
NET COST OF SERVICES		26,629	26,625

	NOTE	2017 \$000	2016 \$000
Income from State Government			
Service appropriation		22,780	25,209
Royalties for Regions fund		30	36
Assets transferred		(130)	-
Services received free of charge		1,764	49
State grants and contributions		1,438	3,215
Total income from State Government	20	25,882	28,509
(DEFICIT)/SURPLUS FOR THE PERIOD		(747)	1,884
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus	25	(3,774)	(1,404)
Total other comprehensive income		(3,774)	(1,404)
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		(4,521)	480

STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2017

	NOTE	2017 \$000	2016 \$000
ASSETS			
Current assets			
Cash and cash equivalents	34	768	1,227
Restricted cash and cash equivalents	21, 34	1,723	2,131
Inventories	22	494	481
Receivables	23	363	917
Total current assets		3,348	4,756
Non-current assets			
Restricted cash and cash equivalents	21	87	-
Amounts receivable for services	24	37,390	35,460
Property, plant and equipment	25	72,080	96,388
Museum Collections	26	351,062	350,720
Intangible assets	28	28	-
Total non-current assets		460,647	482,568
TOTAL ASSETS		463,995	487,324

	NOTE	2017 \$000	2016 \$000
LIABILITIES			
Current liabilities			
Payables	30	503	465
Provisions	31	3,071	2,580
Other current liabilities	32	16	47
Total current liabilities		3,590	3,092
Non-current liabilities			
Provisions	31	858	1,427
Total non-current liabilities		858	1,427
TOTAL LIABILITIES		4,448	4,519
NET ASSETS		459,547	482,805
EQUITY			
Contributed equity	33	-	15,283
Reserves		204,627	208,401
Accumulated surplus		254,920	259,121
TOTAL EQUITY		459,547	482,805

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 2017

	NOTE	CONTRIBUTED EQUITY \$000	RESERVES \$000	ACCUMULATED SURPLUS \$000	TOTAL EQUITY \$000
BALANCE AT 1 JULY 2015	33	14,671	209,805	257,237	481,713
Surplus		-	-	1,884	1,884
Revaluation decrement		-	(1,404)	-	(1,404)
Total comprehensive income/(deficit)for the year		-	(1,404)	1,884	480
Transactions with owners in their capacity as owners					
Capital appropriations		630	-	-	630
Reserve land transfer to Department of Land		(18)	-	-	(18)
Total		612	-	-	612
BALANCE AT 30 JUNE 2016		15,283	208,401	259,121	482,805
BALANCE AT 1 JULY 2016	33	15,283	208,401	259,121	482,805
Deficit		-	-	(747)	(747)
Revaluation decrement		-	(3,774)	-	(3,774)
Total comprehensive income/(deficit)for the year		-	(3,774)	(747)	(4,521)
Transactions with owners in their capacity as owners					
Capital appropriations		273	-	-	273
Distributions to owners		(19,010)	-	-	(19,010)
Total		(3,454)	-	-	(3,454)
Transfer of debit balance to Accumulated Surplus		3,454	-	(3,454)	-
BALANCE AT 30 JUNE 2017		-	204,627	254,920	459,547

STATEMENT OF CASH FLOWS

For the year ended 30 June 2017

	NOTE	2017 \$000	2016 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		20,850	23,476
Royalties for Regions fund		30	36
Capital contributions		416	488
State grants and contributions		1,437	3,261
Net cash provided by State Government		22,733	27,261
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(18,798)	(21,107)
Supplies and services		(7,074)	(7,305)
Accommodation		(2,142)	(4,250)
Grants and subsidies		(15)	(136)
GST payments on purchases		(832)	(1,243)
GST payments to taxation authority		(22)	(20)
Other payments		(258)	(242)
Receipts			
Sale of goods and services		896	1,218
User charges and fees		1,622	1,973
Commonwealth grants and contributions		463	358
Interest received		97	88
GST receipts on sales		381	465
GST receipts from taxation authority		567	864
Other receipts		2,257	2,933
Net cash used in operating activities	34	(22,858)	(26,404)

	NOTE	2017 \$000	2016 \$000
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current physical assets		(655)	(1,576)
Net cash used in investing activities		(655)	(1,576)
Net decrease in cash and cash equivalents		(780)	(719)
Cash and cash equivalents at the beginning of period		3,358	4,077
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	34	2,578	3,358

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 2017

1. AUSTRALIAN ACCOUNTING STANDARDS

GENERAL

The Western Australian Museum's financial statements for the year ended 30 June 2017 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*. 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 2017.

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 assumptions 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 reporting 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 ^(a)	3 to 10 years
-------------------------	---------------

^(a) 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.

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

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 2017 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 Income 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 20 'Income from state government' for information on services received free of charge.

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 reporting period.

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 2016 that impacted on the Western Australian Museum:

STANDARD

AASB 1057	<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.

STANDARD

AASB 2014-3	<i>Amendments to Australian Accounting Standards - Accounting for Acquisitions of Interests in Joint Operations [AASB 1 & 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.
AASB 2014-4	<i>Amendments to Australian Accounting Standards - Clarification of Acceptable Methods of Depreciation and Amortisation [AASB 116 & 138]</i>
	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.
AASB 2014-9	<i>Amendments to Australian Accounting Standards - Equity Method in Separate Financial Statements [AASB 1, 127 & 128]</i>
	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 no joint ventures and associates, the application of the Standard has no financial impact.
AASB 2015-1	<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, & 140]</i>
	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 determined that the application the Standard has no financial impact.
AASB 2015-2	<i>Amendments to Australian Accounting Standards - Disclosure Initiative: Amendments to AASB 101 [AASB 7, 101, 134 & 1049]</i>
	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

AASB 2015-6 *Amendments to Australian Accounting Standards - Extending Related Party Disclosures to Not-for-Profit Public Sector Entities [AASB 10, 124 & 1049]*

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. There is no financial impact.

AASB 2015-10 *Amendments to Australian Accounting Standards - Effective Date of Amendments to AASB 10 & 128*

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. There is no financial impact.

VOLUNTARY CHANGE IN ACCOUNTING POLICY

The Western Australian Museum did not make any voluntary change in accounting policy in 2016-17.

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.

OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER

STANDARD

AASB 9 *Financial Instruments* 1 Jan 2018

This Standard supersedes AASB 139 *Financial Instruments: Recognition and Measurement*, 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 *Amendments to Australian Accounting Standards*. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.

AASB 15 *Revenue from Contracts with Customers* 1 Jan 2019

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's income is principally derived from appropriations which will be measured under AASB 1058 *Income of Not-for-Profit Entities* and will be unaffected by this change. However, the Western Australian Museum has not yet determined the potential impact of the Standard on 'User charges and fees' and 'Sales' revenues. In broad terms, it is anticipated that the terms and conditions attached to these revenues will defer revenue recognition until the Western Australian Museum has discharged its performance obligations.

STANDARD	OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER	STANDARD	OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER
AASB 16	<i>Leases</i> 1 Jan 2019 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. Whilst the impact of AASB 16 has not yet been quantified, the entity currently has operating lease commitments for \$69,000. The worth of non-cancellable operating leases which the Western Australian Museum anticipates most of this amount will be brought onto the statement of financial position, excepting amounts pertinent to short-term or low-value leases. Interest and amortisation expense will increase and rental expense will decrease.	AASB 2014-1	<i>Amendments to Australian Accounting Standards</i> 1 Jan 2018 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.
AASB 1058	<i>Income for Not-for-Profit Entities</i> 1 Jan 2019 This Standard clarifies and simplifies the income recognition requirements that apply to not-for-profit (NFP) entities, more closely reflecting the economic reality of NFP entity transactions that are not contracts with customers. Timing of income recognition is dependent on whether such transaction gives rise to a liability, or a performance obligation (a promise to transfer a good or service), or, an obligation to acquire an asset. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	AASB 2014-5	<i>Amendments to Australian Accounting Standards arising from AASB 15</i> 1 Jan 2018 This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 15. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.
AASB 2010-7	<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 & 1038 and Int 2, 5, 10, 12, 19 & 127]</i> 1 Jan 2018 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.	AASB 2014-7	<i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)</i> 1 Jan 2018 This Standard gives effect to the consequential amendments 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.
		AASB 2014-10	<i>Amendments to Australian Accounting Standards - Sale or Contribution of Assets between an Investor and its Associate or Joint Venture [AASB 10 & 128]</i> 1 Jan 2018 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 mandatory effective date (application date) for the Standard has been deferred to 1 January 2018 by AASB 2015-10. The Western Australian Museum has determined the Standard has no financial impact.

STANDARD	OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER	STANDARD	OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER
AASB 2015-8 <i>Amendments to Australian Accounting Standards - Effective Date of AASB 15</i>	1 Jan 2019	AASB 2016-7 <i>Amendments to Australian Accounting Standards - Deferral of AASB 15 for Not-for-Profit Entities</i>	1 Jan 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. For Not-For-Profit entities, the mandatory effective date has subsequently been amended to 1 January 2019 by AASB 2016-7. The Western Australian Museum has not yet determined the application or the potential impact of AASB 15.		This Standard amends the mandatory effective date (application date) of AASB 15 and defers the consequential amendments that were originally set out in AASB 2014-5 <i>Amendments to Australian Accounting Standards</i> arising from AASB 15 for not-for-profit entities to annual reporting periods beginning on or after 1 January 2019, instead of 1 January 2018. There is no financial impact.	
AASB 2016-2 <i>Amendments to Australian Accounting Standards - Disclosure Initiative: Amendments to AASB 107</i>	1 Jan 2017	AASB 2016-8 <i>Amendments to Australian Accounting Standards - Australian Implementation Guidance for Not-for-Profit Entities</i>	1 Jan 2019
This Standard amends AASB 107 <i>Statement of Cash Flows</i> (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.		This Standard inserts Australian requirements and authoritative implementation guidance for not-for-profit entities into AASB 9 and AASB 15. This guidance assists not-for-profit entities in applying those standards to particular transactions and other events. There is no financial impact.	
AASB 2016-3 <i>Amendments to Australian Accounting Standards - Clarifications to AASB 15</i>	1 Jan 2018	AASB 2017-2 <i>Amendments to Australian Accounting Standards - Further Annual Improvements 2014-2016 Cycle</i>	1 Jan 2017
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.		This Standard clarifies the scope of AASB 12 by specifying that the disclosure requirements apply to an entity's interests in other entities that are classified as held for sale, held for distribution to owners in their capacity as owners or discontinued operations in accordance with AASB 5. There is no financial impact.	
AASB 2016-4 <i>Amendments to Australian Accounting Standards - Recoverable Amount of Non-Cash-Generating Specialised Assets of Not-for-Profit Entities</i>	1 Jan 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

	2017 \$000	2016 \$000
Wages and salaries ^(a)	14,706	16,064
Superannuation – defined contribution plans ^(b)	1,625	1,736
Annual leave	1,489	1,454
Personal leave	523	491
Long service leave	445	632
Other related expenses	219	271
TOTAL	19,007	20,648

^(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 13 'Other expenses'.

Employment on-costs liability is included at note 31 'Provisions'.

8. COMPENSATION OF KEY MANAGEMENT PERSONNEL

The Western Australian Museum has determined that key management personnel include Ministers, board members, and senior officers of the Western Australian Museum. However, the Western Australian Museum is not obligated to compensate Ministers and therefore disclosures in relation to Ministers's compensation may be found in the Annual Report on State Finances:

Compensation of members of the accountable authority Compensation Band (\$)

	2017	2016
\$0–\$10,000	8	8

	2017 \$000	2016 \$000
Cash remuneration received	28	32
Annual leave and long service leave accruals	-	-
Other benefits	-	-
THE TOTAL COMPENSATION OF MEMBERS OF THE WESTERN AUSTRALIAN MUSEUM	28	32

Compensation of senior officers Compensation Band (\$)

	2017	2016
\$130,001–\$140,000	1	-
\$140,001–\$150,000	-	1
\$150,001–\$160,000	1	-
\$160,001–\$170,000	2	2
\$170,001–\$180,000	-	1
\$180,001–\$190,000	1	-
\$190,001–\$200,000	1	1
\$260,001–\$270,000	-	1
\$280,001–\$290,000	1	-
\$370,001–\$380,000	-	1

	2017 \$000	2016 \$000
Short term employee benefits	1,215	1,497
Annual leave and long service leave (reversal)/accruals for the year	65	(9)
Other benefits	9	9
Termination benefits	-	-
TOTAL COMPENSATION OF SENIOR OFFICERS	1,289	1,497

9. SUPPLIES AND SERVICES

	2017 \$000	2016 \$000
Consultants and contractors	1,756	2,391
Consumables	761	836
Insurance premiums	509	352
Advertising	275	312
Repairs and maintenance	241	273
Exhibition fees	1,147	1,348
Freight and cartage	325	280
Lease and hire costs	330	506
Travel	449	411
Communications	269	237
Printing	195	111
Sundry equipment	95	281
Legal fees	29	9
Other	288	298
TOTAL	6,669	7,645

10. DEPRECIATION AND AMORTISATION EXPENSE

Depreciation

	2017 \$000	2016 \$000
Buildings	1,250	1,241
Plant and equipment	354	273
Furniture and fittings	74	102
Total depreciation	1,678	1,616

Amortisation

Leasehold improvements	272	272
Intangibles	-	-
Total amortisation	272	272
TOTAL DEPRECIATION AND AMORTISATION	1,950	1,888

11. ACCOMMODATION EXPENSES

	2017 \$000	2016 \$000
Utilities	1,191	1,285
Repairs and maintenance	2,089	2,089
Cleaning	338	469
Security	173	305
Other	80	101
TOTAL	3,871	4,249

12. GRANTS AND SUBSIDIES

	2017 \$000	2016 \$000
Friends of Western Australian Museum	15	12
TOTAL	15	12

13. OTHER EXPENSES

	2017 \$000	2016 \$000
Workers' compensation insurance	176	274
Audit fees	38	44
Employment on-costs	179	184
Other	10	22
TOTAL	403	524

14. RELATED PARTY TRANSACTIONS

The Western Australian Museum is a wholly owned and controlled entity of the State of Western Australia. In conducting its activities, the Western Australian Museum is required to pay various taxes and levies based on the standard terms and conditions that apply to all tax and levy payers to the State and entities related to the State.

Related parties of the Western Australian Museum include:

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

Significant transactions with government related entities

Significant transactions includes:

- service appropriation (Note 20);
- capital appropriation (Note 33);
- service received free of charge from the Department of Culture and the Arts and State Solicitor office (Note 20);
- Royalties for Regions Fund (Note 20);
- superannuation payment to GESB (Note 7);

Material transactions with related parties

The Western Australian Museum had no material related party transaction with Minister/senior officers or their close family members or their controlled (or joint controlled) entities for disclosure.

15. USER CHARGES AND FEES

	2017 \$000	2016 \$000
User charges	600	1,140
Fees	1,068	798
TOTAL	1,668	1,938

16. TRADING PROFIT

	2017 \$000	2016 \$000
Sales	900	1,214
Cost of sales:		
Opening inventory	(481)	(631)
Purchases	(502)	(589)
	(983)	(1,220)
Closing inventory	494	481
Cost of Goods Sold	(489)	(739)
TRADING PROFIT	411	475

17. COMMONWEALTH GRANTS AND CONTRIBUTIONS

	2017 \$000	2016 \$000
Recurrent	464	358
TOTAL	464	358

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

Australian Biological Resources Study	10	19
Department of the Environment	115	209
Department of Infrastructure and Regional Development	32	-
Department of Social Services	65	22
Department of Communications and the Arts	107	75
TOTAL	329	325

18. INTEREST REVENUE

	2017 \$000	2016 \$000
Interest revenue received from the Department of Treasury	86	97
TOTAL	86	97

19. OTHER REVENUE

	2017 \$000	2016 \$000
Donations and contributions ^(a)	646	3,482
Grants and subsidies	645	884
Recoups of expenditure	944	795
Royalties	-	2
Other revenue	422	310
TOTAL	2,657	5,473

^(a) Donations and contributions included donated Rolly Tasker collections which were valued at \$2.8 million in 2015-16.

20. INCOME FROM STATE GOVERNMENT

	2017 \$000	2016 \$000
Appropriation received during the year:		
Service appropriation ^(a)	22,780	25,209
	22,780	25,209
Royalties for regions:		
Regional Community Services Fund ^(b)	30	36
	30	36
Assets transferred from/(to) other State government agencies during the period: ^(c)		
Information Communication Technology Asset - server	(130)	-
	(130)	-
Services received free of charge from other State government agencies during the period. ^(d)		
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
Building Maintenance works	862	-
Global Maintenance works	876	-
	1,738	43
Services provided by the State Solicitor office	26	6
	26	6
State grants and contributions		
State grants and subsidies ^(e)	1,365	1,873
Recoup of expenditure from Department of Culture and the Arts ^(f)	73	1,342
	1,438	3,215
TOTAL INCOME FROM STATE GOVERNMENT	25,882	28,509

- (a) 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.
- (b) Funding was received to partially support the district allowance for staff working the regional Western Australian museums, namely the Museum of Geraldton and the Museum of the Goldfields.
- (c) Information Communication Technology Asset - Power Edge FC630 Server Node transferred to The State Library of Western Australia.
- (d) 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.
- (e) Included in State grants and subsidies are non-reciprocal grants received from various State Government providers with remaining unspent fund as follows:

	2017 \$000	2016 \$000
Department of Culture and the Arts	-	2
Department of Parks and Wildlife	402	412
Department of Housing	65	65
Department of Premier and Cabinet	-	284
TOTAL	467	763

- (f) The recoup of expenditure from the Department of Culture and the Arts relate to Asset Maintenance Programs.

21. RESTRICTED CASH AND CASH EQUIVALENT

	2017 \$000	2016 \$000
Current		
Specific purpose grant funds ^(a)	1,723	2,131
TOTAL	1,723	2,131
Non-Current		
Accrued salaries holding account with Treasury WA ^(b)	87	-
	1,810	2,131
TOTAL RESTRICTED CASH AND EQUIVALENT	1,810	2,131

- (a) Cash held in these accounts includes specific purpose account balances and unspent specific purpose grants.
- (b) Funds held in the holding account at WA Treasury for the purpose of meeting the 27th pay in the financial year that occurs every 11 years (2026-27).

22. INVENTORIES

	2017 \$000	2016 \$000
Current		
Inventories held for resale:		
Finished goods:		
Museum publications	59	86
Museum shops' stocks	435	395
TOTAL	494	481

23. RECEIVABLES

	2017 \$000	2016 \$000
Current		
Receivables	224	686
Accrued interest	18	29
GST receivable	121	202
TOTAL	363	917

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

24. AMOUNT RECEIVABLE FOR SERVICES

	2017 \$000	2016 \$000
Non-current		
Asset replacement ^(a)	36,662	34,732
Leave liability ^(b)	728	728
TOTAL	37,390	35,460

(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.

25. PROPERTY, PLANT AND EQUIPMENT

	2017 \$000	2016 \$000
Land		
At fair value ^(a)	15,777	24,032
	15,777	24,032
Buildings		
At fair value ^(a)	46,666	62,444
	46,666	62,444
Leasehold improvements		
At cost	10,892	10,892
Accumulated amortisation	(3,630)	(3,358)
	7,262	7,534
Computers, plant, equipment and vehicles		
At cost	6,061	5,994
Accumulated depreciation	(4,049)	(3,992)
	2,012	2,002
Furniture and fittings		
At cost	5,069	5,047
Accumulated depreciation	(4,706)	(4,671)
	363	376
TOTAL	72,080	96,388

(a) The cabinet approved the amalgamation of land within the Perth Cultural Centre into a single Crown Reserve 37000 to optimise performance. Consequently, a Management Order of the new Crown Reserve 37000 was granted to the Minister for Culture and the Arts which gave the power to the Minister to lease, sublease or licence the land (or any part of it). The Minister must keep and maintain the Reserve and all buildings and structures on the Reserve in good repair and structurally safe and undertake all necessary structural repairs where necessary. The land (\$6,749,000) and building (\$12,260,900) in the Perth Cultural Centre were transferred to the Department of Culture and the Arts on 30 June 2017. Land and buildings were revalued as at 1 July 2016 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2017 and recognised at 30 June 2017. In undertaking the revaluation, fair value was determined by reference to market values for land: \$330,000 (2016: \$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).

25. 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
2017						
Carrying amount at start of year	24,032	62,444	7,534	2,002	376	96,388
Additions	-	-	-	507	61	568
Transfers	(6,749)	(12,261)	-	(130)	-	(19,140)
Other disposals	-	-	-	(12)	-	(12)
Revaluation increments/(decrements)	(1,506)	(2,268)	-	-	-	(3,774)
Depreciation	-	(1,249)	(272)	(355)	(74)	(1,950)
CARRYING AMOUNT AT END OF YEAR	15,777	46,666	7,262	2,012	363	72,080

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.

2016						
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)
Depreciation	-	(1,240)	(272)	(274)	(102)	(1,888)
CARRYING AMOUNT AT END OF YEAR	24,032	62,444	7,534	2,002	376	96,388

26. MUSEUM COLLECTIONS

	2017 \$000	2016 \$000
Museum Collections		
At fair value	351,062	350,720
	351,062	350,720
Carrying value at start of year	350,720	347,549
Additions	59	70
Donations	283	3,101
CARRYING AMOUNT AT END OF YEAR	351,062	350,720

27. FAIR VALUE MEASUREMENTS

	LEVEL 1 \$000	LEVEL 2 \$000	LEVEL 3 \$000	FAIR VALUE AT END OF PERIOD \$000
Assets measured at fair value				
2017				
Land (Note 25)	-	330	15,447	15,777
Buildings (Note 25)	-	-	46,666	46,666
Museum collections (Note 26)	-	62,128	288,934	351,062
TOTAL	-	62,458	351,047	413,505
2016				
Land (Note 25)	-	365	23,667	24,032
Buildings (Note 25)	-	-	62,444	62,444
Museum collections (Note 26)	-	62,128	288,592	350,720
TOTAL	-	62,493	374,703	437,196

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.

27. FAIR VALUE MEASUREMENTS (CONTINUED)

Fair value measurements using significant unobservable inputs (Level 3)

2017

	LAND \$000	BUILDINGS \$000	COLLECTIONS \$000
Fair value at start of period	23,667	62,444	288,592
Additions	-	-	342
Revaluation increments/(decrements) recognised in Profit or Loss	-	-	-
Revaluation decrements recognised in Other Comprehensive Income	(1,471)	(2,268)	-
Transfers (from/(to) Level 2)	-	-	-
Disposals	(6,749)	(12,261)	-
Depreciation expense	-	(1,249)	-

FAIR VALUE AT END OF PERIOD

15,447 46,666 288,934

Total gains or losses for the period included in profit or loss, under 'Other Gains'	-	-	-
--	---	---	---

2016

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)	-

FAIR VALUE AT END OF PERIOD

23,667 62,444 288,592

Total gains or losses for the period included in profit or loss, under 'Other Gains'	-	-	-
--	---	---	---

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 and 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.

27. FAIR VALUE MEASUREMENTS (CONTINUED)

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

DESCRIPTION	FAIR VALUE 2017 \$000	FAIR VALUE 2016 \$000	VALUATION TECHNIQUE(S)	UNOBSERVABLE INPUTS	RANGE OF UNOBSERVABLE INPUTS (WEIGHTED AVERAGE) 2017	RANGE OF UNOBSERVABLE INPUTS (WEIGHTED AVERAGE) 2016	RELATIONSHIP OF UNOBSERVABLE INPUTS TO FAIR VALUE
Land – Reserves	1,417	1,497	Current use	Selection of reserve land with similar approximate utility	\$0–\$4.47 per m ² (\$0.10 per m ²)	\$0–\$4.47 per m ² (\$0.06 per m ²)	Lower value of similar land decreases estimated fair value
Land – other	14,030	22,170	Current use	Selection of land with similar approximate utility	\$104–\$1,665 per m ² (\$383 per m ²)	\$123–\$1,805 per m ² (\$606 per m ²)	Lower value of similar land decreases estimated fair value
Building	46,666	62,444	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	288,934	288,592	Depreciated replacement cost	Historical cost per collections	\$0.08–\$ 2.2m (\$43.35 per object on average)	\$0.08–\$ 2.2m (\$39.57 per object on average)	Higher historical cost increases the fair value

Reconciliations of the opening and closing balances are provided in notes 25 and 26.

28. INTANGIBLE ASSETS

	2017 \$000	2016 \$000
Licences		
At cost	28	-
	28	-
Reconciliations		
Licences		
Carrying amount at start of the period	-	-
Additions	28	-
CARRYING AMOUNT AT END OF THE PERIOD	28	-

29. IMPAIRMENT OF ASSETS

"There were no indications of impairment to property, plant and equipment and intangible assets at 30 June 2017.

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 2017 have either been classified as assets held for sale or written off."

30. PAYABLES

	2017 \$000	2016 \$000
Current		
Trade payables	231	137
Accrued expenses	218	193
GST payable	36	68
Other	18	67
TOTAL PAYABLES	503	465

31. PROVISIONS

	2017 \$000	2016 \$000
Current		
Employee benefits provision:		
Annual leave ^(a)	1,021	931
Long service leave ^(b)	1,658	1,270
Purchase leave ^(c)	1	3
TOTAL	2,680	2,204
Other provisions:		
Employment on-costs ^(d)	391	376
TOTAL	3,071	2,580
Non-current		
Employee benefits provision:		
Long service leave ^(b)	771	1,273
Other provisions:		
Employment on-costs ^(d)	87	154
TOTAL	858	1,427

^(a) 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:

	2017 \$000	2016 \$000
Within 12 months of the end of the reporting period	874	844
More than 12 months after the reporting period	147	87
TOTAL	1,021	931

^(b) 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:

31. PROVISIONS (CONTINUED)

	2017 \$000	2016 \$000
Within 12 months of the end of the reporting period	670	331
More than 12 months after the reporting period	1,759	2,212
TOTAL	2,429	2,543

- (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 13 'Other expenses'.

MOVEMENT IN OTHER PROVISIONS

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

	2017 \$000	2016 \$000
Employment on-cost provision		
Carrying amount at start of period	530	528
Additional/(reversals of) provisions recognised	(52)	2
CARRYING AMOUNT AT END OF PERIOD	478	530

32. OTHER LIABILITIES

	2017 \$000	2016 \$000
Current		
Income received in advance	16	46
Unclaimed monies	-	1
TOTAL	16	47

33. 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.

	2017 \$000	2016 \$000
Contributed equity		
Balance at start of period	15,283	14,671
Contributions by owners:		
Capital appropriation	273	630
Distributions to owners:		
Transfer of net assets to other agencies:		
Land and Building transferred to Department of Culture and Arts ^(a)	(19,010)	(18)
Total distribution to owners	(19,010)	612
Transfer of debit balance in Contributed Equity to Retained Earnings ^(b)	3,454	-
Balance at end of period	-	15,283
Reserves		
Asset revaluation surplus:		
Balance at start of period	208,401	209,805
Net revaluation increments/(decrements):		
Land	(1,506)	(2,850)
Buildings	(2,268)	1,446
Museum collections	-	-
Balance at end of period	204,627	208,401
Accumulated surplus:		
Balance at start of period	259,121	257,237
Result for the period	(747)	1,884
Balance at end of period	254,920	259,121
TOTAL EQUITY AT END OF PERIOD	459,547	482,805

(c) See note 25 'Property, plant and equipment'.

(d) The value of the transfer of land and building to the Department of Culture and the Arts (DCA) is higher than the Contributed Equity by \$3,453,525 which is offset against Accumulated surplus as per TI 955.

34. 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:

	2017 \$000	2016 \$000
Cash and cash equivalents	768	1,227
Restricted cash and cash equivalents (Note 21 'Restricted cash and cash equivalents')	1,810	2,131
TOTAL	2,578	3,358

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

	2017 \$000	2016 \$000
Net cost of services	(26,629)	(26,625)
Non-cash items		
Depreciation and amortisation expense ^(a)	1,950	1,888
Resources received free of charge ^(b)	1,764	49
Donations to collection ^(c)	(283)	(3,101)
Adjustment for other non-cash items	12	15
(Increase)/decrease in assets:		
Current receivables ^(d)	334	599
Current inventories	(13)	150
Other assets	-	1,284
Increase/(decrease) in liabilities:		
Current payables ^(d)	70	(1,135)
Other current liabilities	(109)	97
Net GST receipts/(payments) ^(e)	-	282
Change in GST in receivables/payables ^(f)	46	93
NET CASH USED IN OPERATING ACTIVITIES	(22,858)	(26,404)

^(a) See Note 10 'Depreciation and amortisation expense'.

^(b) See Note 20 'Income from State Government'.

^(c) See Note 26 'Museum Collections'.

^(d) 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.

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

^(f) This reverses out the GST in receivables and payables.

35. COMMITMENTS

	2017 \$000	2016 \$000
Non-cancellable operating lease commitments		
Commitments for minimum lease payments are payable as follows:		
Within 1 year	31	41
Later than 1 year and not later than 5 years	38	48
TOTAL	69	89

The 11 motor vehicle leases (2016: 14 leases) are considered non-cancellable operating leases with lease expenditure payable monthly in advance. These commitments are all inclusive of GST.

36. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

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

37. EVENTS OCCURRING AFTER THE END OF THE REPORTING PERIOD

NON-ADJUSTING EVENTS AFTER THE END OF THE REPORTING PERIOD

On 28 April 2017, the Premier announced Machinery of Government (MOG) changes which would include establishment of a new Department of Local Government, Sport and Cultural Industries from 1 July 2017. The new Department will be formed through amalgamation of the Department of Culture and the Arts with the Department of Sport and Recreation, the Department of Racing, Gaming and Liquor, the Aboriginal History Unit of the Department of Aboriginal Affairs, the Office of Multicultural Interests and the Local Government functions of the Department of Local Government and Communities. There will be no impact on the Western Australian Museum.

38. EXPLANATORY STATEMENT

All variances between estimates (original budget) and actual results for 2017, and between the actual results for 2017 and 2016 are shown below. Narratives are provided for key variations selected from observed major variances, which are generally greater than:

- 5% and \$0.6 million for the Statements of Comprehensive and Cash Flows; and
- 5% and \$9.7 million for the Statements of Financial Position.

38. EXPLANATORY STATEMENT (CONTINUED)

	VARIANCE NOTE	ESTIMATE 2017 \$000	ACTUAL 2017 \$000	ACTUAL 2016 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2017 AND 2016 \$000
Statement of Comprehensive Income						
Expenses						
Employee benefits expense	A	19,202	19,007	20,648	(195)	(1,641)
Supplies and services	1, B	2,880	6,669	7,645	3,789	(976)
Depreciation and amortisation expense		1,930	1,950	1,888	20	62
Accommodation expenses	2	3,193	3,871	4,249	678	(378)
Grants and subsidies		15	15	12	-	3
Cost of sales		522	489	739	(33)	(250)
Other expenses		246	403	524	157	(121)
TOTAL COST OF SERVICES		27,988	32,404	35,705	4,416	(3,301)
Income						
Revenue						
User charges and fees		1,366	1,668	1,938	302	(270)
Sales		772	900	1,214	128	(314)
Commonwealth grants and contributions		-	464	358	464	106
Other grants and contributions non government	3	1,869	645	884	(1,224)	(239)
Interest revenue		100	86	97	(14)	(11)
Other revenue	4, C	411	2,012	4,589	1,601	(2,577)
TOTAL REVENUE		4,518	5,775	9,080	1,257	(3,305)
NET COST OF SERVICES		23,470	26,629	26,625	3,159	4
INCOME FROM STATE GOVERNMENT						
Service appropriation	D	22,780	22,780	25,209	-	(2,429)
Assets transferred			(130)	-	(130)	(130)
Royalties for Regions Fund		37	30	36	(7)	(6)
Services received free of charge	5, E	791	1,764	49	973	1,715
State grants and contributions	6, F		1,438	3,215	1,438	(1,777)
TOTAL INCOME FROM STATE GOVERNMENT		23,608	25,882	28,509	2,274	(2,627)
SURPLUS/(DEFICIT) FOR THE PERIOD		138	(747)	1,884	(885)	(2,631)

38. EXPLANATORY STATEMENT (CONTINUED)

MAJOR ESTIMATE AND ACTUAL (2017) VARIANCE NARRATIVES

- 1 Supplies and Services increased by \$3.8 million (132%) as the budget did not include expenditure for services received free of charge from the Department of Culture and the Arts and restricted grants received from the State Government. The expenditure are offset by services received free of charge and State grants and contributions (see note 5 and 6 of the Explanatory statement).
- 2 Accommodation expenses increased by 0.678 million due to some major works completed in the Maritime Museum (roof sealant works - \$0.390 million and auto sliding door - \$0.184 million).
- 3 Other grants and contributions decreased by \$1.224 million (65%) as the budget included State grants (see note 6 of the Explanatory statement).
- 4 Other revenue increased by \$1.601 million (390%) due to increase in Donations and contributions (0.646 million) and Expenditure recoup (\$0.944 million).
- 5 Services received free of charge increased by \$0.973 million (123%) due to additional maintenance works funded by the Department of Culture and the Arts (refer to Note 1 of the Explanatory statement).
- 6 State grants and contributions increased by \$1.438 million as the revenue was not included in the budget (refer to Note 1 of the Explanatory statement).

MAJOR ACTUAL (2017) AND COMPARATIVE (2016) VARIANCE NARRATIVES

- A Employee benefits expense underspent by \$1.641 million (8%) due to the closure of the Perth site, a reduction in grants related expenditure (Woodside grants) and the transfer of building maintenance staff to the Department of Culture and the Arts.
- B Supplies and services underspent by \$0.976 million (13%) due to the closure of the Perth site.
- C Other revenue decreased by \$2.577 million as the WA Museum received a one-off donation (\$2.8 million) in 2015-16.
- D Service appropriation decreased by \$2.429 million (10%) as a result of the implementation of various Agency Expenditure Review savings measures.
- E Services received free of charge increased by \$1.715 million as a result of Machinery of Government change where the Department of Culture and the Arts fund the major building maintenance expenditure.
- F State grants and contributions decreased by \$1.777 million (55%) as some major capital works were completed in 2015-16 which were funded by the Department of Culture and the Arts Fit for purpose programs.

38. EXPLANATORY STATEMENT (CONTINUED)

	VARIANCE NOTE	ESTIMATE 2017 \$000	ACTUAL 2017 \$000	ACTUAL 2016 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2017 AND 2016 \$000
Statement of Financial Position						
Assets						
Current Assets						
Cash and cash equivalents		1,229	768	1,227	(461)	(459)
Restricted cash and cash equivalents		2,251	1,723	2,131	(528)	(408)
Inventories		631	494	481	(137)	13
Receivables		1,489	363	917	(1,126)	(554)
Other current assets		1,290	-	-	(1,290)	-
TOTAL CURRENT ASSETS		6,890	3,348	4,756	(3,542)	(1,408)
Non-Current Assets						
Restricted cash and cash equivalents		66	87	-	21	87
Amounts receivable for services		37,390	37,390	35,460	-	1,930
Property, plant and equipment	7, G	101,408	72,080	96,388	(29,328)	(24,308)
Museum collections		350,501	351,062	350,720	561	342
Intangible assets		-	28	-	28	28
TOTAL NON-CURRENT ASSETS		489,365	460,647	482,568	(28,718)	(21,921)
TOTAL ASSETS		496,255	463,995	487,324	(32,260)	(23,329)
LIABILITIES						
Current Liabilities						
Payables		908	503	465	(405)	38
Provisions		2,738	3,071	2,580	333	491
Other current liabilities		86	16	47	(70)	(31)
TOTAL CURRENT LIABILITIES		3,732	3,590	3,092	(142)	498

38. EXPLANATORY STATEMENT (CONTINUED)

	VARIANCE NOTE	ESTIMATE 2017 \$000	ACTUAL 2017 \$000	ACTUAL 2016 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2017 AND 2016 \$000
Non-Current Liabilities						
Provisions		1,436	858	1,427	(578)	(569)
TOTAL NON-CURRENT LIABILITIES		1,436	858	1,427	(578)	(569)
TOTAL LIABILITIES		5,168	4,448	4,519	(720)	(71)
NET ASSETS		491,087	459,547	482,805	(31,540)	(23,258)
EQUITY						
Contributed equity	8, H	15,421	-	15,283	(15,421)	(15,283)
Reserves	9	216,970	204,627	208,401	(12,343)	(3,774)
Accumulated surplus		258,696	254,920	259,121	(3,776)	(4,201)
TOTAL EQUITY		491,087	459,547	482,805	(31,540)	(23,258)

MAJOR ESTIMATE AND ACTUAL (2017) VARIANCE NARRATIVES

- 7 Property, plant and equipment decreased by \$29.328 million (29%) as land and building in the Perth Cultural Centre (PCC) were transferred to DCA following the land amalgamation to lot 37000 and the budget included 5% revaluation gain on land and building where the actual revaluation resulted in a 5% decrease in the values.
- 8 Contributed Equity decreased by \$15.421 million (100%) due to the transfer of land and building to DCA following the land amalgamation in the PCC.
- 9 Reserves decreased by \$12.343 million (6%) due to a revaluation loss in land and buildings.

MAJOR ACTUAL (2017) AND COMPARATIVE (2016) VARIANCE NARRATIVES

- G Property, plant and equipment decreased by \$24.308 million (25%) as land and building in the Perth Cultural Centre (PCC) were transferred to DCA following the land amalgamation to lot 37000 and the budget included 5% revaluation gain on land and building where the actual revaluation resulted in a 5% decrease in the values.
- H Contributed Equity decreased by \$15.283 million (100%) due to the transfer of land and building to DCA following the land amalgamation in the PCC.

38. EXPLANATORY STATEMENT (CONTINUED)

	VARIANCE NOTE	ESTIMATE 2017 \$000	ACTUAL 2017 \$000	ACTUAL 2016 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2017 AND 2016 \$000
Statement of Cash Flows						
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation	I	20,850	20,850	23,476	-	(2,626)
Royalties for Regions fund		37	30	36	(7)	(6)
Capital contributions		750	416	488	(334)	(72)
State grants and contributions	10, J	-	1,437	3,261	1,437	(1,824)
NET CASH PROVIDED BY STATE GOVERNMENT		21,637	22,733	27,261	1,096	(4,528)
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee benefits	K	(19,400)	(18,798)	(21,107)	602	2,309
Supplies and services	11	(2,388)	(7,074)	(7,305)	(4,686)	231
Accommodation	L	(2,408)	(2,142)	(4,250)	266	2,108
Grants and subsidies		(15)	(15)	(136)	-	121
GST payments on purchases		(599)	(832)	(1,243)	(233)	411
GST payments to taxation authority		-	(22)	(20)	(22)	(2)
Other payments		(246)	(258)	(242)	(12)	(16)
Receipts						
Sale of goods and services		772	896	1,218	124	(322)
User charges and fees		1,366	1,622	1,973	256	(351)
Commonwealth grants and contributions		-	463	358	463	105
Grants and subsidies	12	1,869	-	-	(1,869)	-
Interest received		100	97	88	(3)	9
GST receipts on sales		383	381	465	(2)	(84)
GST receipts from taxation authority		216	567	864	351	(297)
Other receipts	13, M	411	2,257	2,933	1,846	(676)
NET CASH USED IN OPERATING ACTIVITIES		(19,939)	(22,858)	(26,404)	(2,919)	3,546

38. EXPLANATORY STATEMENT (CONTINUED)

	VARIANCE NOTE	ESTIMATE 2017 \$000	ACTUAL 2017 \$000	ACTUAL 2016 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2017 AND 2016 \$000
CASH FLOWS FROM INVESTING ACTIVITIES						
Proceeds from sale of non-current physical assets		-	-	-	-	-
Purchase of non-current physical assets	N	(750)	(655)	(1,576)	95	921
NET CASH USED IN INVESTING ACTIVITIES		(750)	(655)	(1,576)	95	921
NET (DECREASE)/INCREASE IN CASH AND CASH EQUIVALENTS						
		948	(780)	(719)	(1,728)	(61)
Cash and cash equivalents at the beginning of period		3,348	3,358	4,077	10	(719)
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD		4,296	2,578	3,358	(1,718)	(780)

MAJOR ESTIMATE AND ACTUAL (2017) VARIANCE NARRATIVES

- 10 State grants and contributions increased by \$1.437 million as the revenue was not included in the budget. (Refer to Note 1, 5 and 6 of the Explanatory Statement).
- 11 Supplies and Services increased by \$4.7 million (196%) as the budget did not include expenditure for services received free of charge from the Department of Culture and the Arts, expenditure for restricted grants received from the State Government. Supplies and Services accrued in the prior year were paid in the current year. (Refer to note 1, 5, 6 and 9 of the Explanatory statement).
- 12 Grant and subsidies is current being reported in line Other receipt which includes Donations and contributions, Expenditure recoup and payment received from debtors.
- 13 Other revenue increased by \$1.848 million (450%) as the budget was included in line Grants and subsidies.

MAJOR ACTUAL (2017) AND COMPARATIVE (2016) VARIANCE NARRATIVES

- I Service appropriation decreased by \$2.626 million (11%) as a result of the implementation of various Agency Expenditure Review savings measures.
- J State grants and contributions decreased by \$1.824 million (56%) as some major capital works were completed in 2015-16 which were funded by the Department of Culture and the Arts Fit for purpose programs.
- K Employee benefits expense underspent by \$2.309 million (11%) due to the closure of the Perth site, a reduction in grants related expenditure (Woodside grants) and the transfer of building maintenance staff to the Department of Culture and the Arts.
- L Accommodation decreased by \$2.108 million (50%) as a result of Machinery of Government change where the Department of Culture and the Arts fund the major building maintenance expenditure.
- M Other receipts decreased by \$0.674 (23%) due to reduction in donation following the closure of the Perth site.
- N Purchase of non-current physical assets decrease by \$0.921 million (58%) due to some major capital works completed in 2015-16 which were funded by the Department of Culture and the Arts Fit for purpose programs.

39. 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 39(c) 'Financial instrument disclosures' and Note 23 '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 39(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

	2017 \$'000	2016 \$'000
Financial Assets		
Cash and cash equivalents	768	1,227
Restricted cash and cash equivalents	1,810	2,131
Loans and receivables ^(a)	242	715
TOTAL	2,820	4,073
Financial Liabilities		
Financial liabilities measured at amortised cost	467	397
TOTAL	467	397

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

(C) FINANCIAL INSTRUMENT DISCLOSURES

Credit risk

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

39. FINANCIAL INSTRUMENTS (CONTINUED)

AGEING ANALYSIS OF FINANCIAL ASSETS PAST DUE BUT NOT IMPAIRED

	CARRYING AMOUNT \$000	NOT PAST DUE AND NOT IMPAIRED \$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	IMPAIRED FINANCIAL ASSETS \$000
Financial assets								
2017								
Cash and cash equivalents	768	768	-	-	-	-	-	-
Restricted cash and cash equivalents	1,810	1,810	-	-	-	-	-	-
Receivables ^(a)	242	215	8	15	4	-	-	-
Amounts receivable for services	37,390	37,390	-	-	-	-	-	-
	40,210	40,183	8	15	4	-	-	-
2016								
Cash and cash equivalents	1,227	1,227	-	-	-	-	-	-
Restricted cash and cash equivalents	2,131	2,131	-	-	-	-	-	-
Receivables ^(a)	715	699	10	6	-	-	-	-
Amounts receivable for services	35,460	35,460	-	-	-	-	-	-
	39,533	39,517	10	6	-	-	-	-

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

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.

39. FINANCIAL INSTRUMENTS (CONTINUED)

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 \$000	3 MONTHS TO 1 YEAR \$000	1-5 YEARS \$000	MORE THAN 5 YEARS \$000
2017											
Financial Assets											
Cash and cash equivalents	2.0	768	-	700	68	768	768	-	-	-	-
Restricted cash and cash equivalents	2.0	1,810	-	1,810	-	1,810	142	426	952	290	-
Receivables ^(a)	-	242	-	-	242	242	121	121	-	-	-
Amounts receivable for services	-	37,390	-	-	37,390	37,390	-	-	-	-	-
		40,210	-	2,510	37,700	40,210	1,031	547	952	290	-
Financial liabilities											
Payables		467	-	-	467	467	467	-	-	-	-
Borrowings		-	-	-	-	-	-	-	-	-	-
		467	-	-	467	467	467	-	-	-	-
2016											
Financial assets											
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 ^(a)	-	715	-	-	715	715	358	357	-	-	-
Amounts receivable for services	-	35,460	-	-	35,460	35,460	-	-	-	-	-
		39,533	-	3,289	36,244	39,533	1,635	507	1,594	337	-
Financial liabilities											
Payables		397	-	-	397	397	397	-	-	-	-
Borrowings		-	-	-	-	-	-	-	-	-	-
		397	-	-	397	397	397	-	-	-	-

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

39. 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.

	CARRYING AMOUNT \$000	-100 BASIS POINTS		+100 BASIS POINTS	
		SURPLUS \$000	EQUITY \$000	SURPLUS \$000	EQUITY \$000
2017					
Financial Assets					
Cash and cash equivalents	768	(7.7)	(7.7)	7.7	7.7
Restricted cash and cash equivalents	1,810	(18.1)	(18.1)	18.1	18.1
TOTAL INCREASE/(DECREASE)		(25.8)	(25.8)	25.8	25.8
2016					
Financial assets					
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
TOTAL INCREASE/(DECREASE)		(33.6)	(33.6)	33.6	33.6

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.

40. REMUNERATION OF AUDITOR

	2017 \$000	2016 \$000
Remuneration paid or payable to the Auditor General in respect of the audit for the current financial year is as follows:		
Auditing the accounts, financial statements and performance indicators	33	35
	33	35

41. RELATED BODIES

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

42. AFFILIATED BODIES

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

43. SUPPLEMENTARY FINANCIAL INFORMATION

	2017 \$000	2016 \$000
(a) Write-offs		
Debts written off by the Western Australian Museum during the financial year	-	8
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	-	-
(c) Gifts of public property		
Gifts of public property provided by the Western Australian Museum	-	-
(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.	-	-

44. 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	
	2017 \$000	2016 \$000	2017 \$000	2016 \$000	2017 \$000	2016 \$000	2017 \$000	2016 \$000	2017 \$000	2016 \$000	2017 \$000	2016 \$000
COST OF SERVICES												
Expenses												
Employee benefits expense	8,001	8,562	1,412	1,511	6,042	6,967	426	327	3,126	3,281	19,007	20,648
Supplies and services	2,344	2,858	414	509	2,815	3,150	69	51	1,027	1,077	6,669	7,645
Depreciation and amortisation expense	705	763	124	135	733	640	40	27	348	323	1,950	1,888
Accommodation expenses	931	1,410	164	244	1,968	1,553	-	26	808	1,016	3,871	4,249
Grants and subsidies	-	-	-	-	15	12	-	-	-	-	15	12
Cost of sales	15	32	3	6	285	484	-	0	186	217	489	739
Other expenses	232	289	41	52	86	121	4	5	40	57	403	524
Total cost of services	12,228	13,914	2,158	2,457	11,944	12,927	539	436	5,535	5,971	32,404	35,705
Income												
Revenue												
User charges and fees	179	141	32	25	1,272	1,626	-	1	185	145	1,668	1,938
Sales	31	27	5	5	490	772	-	-	374	410	900	1,214
Commonwealth grants and contributions	299	304	53	54	90	-	-	-	22	-	464	358
Interest revenue	31	39	6	7	33	33	-	1	16	17	86	97
Other revenue	1,400	2,645	247	467	574	1,466	-	49	436	846	2,657	5,473
Total Revenue	1,940	3,156	343	558	2,459	3,897	-	51	1,033	1,418	5,775	9,080
Total income other than income from State Government	1,940	3,156	343	558	2,459	3,897	-	51	1,033	1,418	5,775	9,080
NET COST OF SERVICES	10,288	10,758	1,815	1,899	9,485	9,030	539	385	4,502	4,553	26,629	26,625
Income from State Government												
Service appropriation	8,237	10,189	1,454	1,798	8,561	8,549	465	364	4,063	4,309	22,780	25,209
Royalties for Regions fund	11	-	2	-	11	-	1	-	5	36	30	36
Assets transferred	(48)	-	(8)	-	(50)	-	-	-	(24)	-	(130)	-
Services received free of charge	257	20	45	3	1,186	17	1	1	275	8	1,764	49
State grants and contributions	1,188	2,135	209	377	28	455	-	19	13	229	1,438	3,215
Total income from State Government	9,645	12,344	1,702	2,178	9,736	9,021	467	384	4,332	4,582	25,882	28,509
SURPLUS/(DEFICIT) FOR THE PERIOD	(643)	1,586	(113)	279	251	(9)	(72)	(1)	(170)	29	(747)	1,884

CERTIFICATION OF KEY PERFORMANCE INDICATORS

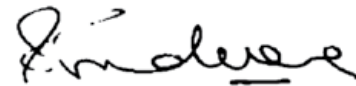
FOR THE YEAR ENDED 30 JUNE 2017

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 2017.



Alan Robson

Chair, the Western Australian Museum Board
08 September 2017



Steve Scudamore

Vice-Chair, the Western Australian Museum Board
08 September 2017

DETAILED KEY PERFORMANCE INDICATORS

SUMMARY OF SERVICES

GOVERNMENT GOAL	DESIRED OUTCOMES	SERVICES
RESULTS BASED SERVICE DELIVERY Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians.	11. Sustainable care and development of the State's Museum Collection for the benefit of present and future generations	12. Collections management, research and conservation services
	12. Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections	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 Department of Culture and the Arts' Outcomes Based Management structure.

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

INDICATOR 11.1: PERCENTAGE OF THE COLLECTION STORED TO THE REQUIRED STANDARD

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

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

KEY EFFECTIVENESS INDICATOR 11.1

Percentage of the Collection stored to the required standard

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

MEASUREMENT OF THE INDICATOR

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

ACTUAL	ACTUAL	TARGET	ACTUAL
2014–15	2015–16	2016–17	2016–17
99%	99%	99%	99%

INDICATOR 11.2: PERCENTAGE OF THE STATE'S MUSEUM COLLECTION ACCESSIBLE ONLINE

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

INDICATOR 11.3: PROPORTION OF THE STATE'S MUSEUM COLLECTION DOCUMENTED AND DIGITISED

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

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

MEASUREMENT OF THE INDICATOR

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

KEY EFFECTIVENESS INDICATOR 11.2

	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2016-17
Percentage of the Collection accessible online	11%	15%	12%	16%
Total number of items documented and digitised available online	907,428	1,179,308	1,003,200	1,311,607

EXPLANATORY NOTES

The Museum has intensified the program to increase the proportion of the Collection that is digitised and accessible online where the digital team capacity was increased. The 2016-17 actual total number of items documented and digitised available online was 31% higher (308,407 items) than the 2016-17 target and 11% (132,299 items) higher than the 2015-16 actual.

MEASUREMENT OF THE INDICATOR

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

KEY EFFECTIVENESS INDICATOR 11.3

	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2016-17
Proportion of the Collection documented and digitised	21%	23%	23%	26%

EXPLANATORY NOTES

While the Collection is mainly documented in manual form, only a proportion of them are currently digitised. This is a legacy of decades of collecting before digital technology existed. The Museum has continued the program to address a backlog of generations and to increase the proportion of digitisation of the Collection.

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 new measure aligns with the Museum’s organisational priorities:

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

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

MEASUREMENT OF THE INDICATOR

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

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

KEY EFFECTIVENESS INDICATOR 12.1

	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2016-17
Number of people engaging with and accessing Museum content and collections	1,854,866	2,135,965	1,490,384	1,608,084
Total number of visitors (to Museum and non-Museum sites and outreach programs)	951,484	1,140,504	549,884	659,566
Total number of online visitors to website	903,382	995,461	940,500	948,518

EXPLANATORY NOTES

- The increase in visitations to Museum and non-Museum sites and outreach programs by 20% (109,682) on the 2016-17 target was attributed to higher visitations from the offsite activation programs in the Metro areas. A decrease in total number of visitors of 42% (480,938) over the 2015-16 actual was due to the closure of the Perth site for redevelopment, which had annually contributed to more than 40% of total visitation.
- The 2016-17 actual total number of online visitors to the website was higher by 0.9% (8,018) when compared with the 2016-17 target and 5% (46,943) lower when compared with the 2015-16 actual. This is 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 third-party providers such as 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)

	<u>TOTAL</u>
WA Shipwrecks Museum	138,254
WA Maritime Museum	106,573
Museum of Geraldton	42,053
Museum of the Goldfields	70,793
Museum of the Great Southern	115,073
WA Museum Collections and Research Centre	611
Development Service	1,460
Museum created content accessible at non-Museum sites	184,749
TOTAL	<u>659,566</u>

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 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 (e.g. 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	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2016-17
Percentage of visitors to the Museum sites satisfied with services	95%	93%	96%	98%

EXPLANATORY NOTES

- The Museum's total overall satisfaction rating was 98%, which was 5% above 2015-16 actual. The higher satisfaction rating demonstrate that the programs and exhibitions are current and very much appreciated by the audience. It is also reflective of the eventual closure of the Perth site which, as it neared closure, its fabric became worn and collections were gradually removed in preparation for redevelopment, received less favourable ratings.

PERCENTAGE OF VISITORS TO THE MUSEUM SITES SATISFIED WITH SERVICES

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

	TOTAL	MUSEUM OF THE GREAT SOUTHERN	MUSEUM OF GERALDTON	MUSEUM OF THE GOLDFIELDS	WA MARITIME MUSEUM	WA SHIPWRECKS MUSEUM
Very satisfied	63%	62%	68%	71%	59%	59%
Quite satisfied	35%	36%	29%	28%	38%	38%
Neither satisfied nor dissatisfied	2%	2%	3%	1%	3%	2%
Quite dissatisfied	0%	0%	0%	0%	0%	1%
Very dissatisfied	0%	0%	0%	0%	0%	0%
Don't know	0%	0%	0%	0%	0%	0%

SERVICE 12: COLLECTIONS MANAGEMENT, RESEARCH AND CONSERVATION SERVICES

INDICATOR 12.1: AVERAGE COST PER OBJECT OF MANAGING THE STATE'S MUSEUM COLLECTION

This is measure provides greater transparency of the investment required to manage the Collection.

MEASUREMENT OF THE INDICATOR

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

KEY EFFICIENCY INDICATOR 12.1

	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2016-17
Average cost per object of managing the Collection	\$1.61	\$1.73	\$1.17	\$1.51
Total cost of services (\$ 000)	12,917	13,914	9,913	12,228
Revenue (\$ 000)	4,260	5,311	1,210	3,081
Total number of objects in the Collection	8,008,098	8,048,042	8,468,098	8,097,781

EXPLANATORY NOTES

- The increase in grant projects expenditure which was funded by external grant income resulted in the average cost of managing the Collection to increase by 30% when compared to 2016-17 target. This increase in expenditure represents increased activity at no additional cost to the State.
- The increase in total cost of services (\$2.315 million) was attributed to expenditure in research projects which partially offset the increase in revenue (\$1.871 million). The increase in revenue in 2016-17 actual was due to one-off grants income (external funding) received for various projects.

SERVICE 13: COLLECTIONS EFFECTIVELY DOCUMENTED AND DIGITISED

INDICATOR 13.1: AVERAGE COST PER OBJECT OF DOCUMENTING AND DIGITISING THE STATE'S MUSEUM COLLECTION

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

It should be noted that in a Museum context the value of digitising the collections is not merely related to capturing and storing an image of a specimen or item. The real value is related to the information or data associated with the object, such as its provenance. For example, a specimen of a kangaroo has no value in itself, however, the location and date found with a description of the significance of the specimen with a unique registration number is of consequence.

MEASUREMENT OF THE INDICATOR

Total Cost of the Service / Total number of items documented and digitised = Average cost per object of documenting and digitising the Collection.

KEY EFFICIENCY INDICATOR 13.1

	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2016-17
Average cost per object of documenting and digitising the Collection	\$1.34	\$1.33	\$0.91	\$1.04
Total cost of services (\$ 000)	2,279	2,457	1,750	2,158
Revenue (\$ 000)	750	938	214	544
Total number of objects in the Collection	8,008,098	8,048,042	8,468,098	8,097,781
Number of items documented and digitised in the Collection	1,696,927	1,840,856	1,914,500	2,069,462

EXPLANATORY NOTES

- The increase in projects expenditure which was funded by external grant income resulted in the 2016-17 actual average cost of documenting and digitising the Collection to increase by 14% when compared to 2016-17 target.
- The increase in 2016-17 actual total cost of services (\$0.408 million) was attributed to expenditure in research projects which partially offset the increase in revenue (\$0.330 million). The increase in revenue in 2016-17 actual 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, through their programs and through accessing collections physically. It does not include accessing Museum Services, either virtually, or through regional sites, as these costs have been reported under Service 16 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	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2016-17
Average cost of Museum Services per Museum Access	\$18.79	\$20.34	\$40.37	\$27.67
Total cost of services (\$ 000)	12,842	12,927	9,919	11,944
Revenue (\$ 000)	4,486	4,369	1,994	2,436
Number of public sites, public programs and collections accessed on site	683,272	635,545	245,700	431,647

EXPLANATORY NOTES

- Overall the 2016-17 actual average cost per access for Museum services decreased by 68% when compared to the 2016-17 target due to the increase in the number of accesses to the sites and as a result of the closure of the Perth site for redevelopment.
- The increase in cost of services by \$2.0 million was due to expenditure on building maintenance and fit for purpose programs which were funded by the Department of Culture and the Arts (DCA) and provided to Museum as a service received free of charge and expenditure in the exhibition program *Travellers and Traders in the Indian Ocean*.
- Visitations number of public sites, public programs and collections accessed on site increased by 76% due to the success of the offsite activation with the inflatable museum in various locations like the Royal show, Elizabeth Quay, Crab Fest and others.

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

INDICATOR 15.1: AVERAGE COST OF MUSEUM SERVICES PER MUSEUM ACCESS

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

MEASUREMENT OF THE INDICATOR

- Total cost of service / Number of online access to collections, expertise and programs = Average cost of Museum Services per Museum Access

- Please note this measure is different from the 'total number of online visitors to the website' in Key Effectiveness Indicator 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	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2016-17
Average cost of Museum services per Museum access	\$0.60	\$0.29	\$0.41	\$0.36
Total cost of services (\$ 000)	543	436	647	539
Revenue (\$ 000)	0	71	0	0
Number of online access to collections, expertise and programs	903,382	1,507,249	1,576,300	1,495,285

EXPLANATORY NOTES

- The decrease in average cost of Museum services per Museum access was due to the underspend in employee expenditure due to vacant positions.
- The decrease in the number of on-line access to collections, expertise and programs by 5% over 2016-17 target was due delays in introducing of some 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) and through targeted programs and partnerships such as the National Anzac Centre in Albany with which it has a service level agreement. This measure captures the efficiency of delivering these services to regional Western Australia.

MEASUREMENT OF THE INDICATOR

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

KEY EFFICIENCY INDICATOR 16.1

	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2016-17
Average cost per access	\$22.38	\$11.82	\$16.70	\$15.24
Total cost of services (\$ 000)	6,001	5,971	5,079	5,535
Revenue (\$ 000)	1,430	1,655	850	1,022
Total number of regional accesses	268,212	504,959	304,184	363,224

EXPLANATORY NOTES

- The average cost per access in the regions decreased due to the increase in regional accesses 2016-17.
- The increase in 2016-17 actual cost of services by 9% (\$0.456 million) when compared with the 2016-17 target was attributed to expenditure on building maintenance and fit for purpose programs which were funded by DCA and exhibition projects and public programs which was offset by an increase in revenue (\$0.172 million).
- The increase in regional accesses in 2016-17 actual was attributed to visitations to the National Anzac Centre and *Accidental Encounters: the Dutch connection* and other regional exhibitions.

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

PRICING POLICIES OF SERVICES PROVIDED

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

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

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 project. At the end of the project, the asset will be transferred into the Museum's accounting records. This means there is minimal net expenditure which relates to the New Museum Project in Museum accounting records until the project's completion in 2020.

CAPITAL PROJECTS IN PROGRESS

Nil.

CAPITAL PROJECTS COMPLETED

- Lighting - WA Maritime Museum and the WA Shipwrecks Museum - \$71,848
- Temporary Exhibition walls - \$224,697
- WA Gallery Downunder - \$256,623

EMPLOYMENT AND INDUSTRIAL RELATIONS

The following table summarises the Western Australian Museum employee demographics and headcount as at 29 June 2017.

EMPLOYMENT TYPE	WOMEN	MEN
Permanent full-time	55	53
Permanent part-time	39	11
Fixed term full-time	22	9
Fixed term part-time	18	4
Other paid	4	1
Total	138	78

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 2016–17, staff attended a total of 710 training sessions, representing 3,605 hours or 480 training days, across a range of learning areas. The Museum’s total cash expenditure on staff training was \$78,505.54. 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 Ethics and Conduct training with 232 staff completing AEDM training; Recordkeeping Awareness with 231 staff members completing 463 hours; and OSH training with 204 staff completing a range of related training for a total of 956 hours.

INCIDENTS AND WORKERS COMPENSATION

The Museum recorded a total of 32 injuries and health or safety related incidents during 2016-17. Of these, 17 incidents involved visitors or customers

attending Museum sites, which is a slight improvement on the 21 incidents recorded last year. Of the 17 visitors’ injuries, five were classed as moderate, ten were minor and two were classed as insignificant injuries. Of the 15 staff or volunteers injured, five were classed as moderate injuries, six were minor and four were classed as insignificant.

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.

Of the four workers’ compensation claims lodged this year, two have been closed and two are still active. There is also an ongoing claim from 2015-16 which the Museum continues to work to resolve. This year again sees the lowest number of incidents recorded for visitors and staff since recording commenced.

GOVERNANCE AND DISCLOSURES

UNAUTHORISED USE OF CREDIT CARDS

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

This financial year the number of instances in which a WA Government Purchasing Card was used for a personal purpose was three times, for a total cost of \$109.65. 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 in 2016–17.

	DESIGNATION	OCCUPATION	INITIAL APPOINTMENT	EXPIRY	MEETINGS ATTENDED
Emeritus Professor Alan Robson AO CitWA	Chairman	Academic	01/01/2012	31/12/2019	4
Mr Steve Scudamore	Vice Chair	Non-Executive Director	24/10/2006	31/12/2019	5
Mr Ian Fletcher AM	Trustee	Retired businessman	01/01/2012	31/12/2019	5
Ms Irene Stainton	Trustee	Senior Aboriginal Affairs Advisor	13/12/2011	07/10/2017	3
Dr Kate Gregory	Trustee	Historian	10/07/2012	10/07/2020	4
Ms Rubini Ventouras	Trustee	Lawyer	10/07/2012	10/07/2020	5
Mr Lawrie Tremaine	Trustee	Chief Financial Officer	16/08/2016	10/07/2020	3
Mr Duncan Ord OAM	Ex-Officio	Director General - Department of Culture and the Arts	Ex-Officio	N/A	5

EMERITUS PROFESSOR ALAN ROBSON AO CitWA



CHAIR OF THE TRUSTEES

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

- Chair of the Group of Eight Universities 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 from 2003–09.
- Member of the Board of the CSIRO from 2003–08).

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

MR STEVE SCUDAMORE



VICE-CHAIR OF THE TRUSTEES

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 25 years specialising in the Energy and Natural Resources sector and Corporate Finance Services. He also serves as:

- Non-Executive Director on the Boards of Pilbara Minerals, Altona Mining and Australis Oil and Gas.
- Chairman of MDA Insurance.
- Chairman of not-for-profit organisation Amana Living (formerly the Anglican Homes group).

He is Chair of the WA Museum's 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. Mr Scudamore holds a Bachelor of Arts (Honours) and Master of Arts in History and Economics from the University of Oxford. He is a Fellow of the Institute of Chartered Accountants in Australia and England and Wales, Senior Fellow of the Financial Services Institute of Australia and Fellow of the Institute of Company Directors. He was appointed a Trustee of the WA Museum in 2006.

MR IAN FLETCHER AM



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.

Mr Fletcher holds a Bachelor of Arts from The University of Western Australia. A Fellow of the Australian Institute of Management and a Member of the Australian Institute of Company Directors, and 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. On 4 January 2017, he was appointed Commissioner of the Shire of Exmouth, following the suspension of the Shire President and elected members of council, for a period of six months.

DR KATHERINE (KATE) GREGORY



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

Previously, she was:

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

Dr Gregory has a PhD in Art History from the University of Melbourne (2004) specialising in Australian contemporary art and interpretation in museum practice since 1970. Her post-doctoral research at Curtin University was Cultural Heritage, and resulted in the book, co-authored with Andrea Witcomb, *From the Barracks to the Burrup: the National Trust in Western Australia* (UNSW Press, 2010).

She was appointed a Trustee of the WA Museum in 2012.

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, she was:

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

Ms Stainton is Chair of the WA Museum's Aboriginal Advisory Committee. She also serves as a member of the Indigenous Advisory Committee of the National Museum of Australia. Ms Stainton is 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 holds a Bachelor of Applied Science and a Diploma in Aboriginal Community Management from Curtin University. She 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 2012 and is a member of the WA Museum's Finance and Audit Committee. She also is a member of the WA Museum Foundation Board of Governors. Ms Ventouras has extensive legal and commercial experience throughout Australia, New Zealand, Asia and Europe. Ms Ventouras is currently General Counsel and Company Secretary of BC Iron. She previously held a senior role with Newmont Asia Pacific where she was Group Executive Legal Affairs, and was a Senior Associate at Freehills which included a role as Foreign Counsel at Indonesian law firm Soemadipradja & Taher. Ms Ventouras holds a Bachelor of Law and Bachelor of Commerce (Accounting) from Murdoch University. She is admitted to practice law in Western Australia and the High Court of Australia, and is a Graduate of the Australian Institute of Company Directors. She is a committee member of the WA Law Society Committee for Government and In House Lawyers.

MR LAWRENCE (LAWRIE) TREMAINE, TRUSTEE



Mr Tremaine was appointed a Trustee of the WA Museum in 2016. He has extensive finance leadership experience, predominantly in the resource and minerals processing industry, and he was recently appointed Chief Financial Officer of Origin Energy Limited. Prior to this he worked at Woodside as Vice-President – Finance and Commercial and Chief Finance Officer, and at Alcoa where he held senior financial roles in Australia and across the Asia Pacific. Mr Tremaine has 30 years of financial management expertise across treasury, taxation, strategy and planning, business development, commercial contracting and procurement. He also led Woodside’s Continuous Improvement and Productivity program, targeting long-term cultural change. Mr Tremaine holds a Bachelor of Business degree from Chisholm Institute of Technology, Monash University. He is a Fellow of CPA Australia and a National Executive Member of the Group of 100.

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 regard to 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	6.5 years	\$7,665
Member	Ian Fletcher	Bi-annual	6.5 years	\$4,052
Member	Steve Scudamore	Bi-annual	11 years	\$4,052
Vice Chair	Lawrie Tremaine	Bi-annual	1 year	\$Nil <i>(elected not to receive this payment)</i>
Member	Irene Stainton	Bi-annual	5.5 years	\$4,052
Member	Kate Gregory	Bi-annual	5 years	\$4,052
Member	Rubini Ventouras	Bi-annual	5 years	\$4,052
Ex-Officio	Duncan Ord	N/A	Ex-Officio, N/A	-
				\$27,925

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

ADVISORY COMMITTEES

WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

MEMBER

Ms Irene Stainton (Chair)

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	19 years	\$920
Member	John Mallard	Sessional	12 years	\$160
Member	Bev Port-Louis	Sessional	6 years	\$640
Member	Tony Calgaret	Annual	7 years	\$480
Member	Martin Bin Rashid	Sessional	4 years	\$320
				\$2,520

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

No other committees or boards received any remuneration.

WESTERN AUSTRALIAN MARITIME MUSEUM ADVISORY COMMITTEE

MEMBER

Mr Ronald Packer (Chair)

Dr Nonja Peters (Vice-Chair)

Mrs Pat Barblett

Mr David Lynn

Ms Astrid Norgard

Mr Arnold Stroobach

Mr Bill Townsend

Mr Jock Clough

Commodore Bob Trotter OAM RAN
(Ret'd)

Dr Kate Gregory

WESTERN AUSTRALIAN MUSEUM MARITIME ARCHAEOLOGY ADVISORY COMMITTEE

MEMBER

Dr Alistair Paterson (Chair)

Prof. John Penrose

Ms Maddy McAllister

Mr Rodney Hoath

Mr Ron Shepherd

Mr John Cecchi

Ms Aileen Walsh

Mr Joseph Christensen

Mr Joel Gilman (ex-officio member)

MUSEUM OF THE GREAT SOUTHERN ADVISORY COMMITTEE

MEMBER

Mr David Heaver (Chair)

Prof. Stephen Hopper

Mr Bruce Manning

Ms Helena Stoakley

Mr Richard Harloe

Mr Lindsay Dean

MUSEUM OF GERALDTON COMMUNITY ADVISORY COMMITTEE

MEMBER

Mr Malcolm Smith (Chair)

Mr Bob Urquhart (Vice-Chair)

Mr David Murgatroyd

Ms Lesley Colliver

Mayor Shane Van Styn

Cr Simon Keemink

Mr Gary Martin

Ms Marilyn McLeod

Mr Phil Melling

MUSEUM OF THE GOLDFIELDS ADVISORY COMMITTEE

MEMBER

Mr Frank Andinach (Chair) (from March 2017)

Mr Morrie Goodz (Chair) (to February 2017)

Ms Carol Mann

Cr Gary Brown

Cr Laurie Ayers

Mr Scott Wilson

Mr Glenn Richardson

Ms Kate Mills

Ms Jessica Biddle

No other committees or boards received any remuneration.

OTHER LEGAL REQUIREMENTS

SECTION 40 ESTIMATES FOR 2017-18

In accordance with Treasurer's Instructions 945 and 953 the annual estimates for the current financial year (2017-18) are hereby included in the Annual Report. These estimates do not form part of the financial statements and are not subject to audit.

TI945 BUDGET ESTIMATES STATEMENT OF COMPREHENSIVE INCOME

For period ending 30 June 2018

	ESTIMATE \$000
COST OF SERVICES	
Expenses	
Employee benefits	19,450
Supplies and services	6,375
Depreciation and amortisation expense	1,867
Accommodation expenses	3,971
Grants and subsidies	15
Cost of sales	683
Other expenses	149

	ESTIMATE \$000
Total cost of services	32,511
Income	
User charges and fees	4,015
Sales	1,415
Interest revenue	90
Commonwealth grants and contributions	57
Other revenue	1,331
Total income	6,908
NET COST OF SERVICES	25,603
Income from State Government	
Service appropriation	22,552
Royalties for Regions fund	30
Grants and subsidies from State Government	1,029
Resources received free of charge	1,995
Total income from State Government	25,606
SURPLUS/(DEFICIT) FOR THE PERIOD	3

TI945 BUDGET ESTIMATES

STATEMENT OF FINANCIAL POSITION

For period ending 30 June 2018

	ESTIMATE \$000		ESTIMATE \$000
ASSETS		LIABILITIES	
Current assets		Current liabilities	
Cash and cash equivalents	1,227	Payables	394
Restricted cash and cash equivalents	2,131	Provisions	2,603
Inventories	517	Other	45
Receivables	675	Total current liabilities	3,042
Total current assets	4,550	Non-current liabilities	
Non-current assets		Provisions	1,582
Restricted cash and cash equivalents	130	Total non-current liabilities	1,582
Amounts receivable for services	39,257	TOTAL LIABILITIES	
Property, plant and equipment	94,549	4,624	
Museum Collections	351,422	EQUITY	
Total non-current assets	485,358	Contributed equity	14,671
TOTAL ASSETS	489,908	Reserves	211,268
		Accumulated surplus/(deficit)	259,345
		TOTAL LIABILITIES	485,284
		TOTAL LIABILITIES AND EQUITY	489,908

TI945 BUDGET ESTIMATES

STATEMENT OF CASH FLOWS

For period ending 30 June 2018

	ESTIMATE \$000		ESTIMATE \$000
CASH FLOWS FROM STATE GOVERNMENT		CASH FLOWS FROM INVESTING ACTIVITIES	
Service appropriation	20,685	Purchase of non-current assets	0
State grants and subsidies	1,029	Net cash from investing activities	0
Royalties for Regions fund:		NET INCREASE/(DECREASE) IN CASH HELD	0
Regional Community Service Fund	30	Cash assets at the beginning of the reporting period	3,488
Net cash provided by State Government	21,744	CASH ASSETS AT THE END OF THE REPORTING PERIOD	3,488
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits	(19,422)		
Supplies and services	(6,900)		
Accommodation	(2,166)		
Grants and subsidies	(15)		
GST payments on purchases	(681)		
Other payments	(149)		
Receipts			
Sale of goods and services	1,415		
User charges and fees	4,015		
Commonwealth grants and contributions	57		
Interest received	90		
GST receipts	407		
GST receipts from taxation authority	274		
Other receipts	1,331		
Net cash from operating activities	(21,744)		

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 2016–17 was \$328,154.19.

AGENCIES OR ORGANISATIONS	TOTAL (EX. GST)	EXPENDITURE	AMOUNT (EX. GST)
Market research	\$69,116.74	Morris Hargreaves McIntyre	\$69,116.74
Polling	Nil	Nil	Nil
Direct mail	Nil	Nil	Nil
Media advertising	\$259,037.45	Advertising (under \$2,300 ea)	\$22,809.44
		Optimum Media Decisions WA Ltd	\$142,335.28
		Carat	\$67,886.56
		Offpen Publishing	\$18,584.77
		The Poster Girl	\$7,421.40

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 as well as employment opportunities (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 New Museum is being developed in partnership with the people of WA and Museum staff have spent the past year working with community panel members, including the Access and Inclusion panel members, seeking guidance, advice and input into accessibility and inclusiveness for the New Museum.

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

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.

During the period, initiatives undertaken to implement Outcome 1 were:

- The WA Maritime Museum and the WA Shipwrecks Museum added two new visitor tours (launched on 3 December 2016, the International

Day of People with Disability) to the programs run by the visitor services staff to meet the needs of people with disabilities:

- The “Objects and Memories Tour”, designed for visitors with dementia and their carers, is a guided tour focussing on story-telling with objects to encourage conversations and evoke memories.
- The “Please Touch Tactile Tour” is a guided tour offered at the WA Shipwrecks Museum for visitors who are blind or vision impaired.
- An exhibition specific “Please Touch Tactile Tour” was developed for Travellers and Traders in the Indian Ocean at the Maritime Museum and delivered by the exhibition's curator.
- Through the year, public programs and educational experiences have been delivered by the Museum with a focus on accessibility, including:
 - hands-on learning during facilitated school experiences that incorporate sensory elements and the integration of a variety of learning styles;

- early-learner programming at the Museum's Discovery Zone (in the State Library of Western Australia) incorporates sensory elements with a focus on tactile experiences;
- early learner programming for the Voyages to the Deep exhibition (“Mini Mariners”) incorporated elements of movement, song, story-telling and craft that is suitable for learners with low to moderate fine-motor-skills; and
- mobile “Discovery Carts” at the Maritime Museum, Shipwrecks Museum, and the Discovery Zone in the State Library, present resources at wheelchair height and incorporate both visual and other sensory elements, for example, opportunities to identify spices through smell.
- The new WA Down Under Gallery at the Maritime Museum has been developed to deliver a universally accessible museum experience, including:

- a tactile coral reef experience, where visitors can feel the texture of corals as part of the 3D coral wall digital art projection;
- video content at all multimedia point has closed captions; and
- an effective use of an underwater soundscape within the “Blue Room Experience” offers an opportunity for visitors to modulate the energy levels of their museum visit (which is effective as a ‘chill zone’ for some children with special needs).

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

During the period, initiatives undertaken to implement Outcome 2 were:

- The Maritime Museum installed a new main entrance door. The new door ensures greater accessibility to all visitors, particularly wheelchair users and groups of visitors with access requirements. The entrance door’s operation is able to be modified or

reprogrammed depending on the needs of individual visitors.

- The Maritime Museum has replaced the bathroom doors of access cubicles to ensure the amenities meet the needs of people with disabilities. Doors are now fully automated to eliminate any barrier of pulling or pushing doors to access the bathroom. The doors also have secure locking devices and a safety procedure should the automated function require overriding.

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.

During the period, initiatives undertaken to implement Outcome 3 were:

- The Museum worked on an ongoing basis to ensure its 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.

- The Museum released exhibition text panels from major temporary exhibitions as webpages for use with assistive technology for the vision impaired.
- Audio guides for the Maritime Museum and major temporary exhibitions were released with content accessed via smartphone, enabling information in exhibition text to be accessed in audio form.
- A request for information about the Museum’s collections data to be presented in an alternative format was met by the Museum’s Digital Services team.
- Improvements in content were made to the Museum-wide smartphone app, for use throughout Museum sites, which is accessible to people with disabilities.
- The Hartog to De Vlamingh Gallery in the Shipwrecks Museum was refurbished with new text and graphics compliant with guidelines for accessible printed information (with contrast ratio above 70% and larger font sizes).

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.

During the period, initiatives undertaken to implement Outcome 4 were:

- The formation of a collaboration with Disability in the Arts, Disadvantage in the Arts, Australia (DADAA) and Alzheimer's Australia WA to develop and facilitate accessible tours through extensive training to front of house staff and Museum volunteers over the period.
- The training of volunteer guides to improve the experience of special needs groups on guided tours of the HMAS Ovens submarine at the Maritime Museum.

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

During the period, the initiative undertaken to implement Outcome 5 was:

- On an ongoing basis, the Museum implemented an accessible Complaints, Comments and Compliments Policy allowing for complaints to be made in a variety of formats and ensured any such complaints received 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.
- During the period, the initiative undertaken to implement Outcome 6 was:
 - The Museum actively consulted 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 Access and Inclusion Panel had four formal meetings during the year providing input into the content development and visitor journey and experiences for the New Museum.

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

During the period, the initiatives undertaken to implement Outcome 7 were:

- Accessible recruitment information was provided on an ongoing basis as positions were publicly advertised.
- The Museum developed an equity statement (stating its commitment to equality of employment opportunity for people with disabilities) for inclusion in future recruitment advertisements.
- Work was undertaken to improve the inclusivity of the volunteering program run at the Museum. A number of volunteers with disabilities became part of the volunteering team, volunteering front of house (as an engagement volunteer), interpreting the galleries and adding to the visitor experience. Volunteers' tasks are adapted as needed to improve accessibility.

COMPLIANCE WITH PUBLIC SECTOR STANDARDS AND ETHICAL CODES

In July 2016 the human resources consultancy services were devolved from the Department of Culture and the Arts (DCA) to the Western Australian Museum (the Museum) and the DCA continued to provide payroll services and portfolio-wide human resources policy development. The Museum Human Resources team (HR team) continues to work with the DCA HR department to consistently review and update workforce policies, procedures and guidelines to ensure that they are aligned with contemporary legislative and compliance frameworks. The Museum HR team worked with managers across the Museum to ensure compliance with Public Sector legislative and regulatory frameworks.

The implementation of an online training system enabled the delivery of 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 throughout the year. The Museum further supplemented these activities with training on topics of additional importance to its staff. During the year training for the Executive, Managers and staff 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 and 95% 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 2016-17 financial year, the Museum recorded:

- No breaches of the Public Sector Standards in Human Resource Management.
- Two breaches 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's revised Record Keeping Plan and associated policies and procedures was submitted to the State Records Commission and approved in March 2017.

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 Western Australian Museum is committed to an efficient and effective Records Management program, which facilitates accessibility, accountability, transparency as required under the *State Records Act 2000*, for

the benefit of present and future generation.

- As required under the Act, the Museum Recordkeeping plan was reviewed and approved in March 2017 by the State Records Commission and will be reviewed next on March 2022.
- The approved Plan looked at the efficiency and effectiveness of the Museum's recordkeeping programs and included sections on policies and procedures, risk management and disaster recovery plans, business classification scheme, retention and disposal of records and training of staff on recordkeeping practices.
- The Recordkeeping Officers continue to monitor, review and update practices to maintain and increase the efficiency and effectiveness of Museum's recordkeeping and the use of the Museum's Electronic Document Management System (EDRMS).
- The Museum uses HP TRIM 7.1 EDRMS which is no longer supported by the software developer Hewlett Packard. The Museum is in an

early planning phase to upgrade the software to the latest EDRMS system. The software will bring new efficiencies such as workflows and system integration tools which will significantly improve productivity, information security, and operational cost savings for the organisation. The program will also proactively manage both business content and records throughout the content lifecycle, from the point of creation through to disposal.

The nature and extent of the recordkeeping training program conducted by or for the organisation.

- The Rollout of TRIM licenses for the Museum's corporate recordkeeping continued in 2016-2017. In-house TRIM training is continuing as part of this roll-out, and ongoing support for staff across the organisation is provided by the Museum's Records Management Unit.

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

- The recordkeeping training program is regularly reviewed, and staff usage of the EDRMS is monitored to identify any gaps. Training material and recordkeeping resources are also regularly reviewed and made available for employees on the Museum's intranet.

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

- The Museum has invested in Learning Management software called 'ELMO' to provide online induction training programs to all employees. A Records Awareness Training course is built-in to the Museum's staff induction program and is mandatory all employees to complete. The course provides Museum employees with guidelines on how to manage the lifecycle of government records efficiently as part of their work. The course also provides staff with an understanding of the benefits of good practice recordkeeping, responsibilities for recordkeeping, government accountability and the consequences of inadequate recordkeeping required under the *State Records Act 2000*.

GOVERNMENT POLICY REQUIREMENTS

SUBSTANTIVE EQUALITY

Direction for the Museum's substantive equality commitment sits with the Culture and Arts Portfolio Substantive Equality Reference Group. The 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. At the Museum's Fremantle sites these include modified tours that are more accessible and enhance the visit experiences of seniors and those with special needs, including:

- The Object and Memories Tour, designed for visitors with dementia and their carers. This is a guided tour that focusses on story-telling with objects to encourage conversations and evoke memories; and
- The Please Touch Tactile Tour is a guided tour at the Shipwrecks Museum offered for visitors who are blind or vision impaired.

The Museum has formed partnerships with Disability in the Arts, Disadvantage in the Arts Australia, and the Alzheimer's Australia WA to develop and facilitate these tours. Training sessions were held with Museum staff and both organisations to ensure delivery of the best visitor experience possible. Training of volunteer guides has also been undertaken to improve the visitor experience on the *Ovens* submarine for special needs groups. Tours have been adapted to meet specific physical or intellectual disability group requirements.

The Museum also works with the City of Fremantle to provide a beach wheelchair from the Shipwrecks Museum which is used frequently by seniors. In addition, the Museum provides key information in Mandarin at the Fremantle museums, and an audio tour is available in Mandarin at the Maritime Museum. Google Translate Apps are available for use at all sites.

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. During 2016-17 staff across the organisation received training in:

- Advanced Resuscitation Techniques and Oxyviva;
- Annual Emergency Response Exercise and Debrief;
- Annual Evacuation Exercise and Debrief;
- CPR and CPR Refresher courses;
- Dangerous Goods Awareness;
- Dangerous Goods Handling;
- Dangerous Goods;
- Equisafe Training and Assessment (Scissor Lift);
- Fire Awareness;
- Fire Extinguisher use;
- First Aid;
- HLTAID001 Provide cardiopulmonary resuscitation;
- Off Road 4WD Course;
- OHS Representative;
- Operate Vehicles in the Field;
- Responsible Service of Alcohol;

- VSO Fire Extinguisher use;
- WA Construction White Card;
- WAM Diver Rescue;
- Warden Fundamentals.

Managers and employees access online training covering the responsibilities and fundamentals of occupational health and safety, and have continued 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 31 or 44%.

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	
	2014-15	2016-17	TARGET	COMMENT ON RESULT
Number of fatalities	0	0	0	No change.
Lost time injury and/or disease incidence rate	1.9	1.11	0.86 10% improvement	2 Lost time injuries in 2016-17
Lost time injury and/or disease severity rate	0	0	0	
Percentage of injured workers returned to work:	within 13 weeks	75%	100%	80%
	within 26 weeks	100%	100%	80%
Percentage of managers trained in occupational safety, health and injury management responsibilities	74%	68%	Greater than or equal to 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 2016-17	Maintenance Projects 2016-17
Awarded	Nil	Nil
Reported on	Nil	Nil
Commenced reporting	Nil	Nil
Continued reporting from previous reporting period	Nil	Nil
Target training rate	Nil	Nil
Met or exceeded	Nil	Nil
Did not meet	Nil	Nil
Granted a variation	Nil	Nil

APPENDICES

SPONSORS, BENEFACTORS AND GRANTING AGENCIES

Abode Real Estate
 Alder and Partners Private Wealth Management
 Alex Hotel
 Allan, Angela
 Ashforth, Ileana
 Ashforth, Michael
 Aurelio Costarella
 Australasian Institute for Maritime Archaeology Inc
 Australian Association of Consulting Archaeologists
 Australian Biological Resources
 Australian Government Department of Environments and Energy
 Australian Government Research Council

Australian National Maritime Museum
 Australian Research Council
 Bassett, Karen
 Be.Fremantle
 Beazley AO, Prof Lyn
 Best Western
 Black, Melissa
 Burt, Alexandra
 Burt, Julian
 Bush Blitz
 By Word of Mouth
 Caffarelli, Pina
 Cardaci, Mae
 Chaney AO, Hon Fred
 Chaney, Fred
 Chaney, Jody
 Chaney, John
 Clark, Peter
 Clough, Jock
 Coles OBE, Alec

Coles, Nicola
Collins, Harvey
Constantine, Aaron
Constantine, Joanne
Cooper, Andrew
Councils of Heads of
Australian Fauna Collection
Inc (CHAFC)
Crommelin, Jade and Peter
Crostella, Luca
Curtin University
Cygnet Bay Pearls
David Gardiner PR
Davies, Dr Brian
Department of Biodiversity,
Conservation and Attractions
Department of
Communications and the Arts
Department of Communities
Housing
Department of Culture and
the Arts
Department of Environment
Department of Environment
and Heritage Protection
Department of Environment,
Land, Water and Planning

Department of Environment,
Water and Natural Resources
(SA)
Department of Housing WA
Department of Infrastructure
and Regional Development
Department of Infrastructure,
Planning and Logistics (NT)
Department of Park and
Wildlife
Department of Premier and
Cabinet
Department of Social Services
Department of the
Environment and Energy
(ACT)
Douglas, Elena
Ecole Polytechnique Federale
de Lausanne
Edel, Robert
Embassy of the Kingdom of
the Netherlands
Estate of the late Dr Harry
Butler AO CBE
Faye, Bridget
Fletcher AM, Ian
Fletcher, Christine

Forrest, Andrew and Nicola
Fremantle Ports
Fremantle Zoe Trope
Friends of the WA Museum
Gage Roads Brewing
Goodlad, John
Government of WA
Department of Fisheries
Gubgub, Jamelia
Harmanis, Kerry
Harris, Elizabeth
Hasluck OAM, Sally Anne
Heritage Division, Office of
Environment and Heritage
(NSW)
Heritage New Zealand
Pouhere Taonga
Heritage Tasmania
Heyder and Shears
Hickman, Dallas
Honor Frost Foundation UK
Horton, E/Prof Tracey and
Jonathan
Hughes, Janine
Hughes, Peter
Hughes, Sean

Institute of Marine Engineering,
Science and Technology
Jackson McDonald
Johnston, Dr Michelle
Kailis Australian Pearls
Kailis Bros
Kailis Consolidated Pty Ltd
Kailis Fisheries Holdings Pty Ltd
Kailis OBE AM, Dr Patricia
Kailis, Amanda
Kailis, Maria
Karma Group
Ketelsen, Mona
Ketelsen, Torsten
Kopejtka, Karen
Kopejtka, Paul
Kyle, David
Lang, Karen
Larsen, Peter
Leitch, Tamzin
Lester, Tim
Levin, Adam
Lewis, Dr Richard
Lewis, Dr Stephen
Liquor Barons
London Hilton Metropole

Lonsdale, Belinda
Loton OAM, Mandy
MacLeod, Dr Ian
Major, Lauren
Mannolini, Amanda
McClements, James
McClements, Meredith
McCusker Charitable
Foundation
McDonald, Sue
McKechnie, Beth and John
MG Kailis Group
Michael AC, Dr Ken
Michael, David
Milner, Emma
Minderoo
Moore Stephens
Nagle, Fred
Norfolk Island Museum
NWS Shipping
Nyamba Buru Yawru Ltd
Oliver, Peter
Omani Ministry of
Government
OMG Events
Osborn, Wayne

Packer, Philippa
Packer, Ron
Parker, Ian
Pearling Producers
Association
Perron AM, Stan and Jean
Perth Convention Bureau
Phelps, Rosalind Ruth (nee
Rowell)
Pilbara Iron Company (Rio
Tinto)
Professional Diving Services
Melbourne
Prospero Productions
Quadrant Energy
Ranalli, Rob
Rio Tinto
Robson AO CitWA, Prof Alan
Rodgers, Bryan
Rothwell, John
Rowell, Alexandra
Rowell, Heather
Rowell, Rob
Royal Australian Navy
Rusty
Salmon, Bobbie

Scoop Digital
Scudamore, Stephen
Seed, Kathy
Seven West Media
Shell Australia
Silentworld Foundation
Singapore Airlines
Singapore Airlines Cargo
Sloboda, Anna
Southern Geoscience
Consultants
SRA Information Technology
Stanning, John
State Buildings
Stevenson Logistics Pty Ltd
Stewart, Alan
Stewart, Vivienne
Tagliaferro Foundation
Teo, Mei
The McClements Foundation
The University of Western
Australia
The West Australian
Tourism WA
Ungar Family Foundation
Ungar, Chris

Ungar, Tim
University of Tasmania
Ventouras, Rubini
Voyager Estate
Wallace, David
Watts, Mel
Wehr, Fred
West Winds Gin
Western Areas NL
Western Australia Marine and
Science Institute
Western Australian Fishing
Industry Council
Western Australian Science
Institution
Western Rock Lobster Council
Winston Churchill Memorial
Trust
Woodside

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
6/05/16	28/07/16	<i>Mudlark Jilibirri Metals</i>	Art on the Move	Museum of the Great Southern
7/05/16	21/08/16	<i>ANZANG Nature Photographer of the Year 2015</i>	South Australian Museum	Museum of the Goldfields
14/05/16	24/07/16	<i>Without Consent: Australia's past adoption practices</i>	National Archives of Australia	Museum of Geraldton
11/06/16	28/08/16	<i>Rough Medicine: life and death in the age of sail</i>	South Australian Maritime Museum	WA Maritime Museum
11/06/16	28/08/16	<i>War at Sea: the Navy in WWI</i>	Australian National Maritime Museum	Museum of the Great Southern
25/06/16	18/07/16	<i>Great Southern Art and Craft Trail</i>	Art South	Museum of the Great Southern
29/07/16	28/08/16	<i>2016 Astrofest Astrophotography</i>	International Centre for Radio Astronomy Research (ICRAR) and Dr John Goldsmith	Museum of Geraldton
26/08/16	23/10/16	<i>Indigenous Australians at War: from the Boer War to the present</i>	Shrine of Remembrance	Museum of the Goldfields
5/09/16	18/09/16	<i>As Eye See It</i>	Commission for Children and Young People	WA Maritime Museum
9/09/16	20/11/16	<i>Rough Medicine: life and death in the age of sail</i>	South Australian Maritime Museum	Museum of Geraldton
10/09/16	20/11/16	<i>Without Consent: Australia's past adoption practices</i>	National Archives of Australia	Museum of the Great Southern
21/10/16	30/10/16	<i>Blessing of the Fleet</i>		WA Maritime Museum
27/10/16	31/05/17	<i>Transport in the Goldfields</i>	WA Museum	Museum of the Goldfields
31/10/16	23/04/17	<i>Travellers and Traders in the Indian Ocean World</i>	WA Museum and British Museum	WA Maritime Museum

START DATE	END DATE	EXHIBITION TITLE	LOANING INSTITUTE	SITE
3/11/16	9/04/17	<i>Yurlmun: Mokare Mia Boodja (Menang)</i>	British Museum	Museum of the Great Southern
5/11/16	26/02/17	<i>Decendants of the VOC</i>		Museum of Geraldton
3/12/16	26/02/17	<i>Rough Medicine: life and death in the age of sail</i>	South Australian Maritime Museum	Museum of the Great Southern
4/02/17	25/06/17	<i>Silver and Gold: unique Australian objects</i>	National Gallery of Australia	Museum of the Goldfields
11/03/17	21/05/17	<i>Yidumduma Bill Harney, Bush Professor</i>	Godinymayin Yijard Rivers Arts & Culture Centre	Museum of Geraldton
8/04/17	21/05/17	<i>ANZANG Nature Photographer of the Year</i>	South Australian Museum	Museum of the Great Southern
5/05/17	19/05/17	<i>Capture Nature - Great Southern</i>	South Coast Natural Resource Management and Museum of the Great Southern	Museum of the Great Southern
13/05/17	21/05/17	<i>50 Years on</i>	Combined Schools - Great Southern	Museum of the Great Southern
27/05/17	20/08/17	<i>Voyage to the Deep</i>	Australian National Maritime Museum	WA Maritime Museum
28/05/17	30/06/17	<i>Right Wrongs: '67 Referendum - WA 50 years on</i>	State Library of Western Australia, Western Australian Museum, Department of Aboriginal Affairs	Museum of the Great Southern
28/05/17	3/09/17	<i>Right Wrongs: '67 Referendum - WA 50 years on</i>	State Library of Western Australia, Western Australian Museum, Department of Aboriginal Affairs	Museum of Geraldton
28/05/17	1/09/17	<i>Right Wrongs: '67 Referendum - WA 50 years on</i>	State Library of Western Australia, Western Australian Museum, Department of Aboriginal Affairs	Museum of the Goldfields
3/06/17	21/08/17	<i>Yidumduma Bill Harney, Bush Professor</i>	Godinymayin Yijard Rivers Arts & Culture Centre	Museum of the Great Southern



[ABOVE] Shipwreck Coast experience