

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.

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instagram.com/wamuseum

[COVER] New Museum rainbow

© WA Museum

[LEFT] *Astrea annuligera*

© WA Museum. Photo taken by
Dr Zoe Richards

Published by the
Western Australian Museum, 2018

ISSN 0083-8721 (PRINT)
ISSN 2204-6127 (ONLINE)

museum.wa.gov.au

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ABOUT THIS REPORT

The Western Australian Museum [Museum] Annual Report 2017–18 is a review of the Museum’s performance for the financial year ending 30 June 2018.

The report is produced in accordance with the provisions of the *Museums Act 1969 (WA)*, its amendments, and other relevant legislation that governs the Museum’s operations. It is provided to the Minister for Culture and the Arts, the Hon David Templeman MLA, as the State Minister responsible, at 30 June 2018, for the Culture and the Arts portfolio within which the Western Australian Museum operates as a statutory authority. This report is tabled in the Parliament of Western Australia in accordance with the *Financial Management Act 2006*.

The object of this report is to 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, operations and performance.

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

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

STATEMENT OF COMPLIANCE

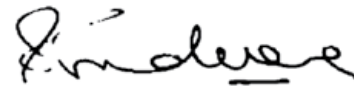
FOR THE YEAR ENDED 30 JUNE 2018

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 2018. The Annual Report has been prepared in accordance with the provisions of the *Financial Management Act 2006*.



A. Robson
Chair, Western Australian Museum Board of Trustees
28 August 2018



S. Scudamore
Vice-Chair, Western Australian Museum Board of Trustees
28 August 2018

MESSAGE FROM THE CHAIR



Alan Robson

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

It is always a pleasure to write the foreword for the Western Australian Museum's Annual Report. Every year, I am able to pay tribute to the extraordinary work that takes place, both in the public domain and behind the scenes. At this time, there is enhanced excitement as we see the progress of the New Museum and plan for its opening in 2020.

It is with some circumspection, therefore, that I note that whilst this year has had many successes, it has had its disappointments, too. I commented, last year, that we live in a time of turbulent change: well it is fair to say, that we still do! The Trustees of the Museum recognise, fully, the immense and sapping financial pressure that the State budget is experiencing at the present time. The Trustees also acknowledge the Government's commitment to budget repair – a pillar upon which it was elected.

Nevertheless the Trustees were disappointed with the excision of the lower basement from the New Museum and the introduction of an admission fee for general entry to the New Museum. We will work diligently to ensure the best possible model is developed to ensure the greatest possible access is afforded to Western Australians – this is, after all, their museum and their collection.

Away from the New Museum, there has been extensive activity, including at the

Museum's two Fremantle sites, and at its three regional sites: the Museums of the Great Southern, of the Goldfields and of Geraldton. There has also been a host of activity at other locations and it has been gratifying to see the degree to which the Museum has 'popped-up' in many new places as part of its off-site activation program.

I also note the excellent progress of the re-branded Foundation for the WA Museum. It has claimed some notable successes this year, the most conspicuous of which is the \$5 million deal with Chinese lithium miner, Tianqi Lithium. Excellent support has also come from The Stan Perron Charitable Trust, Woodside, Quadrant Energy and Singapore Airlines to name but a few. The Trustees are grateful to the Foundation for its work on behalf of the Museum and, of course, to all its supporters. I am particularly grateful to its Chair, Justin Mannolini,

who, together with Foundation Chief Executive Officer, Jenny Allen, has been tireless in his efforts to drive through necessary governance changes.

Before thanking my colleagues, I did want to express my sadness at the passing of one of the Museum's greatest servants, Dr John Bannister. John was the Museum's Director from 1975 to 1992 and was made a Fellow in 1992. He continued to serve the Museum as a research associate right up to his death on the 30 June. His work on Cetaceans is world renowned, but he will also be remembered as an exceptional Director of the WA Museum.

As ever, I thank my Board colleagues, the Museum's staff and the Museum's various advisory committees for their ongoing support of, and commitment to, the Museum and all it aspires to achieve.

I thank our Chief Executive Officer Alec Coles for his tenacity and outstanding commitment during what has been a testing year.

Finally, I thank our Government for its continued support and, in particular, our Minister, David Templeman, whose good humour and dedication is an inspiration to us in our work.

MESSAGE FROM THE CEO



A handwritten signature in black ink that reads "Alec Coles". The signature is fluid and cursive.

Alec Coles OBE

Chief Executive Officer
Western Australian Museum

Every year is a busy year for the WA Museum: that is how it should be and our stakeholders accept nothing less. Nevertheless, it seems that 2017-18 was exceptionally so.

Over the Christmas break there was a sudden emergence of the New Museum from the ground, and by the end of June, the great steel members supporting the cantilevered gallery that overtops the Hackett Hall were craned into place.

Two design companies, Thylacine and FRD, have been working closely with our project teams to develop the exhibition content and these designs will be completed in 2018.

Attention now focuses on the operational plan for the Museum which must acknowledge the requirement to charge general admission. One initiative under consideration is a membership scheme to promote repeat visits.

This year, it was particularly important to maintain the Museum's services state-wide and in a range of areas. There was a focus on the WA Maritime Museum in Fremantle which benefitted from a strong partnership with the Australian National Maritime Museum, resulting in three extremely popular exhibitions: *Escape from Pompeii*, *Guardians of the Sunda Strait* and *Horrible Histories: Pirates*.

Two significant Aboriginal exhibitions were among those hosted by the Museum's regional sites. *Punuku Tjukurpa*, organised by the Maruku Arts archive, was created by three generations of Anangu (central and western desert people) from the APY, Ngaatjatjarra and Ngaanyatjarra Lands. *Kanalaritja: An Unbroken String*, was developed by the Tasmanian Museum and Art Gallery, and featured beautiful contemporary and historical shell necklaces, accompanied by stories of the women who made them. The Museum's emerging Aboriginal curators, Gary Cooper and Julie Dadd-Walker from Kalgoorlie, and Coralie Dann from Geraldton, completed their programs.

‘Off-site activation’ has been extensive. The *Dinosaur Discovery* exhibition, reprised at the Perth Conservation and Exhibition Centre, attracted nearly 77,000 visitors, and, thanks to support from the US Embassy, we welcomed the anarchic Museum Hack team from New York to help animate this exhibition as well as the rest of the Museum’s interpretive practice. Meanwhile, the popular inflatable museum has been joined on the road by the Museum in a Container – an adapted sea container – generously sponsored by Quadrant Energy.

Productive cooperation with both the State Library and the Art Gallery of WA continued: working with the Library, the exhibition *World Track Laying Record* celebrated the 50th anniversary of the world rail track-laying record, set in the Pilbara by Torres Strait Islander-led track gangs. At the Art Gallery, the Museum staged *Heath Ledger: A Life in Pictures*, an exhibition that was developed with the Ledger family over several years, and which, I am pleased to say, was an unqualified success.

At the Shipwrecks Museum in Fremantle, a partnership with Spare Parts Puppet Theatre created *Tom Vickers and the*

Extraordinary Adventure of his Missing Sock. Commemorating the Anzac Centenary, this ambitious production infiltrated the Museum to provide a new type of audience experience.

The Museum also continued its important program of collections care and research. Whilst most of this focused on developing content and collections for the New Museum, there has still been time for Museum teams to analyse shipwreck data revealed by the search for MH370, investigate an elephant tusk found on shipwreck sites in the Abrolhos Islands, and to continue its commitment to the Australian Research Council funded *Roaring Forties* Project. The latter continues to ‘give’, with five more skeletons from the Batavia mutiny discovered on Beacon Island and an exhibition *Batavia: Giving Voice to the Voiceless* held at the Lawrence Wilson Art Gallery and the Geraldton Regional Art Gallery.

Biodiversity research continued apace, notably through the ongoing Net Conservation benefits program and a very important part of the public-facing work involved dealing with a spate of reports of blue ringed octopi.

I would like to thank the Foundation for the WA Museum for its dedicated support for the Museum’s work: the partnership between the Foundation and Museum was key to securing the wonderful support of Tianqi Lithium. We are particularly grateful to Tianqi Chairman Jiang Wiping for his personal commitment to the Museum.

Mr Jiang joins Andrew and Nicola Forrest as the most generous donors to the WA Museum, and it was with great pleasure that the Museum conferred the notable honour of fellowship on all three, this year.

I thank the Trustees of the WA Museum for their support and, in particular, Chairman, Emeritus Professor Alan Robson, for his extraordinary support and sage advice.

Finally, I wish to thank all the Museum staff, as well as colleagues in the Department for Local Government, Sport and Cultural Industries, and the Department of Finance Strategic Projects team, for their efforts over the year; this is a time of considerable pressure on all staff and they have responded magnificently.

HIGHLIGHTS

NEW MUSEUM

The New Museum building is progressing well since the first concrete slab was poured in early 2018. Building of the concrete super structure was well advanced by mid-2018 with the first two levels of the Francis Street building completed as well as the two major lift cores on the western side of the site. By the end of June, most of the massive structural steel trusses that support the upper level galleries were in place. Construction work is scheduled for completion in late 2019.

The heritage buildings have been underpinned with grout being poured into their foundations to increase stability. The exterior and interior features will be highlighted and accentuated once the New Museum opens.

[LEFT] The foundations being laid for the new Museum

© WA Museum, courtesy of Multiplex

The exhibition designs are well advanced and the Museum team, in consultation with communities from around Western Australia, is refining the objects and stories that will appear in the new galleries. Design of the spectacular Blue Whale display has also commenced.

The central energy plant commenced stage one of operations with the State Library and Art Gallery of Western Australia connected. Once the New Museum is integrated into the system, the total benefits of energy and CO₂ emission savings should be fully realised.

SHIPWRECKS OF THE ROARING FORTIES

The Museum has been a partner organisation to this Australian Research Council Linkage Project (officially named *Shipwrecks of the Roaring Forties, A Maritime Archaeological Reassessment of some of Australia's Earliest Shipwrecks*) since 2014. It aims to make a significant contribution to the understanding of Europeans' activity in the eastern Indian Ocean during the 17th and 18th centuries by using these maritime archaeological sites to create a window into the past. The project is in its final stages and will conclude during 2018.

The most recent fieldwork occurred at Beacon Island in the Houtman Abrolhos Islands, approximately 60 kilometres off the coast of Geraldton. This location has been the focus of investigations to locate further evidence of events associated with the wreck of the *Batavia* in 1629. In November 2017, the expedition team spent approximately two weeks at Beacon Island. Three archaeological trenches were opened and a group burial was located in the second trench with five persons in it. All individuals were recovered from the site, as well as associated cultural material including a stoneware ceramic jug, clothing parts and a copper spoon. Two other individuals were revealed to be below the group burial and the project team returned in March 2018 and recovered these. All skeletal remains recovered were taken to the University of Western Australia's Centre for Forensic Science and will undergo forensic analysis, including isotopic and possible genetic testing. The Museum has ultimate responsibility for all materials excavated from any marine or terrestrial fieldwork as part of its responsibilities under the Commonwealth's *Historic Shipwrecks Act 1976* and the State's *Maritime Archaeology Act 1973*.

HEATH LEDGER: A LIFE IN PICTURES

The Museum partnered with the Art Gallery of Western Australia to present this unique exhibition which depicted the life and work of film legend Heath Ledger, a charismatic movie star who pushed the boundaries of acting in his iconic roles. The exhibition was curated by the Museum in collaboration with the Ledger family and some of the actor's close friends, and presented at the Art Gallery of Western Australia.

Ledger worked with some of cinema's great directors, actors and crews to achieve unforgettable performances in a range of genres. *Heath Ledger: A Life in Pictures* celebrated his screen career with the display of costumes, including the Joker suit from *The Dark Knight* (2008) and the iconic shirts of Ennis del Mar and Jack Twist from *Brokeback Mountain* (2005), and his Academy Award, BAFTA and Golden Globe for *The Dark Knight*.

A chronological narrative of Ledger's acting career was intertwined with his creative investigations into image-making under the influences of visionary

directors Ang Lee, Terry Gilliam and Todd Haynes. Photographic stills and moving images offered a glimpse of Ledger behind-the-scenes and revealed his creative projects as a director.

OFFSITE ACTIVATION PROGRAM

Following the temporary closure of the Perth site for redevelopment, the program of offsite activation continued this year to ensure that the Museum remains front of mind with existing and new audiences. Highlights include:

- The return to Western Australian of the *Dinosaur Discovery: Lost Creatures of the Cretaceous* exhibition, this time to the Perth Convention and Exhibition Centre. A diverse program of events included special access and activities for children with cancer, autism and sensory needs, while a series of educator workshops, lectures and after-hours 18+ events attracted new and diverse audiences;
- With the support of Quadrant Energy, the Museum developed the 'Museum in a Container', a travelling temporary

museum space. The converted 20-foot shipping container features display cases, as well as digital and interactive screens. Quadrant Energy also supported three offsite activations around marine life to support the *Voyage to the Deep* exhibition, and three pirate themed activations to promote *Horrible Histories*;

- The Museum partnered with Bonjour Perth to showcase the scientific and artistic legacy of the French explorers that sailed along the Western Australia coast as part of the Bonjour Perth Festival;
- The family-oriented Discovery Zone at the State Library of Western Australia continued to receive a positive public response, and initiatives such as the Inflatable Museum and new Museum in a Container enabled the Museum to travel its collections and content to new and surprising places.

MESSAGE IN A BOTTLE

Museum staff were instrumental in authenticating and publicising a discovery that attracted international attention in 2018. On 6 March, the Museum announced the discovery of the world's oldest message in a bottle, dated 12 June 1886, which had been found on a Western Australian beach after lying undiscovered for nearly 132 years. The Museum worked with international researchers to uncover the story behind the object and authenticate it.



[ABOVE] Museum in a Container
© WA Museum

DESCRIBING FAUNA BEFORE THEY ARE LOST FOREVER

The Museum continues to partner on a number of studies made possible through the Australian Biological Resources Study and Australian Research Council grants to document the spiny trapdoor spiders of the family Idiopidae. The focus of these studies is to identify each species, its distribution and habitat requirements, allowing for detailed conservation assessments to be documented.

Led by the Adelaide University and the Queensland Museum, the Museum has played an integral role in these studies, supplying the majority of specimens and the analysis of their genetic signatures in the Molecular Systematics Unit.

An additional 27 new species were described during the year, mostly from south-western Australia. Further findings will be published, highlighting the spectacular diversity of spiny trapdoor spiders.



[RIGHT] A newly discovered species of trapdoor spider from Western Australia named after the Museum CEO, Alec Coles - *Cataxia colesi*

© WA Museum

STUNNING NEW SPECIES OF SEA SLUGS DISCOVERED

Kara Layton, a Marine Biology PhD student from the Museum and University of Western Australian, recently discovered 18 new species of sea slugs in the Indo-Pacific. With colleagues at the Museum and the California Academy for Sciences, she found two of those newly discovered species are only known so far from Western Australia.

The animals she was studying, known as *Chromodoris*, are extremely diverse and make up a part of the shallow subtidal ecosystem throughout the Indo-Pacific. Using DNA testing, scientists discovered that the colour patterns traditionally used to identify the slugs could be misleading. Some of the slugs were living in disguise, with some species copying colour patterns of other locally abundant species.

The project is funded by the WA Museum's Gorgon Project's Barrow Island Net Conservation Benefits Fund, the University of Western Australia, and the Natural Sciences and Engineering Research Council of Canada.

[BELOW] *Chromodoris magnifica* – one of the sea slugs examined as part of the study

© WA Museum. Photo taken by Dr Nerida Wilson



AWARDS AND HONOURS

- The Museum was a National Finalist in the 2017 Australian Web Awards - Education category for its Collections Care Manual.
- Ron Johnstone, Ornithology Curator, was awarded an OAM (Medal of the Order of Australia) in the 2018 Queen's birthday honours for his outstanding service to the museums and galleries sector, and to ornithology.
- Dr Mark Harvey, Senior Entomology Curator, was awarded the Distinguished Career Award by the Society of Australian Systematic Biologists for "an outstanding contribution to systematics, either because of their research, mentoring of ECRs and students, or other relevant professional aspects, or a combination of these activities".
- Sinead Burt, Assistant Curator, History, was awarded an internship in historic costume curatorship at the Victoria and Albert Museum, London.
- Research Associate Dr Gerry Allen received the 2017 NOGI Award for Science in Orlando, Florida (USA) from the Academy of Underwater Arts and Sciences.

PUBLIC SECTOR REFORM

As part of State Government's Machinery of Government (Phase 1) the Museum became part of the Department of Local Government, Sport and Cultural Industries (DLGSC). The new Department incorporated the local government function of the Department of Local Government and Communities, the Department of Sport and Recreation, the Department of Racing, Gaming

and Liquor, and the Department of Culture and the Arts (DCA) and has a strong emphasis on enlivening Western Australian communities and the economy, and offering outstanding sporting and cultural experiences to local, interstate and international visitors.

As a result of Budget repair the Museum was required to reduce the size of its

workforce though a voluntary severance scheme; the Museum lost 14 staff (12.37 full-time equivalents). Representing some 7.4 percent of the workforce, this loss has had an immediate impact on operations.

OPERATIONAL STRUCTURE

WHO WE ARE

OUR MISSION

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

OUR VISION

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

OUR VALUES

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

ACCOUNTABLE – We exist for the benefit of all the people of Western Australia, including those in the regions, and recognise that we operate with integrity, hold ourselves accountable to them and are custodians of their collections;

INSPIRATIONAL, INCLUSIVE AND ACCESSIBLE – We will inspire people to explore our world and will advance knowledge through study, research and lifelong learning; making sure that our facilities, programs and resources are accessible to all. To ensure our relevance in a fast-changing world, we program for and with a diversity of cultures, stories and ideas;

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

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

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

RESPONSIBLE MINISTER AND LEGISLATION

RESPONSIBLE MINISTER

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

As at 30 June 2018, the Western Australian Museum was a statutory authority within the Department of Local Government, Sport and Cultural Interests (DLGSC).

ENABLING LEGISLATION

- *Museum Act 1969 (WA)*

LEGISLATION AND REGULATIONS ADMINISTERED BY THE MUSEUM

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

FUNCTIONAL STRUCTURE

During the year, the Museum restructured following the departure of the Director Creative and Regional Development. The responsibilities of this directorate were re-allocated amongst existing directorates.

At 30 June 2018, the Museum operates under a structure of five business units as detailed below.

Office of the Chief Executive, responsible for:

- Leadership and partnerships;
- Board of Trustees;
- Communications and media;
- Aboriginal and Torres Strait Islander programs;
- Financial services (the Chief Finance Officer provides financial services to the Museum and Art Gallery of Western Australia).

Collections and Research, responsible for:

- WA Museum Collections & Research Centre – site operations and volunteers;
- Collections Management and Conservation;
- Natural Science collections – research, content development;
- Culture and Community collections – research, content development;
- Maritime Heritage collections – research and content development.

Fremantle Museums and Business Development, responsible for:

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

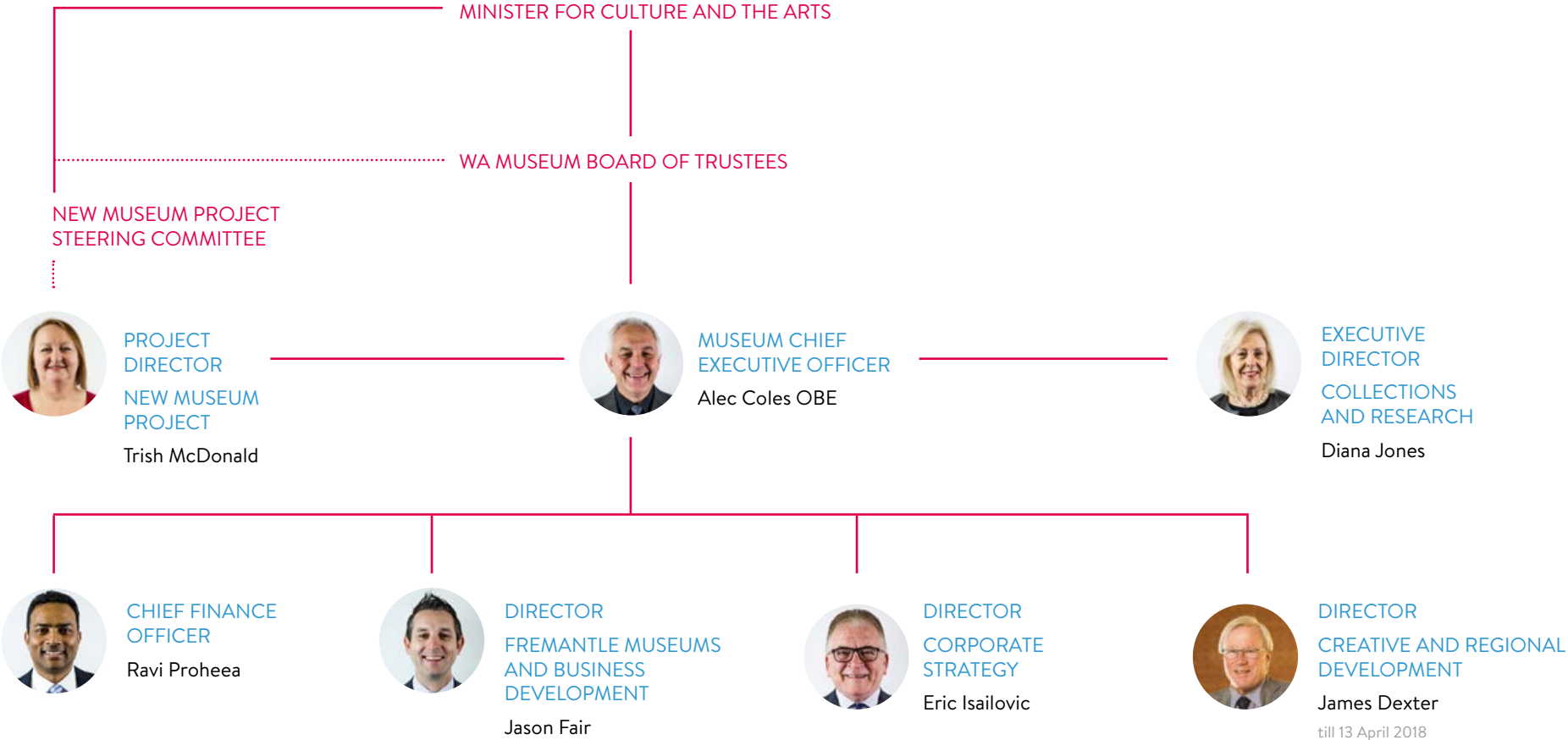
Corporate Strategy, responsible for:

- Museum of Geraldton, Museum of the Goldfields, Museum of the Great Southern – site management, visitor services and volunteers;
- Regional projects;
- Strategic planning, organisation review and design;
- Human resource management and workforce planning;
- Governance – policy, legal, risk and OSH;
- Records management;
- Business improvement.

The New Museum Project works with all operational areas of the Museum to plan and deliver the project, and is specifically responsible for:

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

WESTERN AUSTRALIAN MUSEUM FUNCTIONAL STRUCTURE



PERFORMANCE MANAGEMENT FRAMEWORK

OUTCOME BASED MANAGEMENT FRAMEWORK

The Western Australian Museum’s annual appropriation (budget) from the Government is reported in the budget statements for the DLGSC.

CHANGES TO OUTCOME BASED MANAGEMENT FRAMEWORK

There were no changes to the Museum’s Outcome Based Management Framework during 2017–18.

SHARED RESPONSIBILITIES WITH OTHER AGENCIES

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

MUSEUM SERVICE SUMMARY

GOVERNMENT GOAL	DESIRED OUTCOMES	SERVICES
BETTER PLACES A quality environment with liveable and affordable communities and vibrant regions.	12. Sustainable care and development of the State’s Museum Collection for the benefit of present and future generations	13. Collections management, research and conservation services <hr/> 14. Collections effectively documented and digitised
	13. Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections	<hr/> 15. Public sites, public programs and collections accessed on-site <hr/> 16. Online access to collections, expertise and programs <hr/> 17. Museum services to the regions

EXPLANATORY NOTES

- The non-sequential numbering of the Museum’s desired outcomes, services and measures reflects that they are a subset of the DLGSC Outcomes Based Management structure.
- A detailed description of the Outcome Based Management Framework is provided in the Key Performance Indicator reporting section.

REPORT ON OPERATIONS

FINANCIAL OVERVIEW

The Museum receives revenue from a variety of sources as mandated by the *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. In addition, donations and bequests are raised through the Foundation for the WA Museum, the Museum's independent fund-raising partner that exists to support the work of the Museum.

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

Total revenue of more than \$32.8 million was received in 2017–18, of which \$8.1 million was generated by the Museum from commercial activity and from public, private and charitable sources – an increase of 39.7 percent on last year's figure of \$5.8 million. The increase in revenue relates to two blockbuster exhibitions, *Dinosaur Discovery* and *Escape from Pompeii: the untold Roman rescue*. The Museum also received the Brig Amity replica during the year which was valued at \$0.860 million.

Public Sector Reform has impacted 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 \$1.370 million.

PERFORMANCE OVERVIEW

In one sense, the 2017–18 reporting year could have been one of consolidation for the Museum, following the temporary closure of the historic Perth site for redevelopment in 2016, with a consequent decrease in visits in 2016–17. However, there has also been positive growth with visitation increasing at four of the five sites, largely driven by families and locals. This has been reinforced by programming across seasonal peaks in school holidays and a strong focus on community engagement. 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 total visitors (to Museum and non-Museum sites and outreach programs) increasing 10 percent against target – with 878,887 visits compared to the target of 795,823.

Reductions in Government appropriation and the reduction in staff numbers, combined with the Museum's commitment to reducing long-standing leave liability, have resulted in periods of reduced staffing levels across the organisation during the year. This has impacted across a range of areas of the Museum's performance. 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 2017-18 \$000	ACTUAL 2017-18 \$000	VARIATION \$000
Total cost of services (expense limit) <small>(sourced from Statement of Comprehensive Income)</small>	32,511	31,289	(1,222)
Net cost of services <small>(sourced from Statement of Comprehensive Income)</small>	25,603	23,227	(2,376)
Total equity <small>(sourced from Statement of Financial Position)</small>	485,284	465,817	(19,467)
Net increase/(decrease) in cash held <small>(sourced from Statement of Cash Flows)</small>	-	228	228
Approved full time equivalent (FTE) staff level	187	167	(20)

SUMMARY OF KEY PERFORMANCE INDICATORS

OUTCOME 12

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

	2016-17 ACTUAL	2017-18 ACTUAL	2017-18 ANNUAL TARGET
Key Effectiveness Indicator 12.1			
Percentage of the Collection stored to the required standard	99%	99%	99%
Key Effectiveness Indicator 12.2			
Percentage of the Collection accessible online	16%	18%	18%
Total number of items documented and digitised available online	1,311,607	1,452,430	1,442,768
Key Effectiveness Indicator 12.3			
Proportion of the Collection documented and digitised	26%	26%	27%
SERVICE 13 Collections management, research and conservation services			
	2016-17 ACTUAL	2017-18 ACTUAL	2017-18 TARGET
Key Efficiency Indicator 13.1			
Average cost per object of managing the Collection	\$1.51	\$1.29	\$1.34
Total cost of services (\$000)	\$12,228	\$10,508	\$10,940
Revenue (\$000)	\$3,081	\$2,836	\$2,111
Total number of objects in the Collection	8,097,781	8,146,221	8,147,781
SERVICE 14 Collections effectively documented and digitised			
	2016-17 ACTUAL	2017-18 ACTUAL	2017-18 TARGET
Key Efficiency Indicator 14.1			
Average cost per object of documenting and digitising the Collection	\$1.04	\$0.86	\$0.89
Total cost of services (\$000)	\$2,158	\$1,854	\$1,931
Revenue (\$000)	\$544	\$501	\$372
Total number of objects in the Collection	8,097,781	8,146,221	8,147,781
Number of items documented and digitised in the Collection	2,069,462	2,144,177	2,172,935

OUTCOME 13

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

	2016-17 ACTUAL	2017-18 ACTUAL	2017-18 ANNUAL TARGET
Key Effectiveness Indicator 13.1			
Number of people engaging with and accessing Museum content and collections	1,608,084	2,158,423	1,765,823
Total number of visitors (to Museum and non-Museum sites and outreach programs)	659,566	878,887	795,823
Total number of online visitors to website	948,518	1,279,536	970,000
Key Effectiveness Indicator 13.2			
Percentage of visitors to the Museum sites satisfied with services	98%	97%	98%
SERVICE 15 Public sites, public programs and collections accessed on-site			
	2016-17 ACTUAL	2017-18 ACTUAL	2017-18 TARGET
Key Efficiency Indicator 15.1			
Average cost of Museum Services per Museum Access	\$27.67	\$21.64	\$22.92
Total cost of service (\$000)	\$11,944	\$12,458	\$12,725
Revenue (\$000)	\$2,436	\$4,351	\$4,585
Number of public sites, public programs and collections accessed on site	431,647	575,758	555,088
SERVICE 16 On-line access to collections, expertise and programs			
	2016-17 ACTUAL	2017-18 ACTUAL	2017-18 TARGET
Key Efficiency Indicator 16.1			
Average cost of Museum Services per Museum Access	\$0.36	\$0.32	\$0.38
Total cost of services (\$000)	\$539	\$652	\$627
Revenue (\$000)	\$0	\$72	\$0
Number of online access to collections, expertise and programs	1,495,285	2,011,746	1,644,814

SERVICE 17 Museum services to the regions

2016-17 ACTUAL 2017-18 ACTUAL 2017-18 TARGET

Key Efficiency Indicator 17.1

Average cost per access	\$15.24	\$19.19	\$19.89
Total cost of services (\$000)	5,535	\$ 5,817	\$6,288
Revenue (\$000)	1,022	\$1,144	\$869
Total number of regional accesses	363,224	303,129	316,140

EXPLANATORY NOTES

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

[BELOW] *Tom Vickers and the Extraordinary Adventure of his Missing Sock* toured to the Museum of the Great Southern, Museum of Geraldton and the WA Shipwrecks Museum
© Spare Parts Puppet Theatre



PERFORMANCE AGAINST STRATEGIC PLAN

The Museum's reporting on its performance over the past financial year is presented against the Organisational Priorities outlined in the 2014–25 Strategic Plan, available on the Museum website.

SUSTAINABLE GROWTH

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

WORKFORCE PLANNING

The Museum's operational structure is constantly under review to maximise its ability to fulfil its strategic objectives, its preparedness to seize opportunities and its ability to work within tightening financial constraints. Consequently, the Museum's Workforce Development Plan is under review to ensure its fit for purpose.

STRATEGIC PARTNERSHIPS

The Museum partners with many organisations and individuals to pursue mutual goals. Some of the year's key partnerships are listed below.

- With support from the Foundation for the WA Museum, the Museum received a grant from the US Embassy to bring Museum Hack to Australia. Museum Hack is a world-leading interpretative tour company, established in New York City, specialising in developing 'renegade' tours of museums and art galleries. Museum Hack's irreverent approach provides new perspectives on a museum visit and is particularly popular with young visitors. Programs included workshops created for primary school teachers, educators and other youth leaders; workshops on audience engagement for Museum staff; and a special after-hours event in the *Dinosaur Discovery* exhibition.

- Now in its fifth year, the partnership between the British Council and the Museum to present FameLab Australia continued this year. Run in more than 30 countries, FameLab has become the world's leading science communication competition for early-career scientists, who are trained in communication and presentational skills before competing to explain seemingly unexplainable concepts to live audiences.

The winner of FameLab Australia, Vanessa Pirotta, became the second Australian in a row to be named the global Joint Runner-Up at the international FameLab final held at the Cheltenham Science Festival in the United Kingdom.

The Foundation of the WA Museum supported this event through major partners, including McCusker Charitable Fund and Woodside Energy.

- The *Escape from Pompeii: the untold Roman rescue* marked the beginning of a burgeoning relationship with the Australian National Maritime Museum. Co-produced with Italian exhibition partners Expona and Contemporanea Progetti, this exhibition benefitted from great support from the Fremantle Tourism Association, teachers, local businesses and restaurants and the large number of people of Italian heritage living in the Fremantle area.
- A key international partnership is that between the Museum, Cheltenham Festivals and the British Council. This underpins the very successful FameLab Australia science communication competition.
- Successful WA Day celebrations at Elizabeth Quay and the Shipwrecks Museum, resulted from the ongoing strategic partnership with Celebrate WA to deliver a comprehensive program of events for visitors.
- *Remembering Them* is an ongoing partnership project between the Museum, the Royal Western Australian Historical Society and

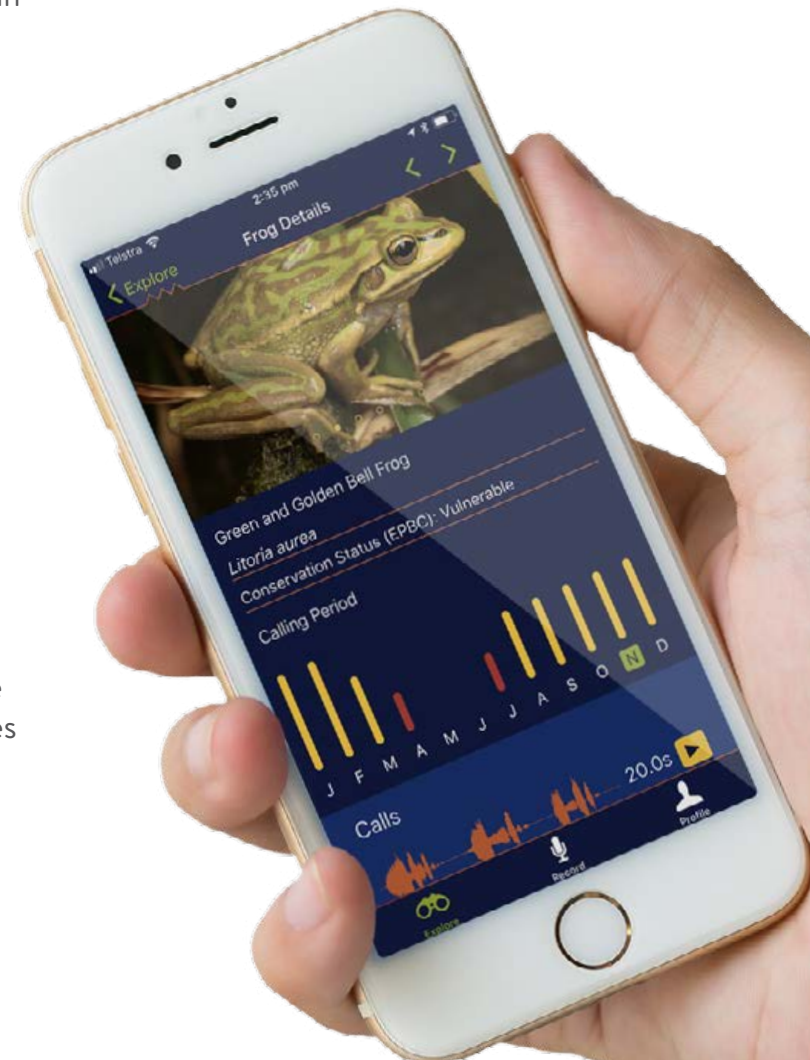
Museums and Galleries Australia (WA Branch) to assist regional communities to host their own exhibitions during the four years of the Centenary of Service – the national commemoration of World War One and the Anzac tradition. Opening of another six *Remembering Them* exhibitions took place, this year, in regional Western Australia.

- Australia's First National Frog Identification Program (FrogID). The Museum partnered with the Australian Museum to help save one of the most threatened groups of animals on earth through a national frog count. A free smart phone app was developed to allow people to document the occurrence of frogs in their local neighbourhood, in the bush, or anywhere in Australia!

SOCIAL SUSTAINABILITY

This year's annual demographic and audience research conducted by audience development specialists Morris Hargreaves McIntyre (MHM) demonstrated that visitors particularly feel an ownership of the Museum, a sign that it is succeeding in its mission to be at the heart of the

community. It also showed that the Museum and its sites continued to experience an increase in tourists from interstate, indicating the Museum is growing and enhancing its national profile.



[RIGHT] FrogID, a partnership between the Australian Museum and the WA Museum

Image courtesy of the Australian Museum

HEART OF THE COMMUNITY

The Museum is committed to developing and hosting programs and exhibitions with its audiences. It is also committed to sharing collections by lending objects for display at other venues; sharing curatorial expertise with other groups and organisations; working collaboratively with communities to ensure their stories are told in authentic, and engaging ways; and utilising third party platforms dedicated to sharing research and promoting life-long learning.

It was a successful year for the Museum with general visitation rising by 34,638 from 2016–17 to 458,668 visits. Visits grew across all sites except for the Museum of the Great Southern. The WA Maritime Museum saw the most notable success with an increase of 37 percent greater than 2016–17. This is encouraging as, last year, visitor numbers fell at most sites.

Overall, 2,158,423 people engaged with the Museum's content and collections, 22 percent more than the projection. This number includes a significant number of visitors who engaged with the Museum at its many offsite activation program events and online.

This year, the Museum hosted 32 temporary exhibitions across its five public sites which explored a diverse range of themes.

HIGHLIGHTS THIS YEAR INCLUDE:

ESCAPE FROM POMPEII: THE UNTOLD ROMAN RESCUE

(WA Maritime Museum, 23 September 2017 – 18 February 2018)

Partnering with Italian exhibition companies Expona and Contemporanea Progetti and the Australian National Maritime Museum, the Museum presented the dramatic story of the 79 AD Mount Vesuvius volcanic eruption and the attempted rescue of civilians by the Roman Navy.

KANALARITJA: UNBROKEN STRING OF SHELLS

(Museum of the Great Southern, 19 October 2017 – 28 February 2018; Museum of the Goldfields, 9 March – 29 April 2018)

Developed by the Tasmanian Museum and Art Gallery, the exhibition celebrated the art of Aboriginal shell stringing in Tasmania. Shell stringing is a celebration of culture and a symbol of identity – an unbroken string that connects the Tasmanian Aboriginal Community to Ancestors, culture and Country – far beyond living memory. The basis of the exhibition was a beautiful collection of shell necklaces, both contemporary and historical.



TOM VICKERS AND THE EXTRAORDINARY ADVENTURE OF HIS MISSING SOCK

(WA Shipwrecks Museum, 14-29 April 2018; Museum of Geraldton, 10-13 May 2018; Museum of the Great Southern, 1-4 June 2018)

Tom Vickers and the Extraordinary Adventure of his Missing Sock is an Anzac Centenary work presented by Spare Parts Puppet Theatre and the Museum.

Five years in the making, the ambitious project infiltrated the Museum with a new way of interpreting collections, and a new way for an audience to experience both museum and theatrical production.

The work is a 'choose your own adventure' sensory and interactive experience. It tells complex interwoven stories of the interconnected lives of people over the last 100 years. The stories tie together through a central thread about how small acts of kindness can transform the world. *Tom Vickers*

also looks at the lack of Aboriginal soldiers' rights and the notion of home and connection to country. Visitor feedback to *Tom Vickers* was overwhelmingly positive.

HORRIBLE HISTORIES - PIRATES: THE EXHIBITION

(WA Maritime Museum, 24 March – 12 August 2018)

Horrible Histories - Pirates is an exhibition based on the *Horrible Histories Pirates* book by author Terry Deary and developed by the Australian National Maritime Museum in partnership with Scholastic publishers. It has proved to be one of the Maritime Museum's most popular exhibitions, ever.

[LEFT] *Horrible Histories - Pirates: The Exhibition*

© WA Museum

The Museum worked in partnership with a variety of organisations to co-produce or co-present exhibitions across Australia and regional Western Australia, highlights include:

LUSTRE: PEARLING & AUSTRALIA

The Museum's co-curated *Lustre: Pearling & Australia* exhibition continued its extended tour, visiting the Australian National Maritime Museum in Sydney and the Museum of Tropical Queensland.

THE NATIONAL ANZAC CENTRE

The Museum led the content development and design and retains a service level agreement to provide curatorial, conservation and registration services for the National Anzac Centre in Albany.

HMAS SYDNEY II – FIRE ON THE WATER

HMAS Sydney II – Fire on the Water a 3D film and exhibition at Shark Bay World Heritage Discovery and Visitor Centre in Denham was produced by Robyn Johnston. The Museum provided footage and design support to the Shire of Shark Bay for this exhibit.

HEATH LEDGER: A LIFE IN PICTURES

The Museum and the Art Gallery of WA partnered to present this unique exhibition curated for the Museum by Dr Allison Holland in collaboration with the Ledger family. The exhibition revealed the actor's passion, creativity and humour. It included a significant amount of material on loan from the Ledger estate. The exhibition concluded with a total attendance of 78,083.

RIGHT WRONGS: '67 REFERENDUM – WA 50 YEARS ON

The Museum, State Library of WA and the former Department of Aboriginal Affairs collaborated to mark 50 years since the 1967 Referendum when Australians overwhelmingly voted to amend the constitution, allowing Aboriginal and Torres Strait Islander peoples to be counted in the census, and to be subject to Commonwealth laws rather than a disparate array of state laws. Voters recorded the largest "yes" vote – 90.77 percent – in any Australian referendum.

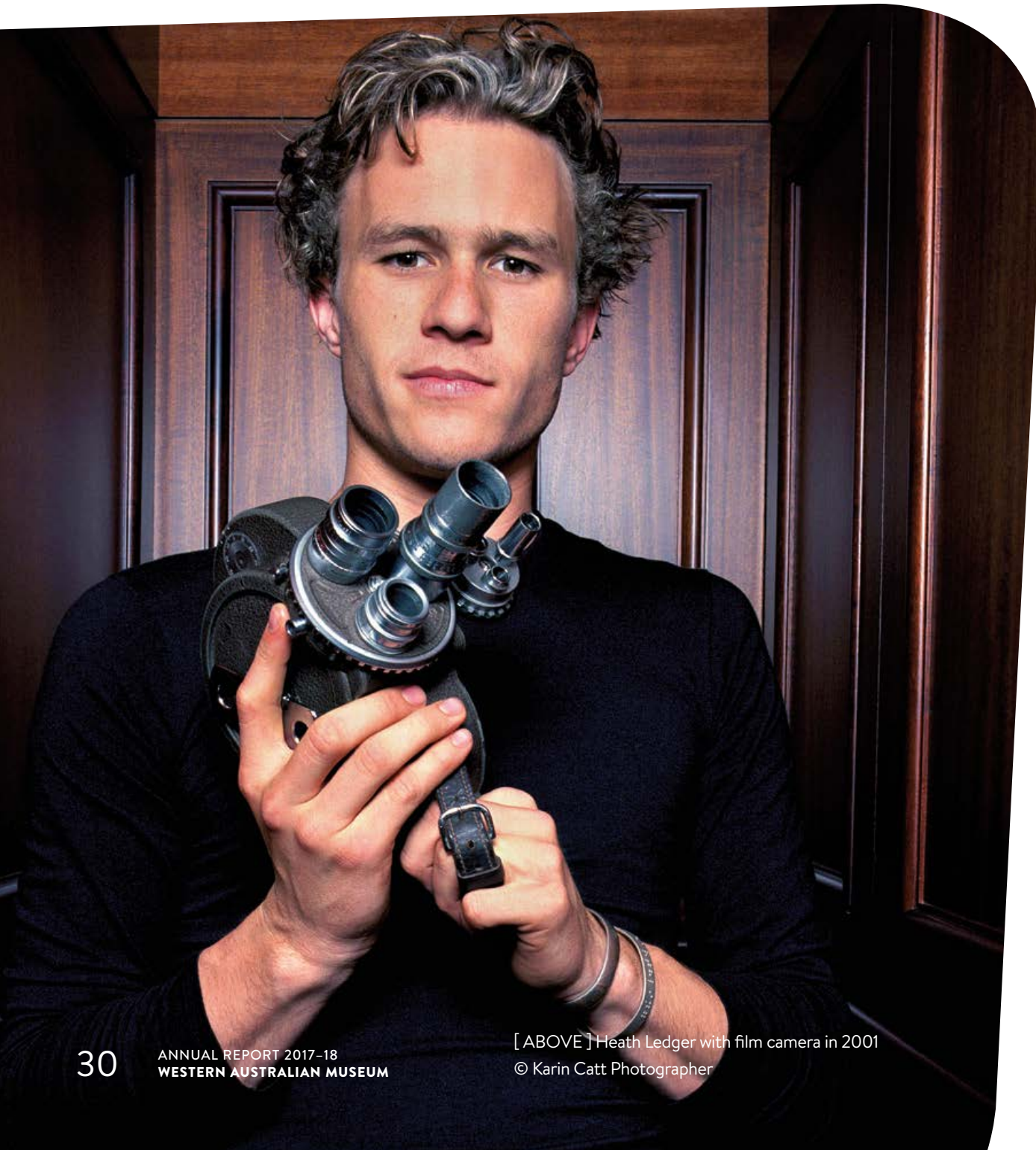
A major exhibition was displayed at the State Library of WA whilst satellite

exhibits were shown at the WA Maritime Museum and each of the Museum's regional sites. An online exhibition was also available on the Museum's website: <http://museum.wa.gov.au/referendum-1967>.

The Department of Aboriginal Affairs' educational toolkit *Right Wrongs: '67 Referendum – WA 50 years on* assisted educators to raise awareness and understanding with their students about the Referendum and other connected historical events.

DINOSAUR DISCOVERY: LOST CREATURES OF THE CRETACEOUS

The Museum's *Dinosaur Discovery* exhibition returned to Perth, attracting a total of 76,642 visitors at the Perth Convention Centre. Using contemporary paleontological research, the exhibition showcased 23 life-sized, moving animatronic dinosaurs. The exhibition also featured augmented reality experiences, a digital dinosaur encounter track, interactive digital displays and dedicated children's activities.



DISCOVERY ZONE

- The Discovery Zone, installed at the State Library of WA continues to receive a positive public response. Visitation for 2017-18 was 49,707.

Off-site activation highlights include:

- Museum in a Container debuted at the Mandurah Crab Fest 2018 with the Crabs, Curators and Craft program, attracting 8,849 participations over the two-day festival;
- *Dinosaur Dig* – During the January school holidays the Museum partnered with Karrinyup Shopping Centre to run an activation linking to the *Dinosaur Discovery* exhibition. Total of 1,230 participants;
- *Shipwrecks Cove* pirate program at Carousel Shopping Centre, attracting 4,765 participants;
- Bonjour Perth Festival program attracting 2,860 participants;
- *Discovery Life under the Sea*, Garden City Shopping Centre, attracting 9,238 participants;
- *Optus Stadium Open Day* program attracting 3,855 participants;
- Museum in a Container at WA Day Festival – *Six Seasons* attracting 12,872 participants.

SITE BY SITE

WA MARITIME MUSEUM

Highlights this year include the exhibitions *Escape from Pompeii: the untold Roman rescue*; *Horrible Histories: Pirates the Exhibition*; and *Right Wrongs: 67' Referendum*.

Visitation to the Maritime Museum was 115,530, which was 37 percent greater than the previous year.

The Maritime Museum was particularly successful in engaging families – growing this audience by 148 percent (61,000 visits in 2017–18, compared with 25,000 in 2016–17).

The growth was primarily driven by family focused programming, community engagement and strategic marketing.

While first-time visitors made the majority of visits, there was a significant increase in repeat visits, up from 34 percent in 2016–17 to 42 percent this year. This suggests the Museum's community engagement and programming has succeeded in retaining a regular core audience.

This success was in spite of one of the Museum's key attractions – the Oberon class submarine HMAS *Ovens* – being closed between October 2017 and April 2018 for essential restoration work.

WA SHIPWRECKS MUSEUM

This year, 130,408 general visits were made to the Shipwrecks Museum representing growth of 4.5 percent when compared with the previous year. This is the third consecutive year of growth at the site.

The Museum also developed and restored a unique heritage space to make it suitable for events and exhibitions. *Tom Vickers and the Extraordinary Adventure of his Missing Sock* was the first event to take place in the new venue. This successful partnership approach with Spare Parts Puppet Theatre raised awareness of the Museum amongst new audiences and tested new and creative programming for the Museum.

REGIONAL REACH

The Museum has three regional sites that are cultural hubs within their communities. All sites provided a vibrant program of exhibitions, events and activities aimed at encouraging new audiences and repeat visitation from within the regions, as well as promoting tourism across Western Australia.

MUSEUM OF THE GREAT SOUTHERN

The Museum of the Great Southern saw a decrease in visitation this year, mirroring the broader trend in attractions across the region. However, visitor satisfaction remained very strong at 98 percent.

This year's NAIDOC Week program proved very popular with schools and the community, attracting 1,925 visitors. The exhibition *Kanalaritja – An Unbroken String* also experienced strong visitation and very positive feedback. Participation in the Museum's extensive public programs remained high.

MUSEUM OF THE GOLDFIELDS

The Museum of the Goldfields saw an increase in general visitations of four percent to 71,003 this year. Notably there was a significant increase in first-time audiences from 71 percent in 2016–17 to 80 percent this year.

The Museum has been undertaking community engagement activities, particularly reaching out to new or harder-to-reach audiences such as people with a disability. For example, the Museum developed sensory public programs for vision-impaired visitors and for children with autism in association with the ACTIV Foundation. A highlight was special sessions with Santa for children on the autism spectrum.

[RIGHT] 'Nugget' flies high to support STEM learning
© WA Museum

CASE STUDY: **BEAR'S-EYE VIEW: 'NUGGET' FLIES HIGH TO SUPPORT STEM LEARNING**

The Museum of the Goldfields launched Nugget the teddy bear into a stratospheric adventure on WA Day. Equipped with a video camera and GPS and attached to a high-altitude balloon, spectacular footage was captured, including Nugget floating above the curvature of the Earth.

Nugget lost communication with the Museum shortly after reaching heights upwards of 37 km above the Earth. Following 2 ½ hours lost in space, Nugget reconnected with the Museum whilst descending back to land. Nugget landed in rough terrain about 300km from Kalgoorlie; astonishingly in good condition.

The aim of Nugget's sky-high mission was to inspire people to explore their world, promote STEM learning in regional communities, and advance



our knowledge of the Goldfields. The data from Nugget's journey and the footage captured will form the base of future educational programs and resources at the Museum of the Goldfields.

The project was supported by MacTrack, the Eastern Goldfields 4WD Club, RedCat Media and Ikka Steel.

MUSEUM OF GERALDTON

The Museum of Geraldton achieved 42,325 general visitations in 2017–18, a five percent increase on the previous year. There was positive growth in the regular-repeat audience. The number of visitors from Western Australia also grew, as did family representation. ‘Very satisfied’ ratings rose from 68 percent to 72 percent this year.

Family groups also saw significant growth this year at the Museum of Geraldton – up from 23 percent of the audience in 2016–17 to 29 percent this year.

Activities for the July school holidays NAIDOC Week theme ‘Our languages matter’ were very well attended, and included free story time sessions for children based on Wadjarri language.

ACROSS WESTERN AUSTRALIA

The Museum also provides support to regional collections, including community galleries, libraries, archives and museums. This year, the Museum engaged with 521 clients by responding to enquiries, providing online resources and making project related site visits.

As part of the Collections Sector Working Group (CSWG), funded through the State Government’s election promise (2017), the Museum contributed by developing and releasing a series of 12 instructional videos that provide simple and practical information on a variety of collection care and conservation topics. These are available on the Museum’s website: manual.museum.wa.gov.au

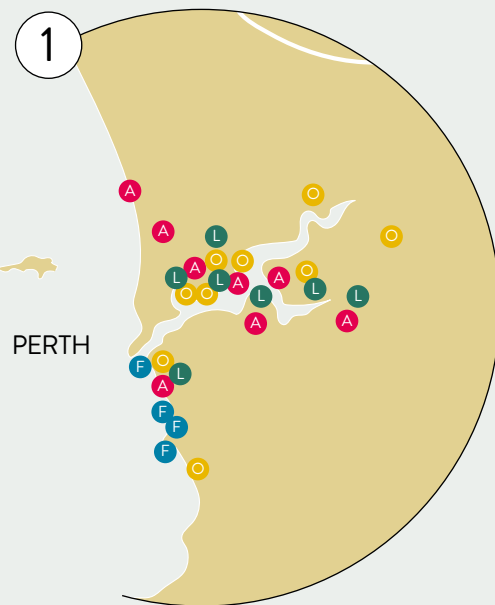
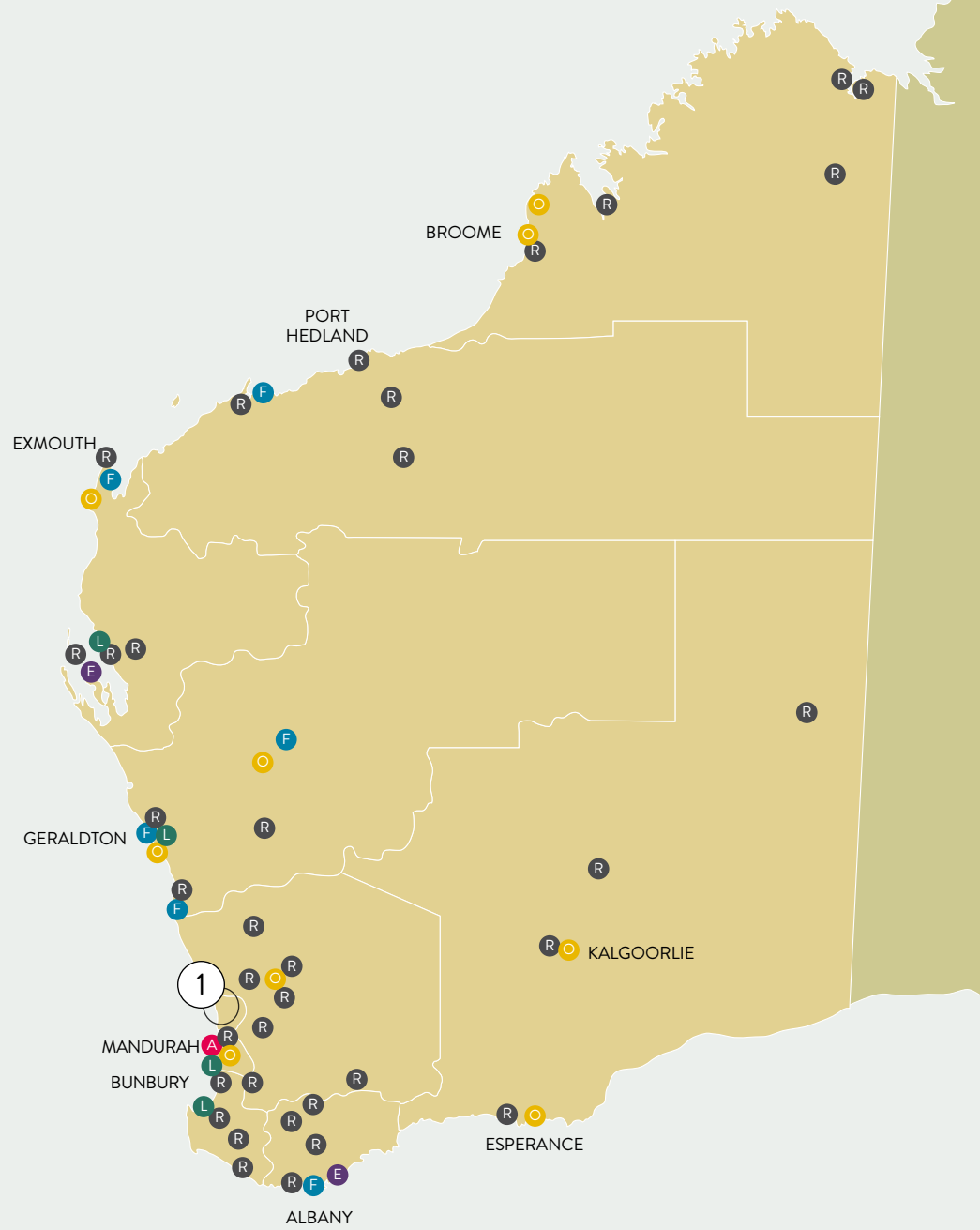
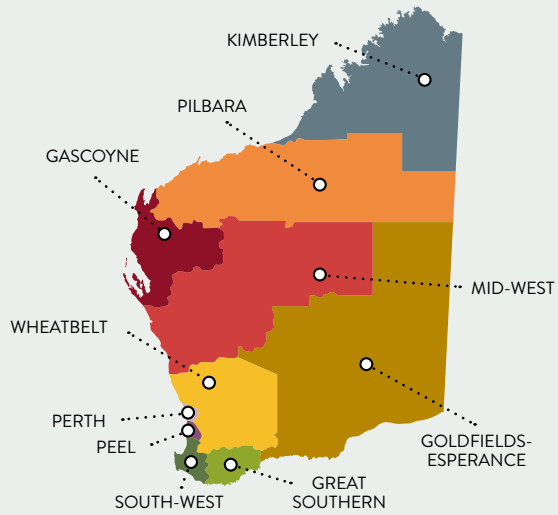
The collection conservation ‘bible’ Conservation and Care of Collections, edited by former Museum employees David Gilroy and Ian Godfrey, has been updated and expanded and is now available on the Museum’s website: manual.museum.wa.gov.au/conservation-and-care-collections-2017

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 Western Australia, interstate and overseas.



[ABOVE] *luna tunapri* workshop, *Kanalaritja: Unbroken String of Shells*
Image courtesy of Lucia Rossi

ACROSS WESTERN AUSTRALIA



KEY TO MAP

- F Fieldwork
- E Exhibitions and displays
- A Offsite Activations
- O Outreach Projects
- L Lectures, Presentations and Workshops
- R Regional support and development

COLLECTIONS ONLINE

There is increasing investment in documenting and digitising the State Collection to improve collections management and to enhance accessibility for both researchers and the public. The Museum's Collection currently numbers more than eight million items. 74,715 items were documented and digitised this 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 1,452,430. This is approximately 18 percent of the State Collection.

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 sites, events and exhibitions, catch-up on the latest news and stay informed about progress on the New Museum. This year, the total number of visits to the website was 1,279,536 which is a 331,018 (35 percent) increase from last year.

MUSEUM IN THE MEDIA

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

One of the key platforms the Museum uses is free media – that is, the stories generated across traditional, industry and social media outlets that are not supported by paid advertising. This year the Museum achieved more than 3,760 media contacts with a range of local, national and international traditional, industry and social media operators.

Coverage across print, radio and television totalled 1,858 monitored items and reached an audience of 51,592,718. (Audience reach analytics by Isentia.)

Facebook likes increased by 20 percent and the Museum Facebook page reach increased by 19 percent to 2,902,422 people.

Twitter followers increased by 15 percent; and Instagram followers increased by 24 percent.

Western Australian Museum social media connection growth 2017–18



24,156 Likes
+4,017 or +20%



6,310 Followers
+840 or +15%



5,000 Followers
+980 or +24%

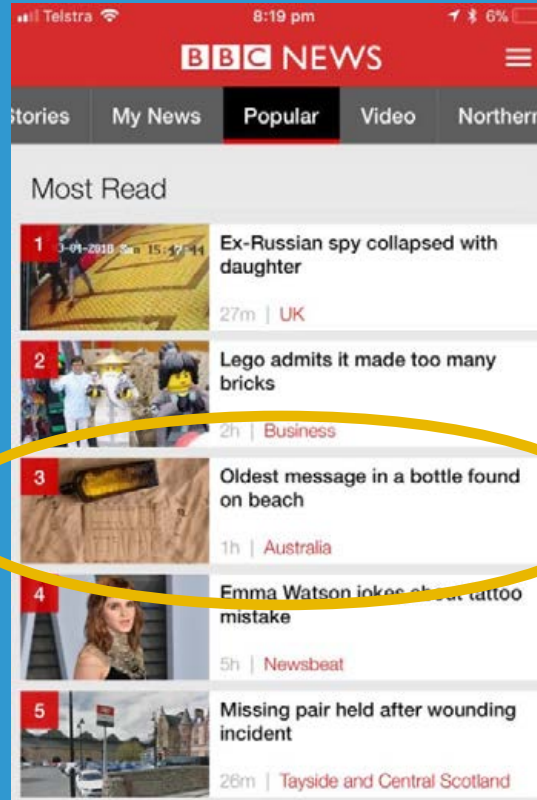
A Museum tweet about the discovery of two shipwrecks off the Western Australian coast during the search for Malaysian Airlines flight MH370 contributed to a retweet reach of 1.48 million for the Museum in the week of 30 April – 6 May 2018.

CASE STUDY:

MESSAGE IN A BOTTLE

On 6 March, the Museum announced the discovery of the world's oldest message in a bottle (dated 12 June 1886) which had been found on a Western Australian beach after lying undiscovered for nearly 132 years. Within 24 hours of this announcement, the story had been published or broadcast more than 200 times, including on all major Australian television networks, radio stations and newspapers, BBC News and BBC World, The Washington Post, the New York Post, USA Today and other international outlets, with [#messageinabottle](#) trending on Twitter the following day.

Video and additional information published on the Museum's website created a significant spike in visitation, and within 48 hours there had been 25,869 new visitors to the website to view the 'message in a bottle' content.



A YouTube video - https://www.youtube.com/watch?v=jH6_fd09zAE created by the Digital team had more than 13,000 views.

[RIGHT] *Oldest message in a bottle discovered at Wedge Island*

© Kymlllman.com



ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES

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

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

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

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

This year the Museum focused on increasing Aboriginal and Torres Strait Islander employment opportunities. The Museum continued to develop the Aboriginal Emerging Curators program, and the Aboriginal Community Liaison Officers initiative for the New Museum Project.

The significant increase in the numbers of Aboriginal and Torres Strait Islander staff has enabled Museum staff to become more aware of Aboriginal and Torres Strait Islander issues and cultural practices. The Museum is seeking to cement its relevance to the Aboriginal and Torres Strait Islander community, both now, and in the future.

EMPLOYMENT AND TRAINEESHIPS

The Museum continued to participate and host an Aboriginal Cadet as part of the former Department for Culture and the Arts Aboriginal Cadetship Program.

Aboriginal Cadet, Marani Greatorex worked two days a week with the New Museum Project team for 12 months from July 2017.

CASE STUDY: ABORIGINAL CADETSHIP PROGRAM



“During my yearlong Cadetship program with the Museum, working along-side Senior Aboriginal and Torres Strait Islander Advisor Deanne Fitzgerald, I have had the incredible opportunity of working within an environment that has been both positively challenging and rewarding. With Deanne’s wonderful and supportive guidance, over the course of one year, I am proud to say that, as a third year university

student, I have achieved and learnt a great deal. I have gained a great amount of knowledge and have learnt many workplace qualification skills relevant to my university degree.

I was given the responsibility to research and develop an Aboriginal content page that will progressively become a significant addition to the Museum website. Throughout this project, working in collaboration with Digital Content Producer Emily Carroll, I’ve gained knowledge in conducting in-depth research, computer editing and software skills, as well as learning about different technologies. Developing the webpage and seeing its visual outcome has been a very enjoyable process.

In addition to the webpage, my focal project consisted of curating the World Track Laying Record exhibition displayed in the State Library, which exposed me to a diverse aspect of the Museum’s work. I was given the responsibility of working in conjunction with very experienced exhibition staff members, and had the chance to

learn about curatorial research, collaborating and liaising with members of the Aboriginal and Torres Strait Islander community, writing styles for exhibition panels, learning about exhibition design and creating an interactive engagement activity.

Along-side my two major projects, I worked on smaller developments including geographical storyline mapping, text editing, NAIDOC planning and conducted a phone interview for my exhibition project.

I faced positive challenges that pushed me out of my comfort zone, contributing to my confidence, collaborative and communication skills and knowledge within the workplace. I have really valued the support that I’ve received from all my work colleagues, Deanne especially. Working with the Museum has been an amazing journey, giving me wonderful opportunities to explore my university degree for future work placement.”

Marani Greatorex,
Aboriginal Cadet

[ABOVE] Marani Greatorex, Aboriginal cadet
© WA Museum. Photo taken by Annelise Carson.

ABORIGINAL COMMUNITY LIAISON OFFICERS

As the New Museum Project (NMP) continues to move forward, additional support is needed to guide and assist the NMP teams in their engagement with Aboriginal and Torres Strait Islander communities.

The appointment of local Aboriginal Community Liaison Officers provides this crucial support and assistance. The positions are regionally-based and work closely with their communities to create approved content development for the New Museum.

The appointment of the Community Liaison Officers commenced in mid-2017 and will continue beyond 2020 after the completion of the New Museum.

This program aligns with the Museum's Reconciliation Action Plan and Strategic Plan in conducting meaningful engagement and providing employment opportunities.

ABORIGINAL EMERGING CURATORS PROGRAM

Over the past six years, the Museum has implemented a series of Emerging Curator programs to train and mentor Aboriginal people in museum and cultural heritage practices. The program employs Aboriginal people for several months as they work on the development of an exhibition or project, typically one that relates to the trainee's community. Building on the participants' existing knowledge, skills and abilities, each program is tailored to support immersive learning and develop confidence and networks that will support future work in the sector.

In 2017-18, the Emerging Curator program was supported, again, by the National Museum of Australia, alongside new sponsors the Foundation for the WA Museum, the McCusker Charitable Foundation, and Professor Lyn Beazley AO.

This year, in order to support reconciliation work in Kalgoorlie-Boulder and foster local empowerment and positive change, the Museum

engaged two local Aboriginal people, artist Gary Cooper and former legal worker Julie Dabb-Walker, at the Museum of the Goldfields. In addition, the Museum extended an offer of participation to one of its contracted staff, Coralie Dann at the Museum of Geraldton, to support her outreach work with Yamatji peoples.

Together, the three Emerging Curators delved into the Museum's collections to develop a display of toys from around the world, showcased at the Museum's Discovery Zone in Perth. Gary and Julie also curated the City of Kalgoorlie-Boulder Art Prize, developed local programs and participated in onsite collections management, while Coralie contributed to a collection-based engagement project with the Museum's Anthropology and Archaeology department.

Workplace experience was supplemented by week-long experiences at the Western Australian Museum in Perth and the National Museum in Canberra. In Perth, the Emerging Curators spent time in the Museum collections connecting with

objects from their communities and meeting colleagues from the State Library of Western Australia and the Art Gallery of Western Australia. They developed hands-on skills in preventive conservation and documentation. In Canberra, they spent time at the National Museum of Australia, the National Archives of Australia, the National Film and Sound Archives, the Australian War Memorial, Australian Institute of Aboriginal and Torres Strait Islander Studies and the National Gallery of Australia.

The program creates unique opportunities for Emerging Curators to establish a network of contacts through meeting with leaders and experts in different facets of cultural heritage work. It also opens opportunities to share knowledge and understanding, for museums and Aboriginal communities to work together in caring for objects and, importantly, their meanings and stories.

[ABOVE] David Kaus, Curator at the National Museum of Australia with WA Museum Emerging Curators Gary Cooper, Coralie Dann and Julie Dabb-Walker

Image courtesy of the National Museum of Australia



“Our overall journey was a terrific experience, the knowledge gained was extraordinary. The contacts we made were very important to the success of this program as their range expertise went hand in hand with, and complemented, the various areas that would be required in the roles as curators. A big thank you and congratulations to all involved in making this a successful program and for allowing us to have participated in it.”

Gary Cooper and Julie Dabb Walker,
Emerging Curators

RECONCILIATION ACTION PLAN

The Museum’s internal Reconciliation Action Plan (RAP) Working Group has been active in making sure that the Museum has delivered on all of its Actions that were pledged in the Reflect RAP which was launched in October 2015.

The Museum also submitted its annual RAP Impact Measurement Questionnaire report to Reconciliation Australia in October 2017. This questionnaire enabled the Museum to reflect on how it achieved its actions and how it fared against other organisations across Australia.

The information that was collected in the questionnaire was used by Reconciliation Australia to compile a final report showing how RAPs are making a difference in the areas of relationships, respect and opportunities for business who work with Aboriginal and Torres Strait Islander peoples.

The Museum’s internal Reconciliation Action Plan Working Group has commenced working on the Innovate RAP, which will launch later in 2018.

SIGNIFICANT EVENTS

NATIONAL RECONCILIATION WEEK

(27 May - 3 June 2018)

This year the Museum focused on the National Reconciliation Week theme, “Don’t Keep History a Mystery”, with the development of post cards featuring a historical Aboriginal story from the Museum’s various sites. The aim of the post cards is for visitors to learn about local Aboriginal history in their own country that they may not have known previously. The post cards were available for visitors to collect from each Museum site.



NATIONAL NAIDOC WEEK

(July 2017)

The annual Museum NAIDOC Family Fun day was held in the grounds of the WA Shipwrecks Museum in Fremantle. The Museum showcased a number of activities around the NAIDOC Week theme “Our Language Matters”. This included giving an insight into the way the Museum works with Aboriginal content by allowing visitors to have a hands-on experience of Aboriginal collections with Brett Nannup.

This year a card game called pairs, which featured Nyoongar words used for sea animals, was introduced, and proved very popular with visiting children.

During the week, regional Museum sites also held NAIDOC events showcasing the Museum and celebrating and supporting local NAIDOC events. A number of activities focused on the theme of language, with the Museum of Geraldton developing a program relating to the Wajarri language.

[LEFT] Waagle and Yondock story, 2004
© Shane Pickett

RETURNING HOME

The Museum has a very active Aboriginal human remains and significant cultural property repatriation program, funded through the Federal Government’s Indigenous Repatriation Program (IRP). The aim of the IRP is to identify, and return to Country, Aboriginal Ancestral Remains and secret and sacred objects that were lodged with the Museum over many decades. To date, successful returns have been made to the Kimberley, Pilbara, Western Desert, South-West, Northern Goldfields and Murchison-Gascoyne regions.

In October 2017, the Museum took delivery, on behalf of the Wadandi community, of Aboriginal Ancestral Remains (a skull) from a private collection in Vancouver, Canada. The skull had been removed from Skull Cave near Margaret River in the 1960s and taken to Canada. The return of the Ancestor to Western Australia was coordinated through the IRP in collaboration with the South West Aboriginal Land and Sea Council’s South

West Bojarah Working Group. The skull will be held in trust at the Museum's Welshpool collection facility until arrangements for its return to country have been finalised.

In October and November, the Museum returned 10 sets of Ancestral Remains to families representing the Hutt River, Nanda and Naaguja Native Title groups. The following month, five of these sets were re-buried in country around Northampton and close to their original burial location. The re-burial events were conducted by members of the relevant family groups and coordinated through the Geraldton office of the Department for Aboriginal Affairs (now the Department of Planning, Lands and Heritage). The re-burial of the remaining Ancestral Remains is pending the identification of a suitable location in the Northampton area.

NEW WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE (WAMAAC) MEMBERS

This year the Museum increased its WAMAAC membership by appointing five new Committee members taking the membership to 10 Committee members.

This has allowed WAMAAC to increase regional representation that means the Museum, through the WAMAAC, has a broader reach to the Aboriginal and Torres Strait Islander community of Western Australia.

WORLD LEADER

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

The Museum is the official custodian of the State's collections of natural, scientific and cultural heritage. It is required by law to ensure 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.

BUILDING THE COLLECTION

In 2017–18, the Museum added 48,440 items to the State Collection; 1,991 items or collections of items were acquired by donation (some via the Cultural Gifts program) to the value of \$180,981, a further 1,357 items were purchased to the value of \$53,258, and 45,092 items were collected during field work. This expenditure does not include funds expended by DLGSC as part of the New Museum Project collection acquisition.



[ABOVE] New species discovered - Northern Kimberley Gecko (*Gehrya pluraporosa*)

© WA Museum

CONSERVING OUR HERITAGE

This year the Museum's conservators treated 2,633 objects. One of this year's highlights included the conservation and installation by Museum conservation staff of objects for the *Heath Ledger: A Life in Pictures* exhibition developed by Museum for display at the Art Gallery of Western Australia, and in collaboration with the Ledger family. This unique exhibition gave a rare insight into a chronological narrative of Heath Ledger's acting career and revealed his creative projects as a director. Objects on display included research journals and Ledger's Oscar and BAFTA Awards.

NEW KNOWLEDGE

Museum staff and associates were at the forefront of adding to the knowledge and understanding of Western Australia's natural environment with the description of five new animal and nominal fossil genera and 58 new animal and nominal fossil species. 34 new animal species holotypes (these being the

first examples of a named taxon ever identified, described and published) added to the collections.

In 2017–18, Museum scientists, historians, researchers and curators produced and distributed 57 peer-reviewed research publications, one book chapter, two edited volumes, three conference papers, two popular publications, three non-refereed reports, one exhibition catalogue and nine unpublished reports to consultants and industry. They also presented 130 lectures, presentations and workshops; 70 in Western Australia, 33 inter-state, and 27 internationally, to a total audience of 7,173 people. Museum staff also undertook 21 research projects, 12 of which were collaborative with seven involving 14 international partner agencies or organisations; and conducted eight field trips in Western Australia, two interstate and two overseas.

MUSEUM EVERYWHERE

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

- 3,361 items from the State Collection loaned to other groups and organisations for research purposes or display;
- The partnership with Optus Stadium on the Sports Memorabilia project continued this year as Museum staff continued to bring together stories and narratives linking the new Stadium and Western Australia's long heritage of sporting excellence, with a particular focus on the sporting codes that will play at the arena;

- Museum staff continued to engage with Aboriginal communities to discuss New Museum content;
- Museum staff participated in external events such as Heritage Days at Cathedral Square, Perth, the Awesome Children's Festival, and the Perth Science Festival;
- The Museum in a Container visited numerous shopping centres and community events, showcasing some of the Museum Collection and engaging with the community.

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 1,889 requests for advice from Government and the private sector. Fieldwork and research highlights this year include:

- Fieldwork on Beacon Island conducted in November and March, with extraordinary discoveries, the excavation of graves and the discovery of seven human burials in a 'layered grave';
- Archaeology staff conducted fieldwork at Doole Island, Exmouth Gulf, working with Traditional Owners and the Department of Biodiversity, Conservation and Attractions, to undertake a preliminary site investigation project;
- Participation by Terrestrial Zoology staff in the Australian Biological Resources Study Bush Blitz in the Great Victorian Desert, surveying insects, arachnids and reptiles.

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 150 shipwreck relics, work funded by the Commonwealth Historic Shipwrecks Program under the *Historic Shipwrecks Act (1976)*.

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

- *Shipwrecks of the Roaring Forties*: a maritime archaeological reassessment of some of Australia's earliest shipwrecks. The Museum's five-year partnership in this Australian Research Council funded project has resulted in a highly active

period of maritime and terrestrial archaeology, with results reaching audiences worldwide. The Museum has been part of an international team of universities and museums working with emerging technologies such as remote sensing, 3D photogrammetry and drone mapping to study these significant sites and collections. The project aims to evaluate new ways to investigate, research and interpret the history of Europeans in the Indian Ocean and our region during the 17th and 18th centuries and has produced a mass of digital content and new information that will be made public through the Museum's sites, website, and the future National Park at the Houtman Abrolhos Islands. Research result highlights include forensic archaeology and isotopic analysis on the human remains excavated from Beacon Island and the development of a number of extensive 3D models of the underwater (in-reef) ship hull timbers;

[RIGHT] Group burial 3, Paterson 2017
Image courtesy of University of Western Australia



- Completion of an interpretive coin cabinet installed in the upper VOC Gallery, WA Shipwrecks Museum (funded by Protecting National Heritage Sites grant), which has enabled a large number of shipwreck coins from *Batavia*, *Vergulde Draeck*, *Zuytdorp*, *Correio da Azia* and *Rapid* to be exhibited in open display;
- Work on the exhibition *Batavia: Giving Voice to the Voiceless* about the 1629 wreck of the Dutch ship *Batavia* and the mutiny, murder, and incredible feats of survival it sparked, which went on display at the Lawrence Wilson Art Gallery, University of Western Australia from October to December 2017, and the Geraldton Regional Art Gallery from January to March 2018.

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 Museum from now until doors open in 2020 and beyond.

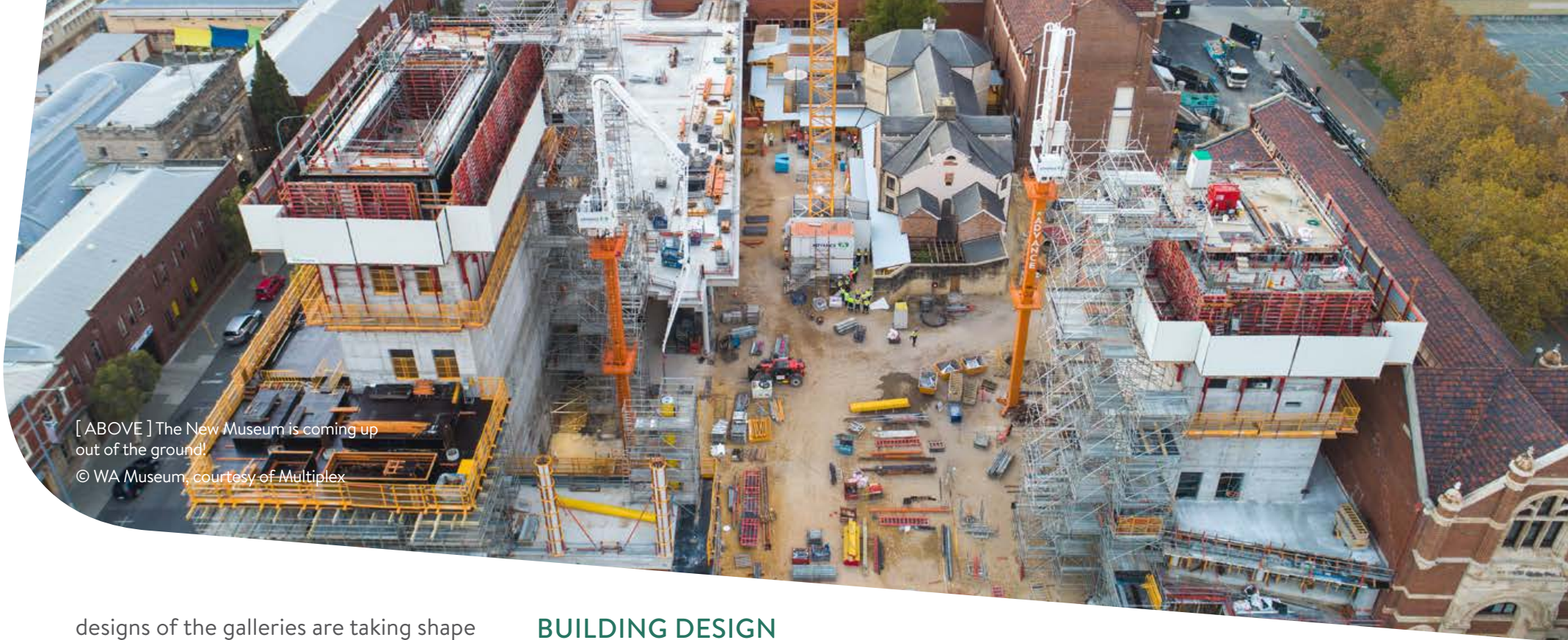
The New Museum Project is currently in the project delivery phase. Construction of the New Museum building and its integration with existing refurbished heritage buildings is scheduled for completion in late 2019, enabling installation of exhibitions to proceed with readiness for operations planned for late 2020.

The milestones achieved this year include the commissioning of the Central Energy Plant (CEP) which was

completed in December 2017. When the New Museum is connected in 2020 the CEP is expected to deliver energy savings and carbon emission reductions of up to 40 percent in the year following opening.

Building of the concrete super structure started this year and by mid-2018 was well advanced with the first two levels of the building completed as well as the two major lift cores on the western side of the site. The structural steel trusses that will support the upper level galleries and the stunning cantilevered gallery were installed at the end of the financial year. This work will continue until late 2019.

Exhibition designers Freeman Ryan Design and Thylacine Design and Project Management completed the schematic designs for the new galleries in late 2017 and the exhibitions are now in the design development phase. The



[ABOVE] The New Museum is coming up out of the ground!
© WA Museum, courtesy of Multiplex

designs of the galleries are taking shape and the Museum team continues to refine the stories and objects that will be displayed.

In April 2018, the State Government announced general admission fees would be charged for the New Museum: \$15 for adults; \$10 for concession holders and free for children under 15.

BUILDING DESIGN DEVELOPMENT

Construction of the New Museum is on schedule with the concrete super-structure forming on site. This year the formwork of the first major gallery was completed and the floor level of the Temporary Exhibition Gallery completed.

The *Continuous Cultures* (working title) gallery is the first gallery visitors will experience when they visit the Museum

and will share the stories of Aboriginal peoples and communities from around the State.

The Managing Contractor's design team continues to work on the detailed design, proposing finishes for the building and working with the State Heritage Council to refine the ways in which the features of the heritage buildings will be highlighted and accentuated in the New Museum.

CONTENT DEVELOPMENT

The exhibition design is well advanced and the Museum team, in consultation with communities from around Western Australia, have refined the objects and stories that will appear in the new galleries.

Working with the award winning exhibition design teams, Freeman Ryan Design (FRD) and Thylacine Design and Project Management, the teams have confirmed the exhibition layouts and developed a graphic style for the interpretation.

Research has been conducted into the proposed interpretation techniques and graphic approach with the Museum's Community Panels and other interest groups. Detailed observational research has been carried out at the Museum's Fremantle sites to determine visitor behaviour and dwell times.

Evaluation has been carried out with a range of audience segments to address the needs of all audiences.

COMMUNITY ENGAGEMENT

The Museum's state-wide program of engagement and commitment to a People First approach this year was focussed on refining story development and seeking approval for stories to be shared in the New Museum.

The Museum has signed a number of Memorandums of Understanding with organisations and communities to seek input into the story and object displays and share resources within the Museum and in communities.

This year the Museum signed agreements with the Kimberley Aboriginal Law and Cultural Centre, Kimberley Land Council, Centre for Stories, Mentally Healthy WA, Curtin University and Community Arts Network WA.

Within the agreements with Aboriginal corporations, the Museum has contracted a number of Community Liaison Officers who are consulting and engaging with community members to seek the appropriate cultural permissions to share stories and objects in the New Museum.

The Museum continued to work with communities around Western Australia, specifically in the Kimberley, Wheatbelt, Pilbara and Goldfields with the intention of developing co-creation projects in the near future.

More than 5,500 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, Youth Week, and WA Day events. 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, landscape and building interpretation, accessibility, story ideas, perspectives and interpretation ideas.

THE BLUE WHALE SKELETON

The tender for a company to design and fabricate the armature (frame) for the Blue Whale was released this year. Due to the nature of this highly specialised work, the tender was released internationally. An appointment is expected in mid-2018 but in the meantime, conservation of the Blue Whale skeleton continues.

ABORIGINAL VOICES

Engagement and consultation with Aboriginal communities is of primary importance to the New Museum exhibition development. All galleries within the New Museum share stories and perspectives of Aboriginal people and the Museum is working with contractors, organisations and individuals to ensure that all stories and collections are included with the appropriate cultural permissions.

The Museum's Aboriginal Advisory Committee met four times this year to discuss and provide advice on the content for the New Museum.

In addition to the MOUs signed with a number of Aboriginal corporations, and the contracting of community liaison officers, the Museum is also working with the Whadjuk Content Working Group, with representatives from Whadjuk Nyoongar families, who are providing guidance on the ways visitors can be welcomed to the New Museum.

This year the Museum completed the Kojonup Oral History project, recording 18 oral histories with families from the region. The audio recordings will be shared in the New Museum Voices gallery as well as in the Kojonup community, at the Kodja Place Interpretation Centre.

[RIGHT] Blue Whale vertebrae
© WA Museum



MUSEUM SUPPORTERS

FOUNDATION FOR THE WA MUSEUM

The role of the Foundation for the WA Museum is to cultivate and develop relationships with individuals, organisations, and community groups who understand the critical role that museums play in society to create a thriving Western Australia Museum.

The Foundation has seen many changes over the past year as it moves forward to grow its Discovery Endowment Fund (which has a target of \$35 million by 2021), giving the Museum a long-term investment that will deliver support and assistance in the areas of international exhibitions, research, education, collection acquisitions and advocacy.

The Foundation is a separate legal entity, established in 1995 and set up to enable it to be run under a separate Board, Constitution and Objects. This year it changed its name to the “Foundation for the WA Museum”, in order that potential

sponsors, partners or donors could more easily distinguish between the Museum and the Foundation.

WOODSIDE 20-YEAR PARTNERSHIP

Woodside’s social contribution strategy focuses on creating capacity through long-term, strategic investments in our communities. The Foundation has developed a unique and highly successful partnership with Woodside and the Museum spanning 20 years. Delivering award-winning education and research outcomes, the partnership has strong links to STEM (Science, Technology, Engineering and Mathematics), as demonstrated by the opening in March 2017 of the *WA Down Under* gallery at the WA Maritime Museum. Woodside’s commitment to the Foundation and the Museum will now extend beyond 20 years, with the company demonstrating leadership and foresight as the first corporation to take up a New Museum

naming rights opportunity. This has enabled the creation of the endowed Woodside Marine Biodiversity Fund, established to generate a sustainable source of funding that will support the Museum’s Woodside Collection and associated partnership initiatives in perpetuity.

INAUGURAL MINDEROO GRANTS

The Foundation’s inaugural Minderoo Grant, funded from the Discovery Endowment Fund, generated an excellent response from the Museum’s scientists and curators this year. Eleven high-calibre submissions were received from a wide cross section of Museum research departments, with four recipients receiving grants for key Museum projects that could not otherwise have been funded.



[ABOVE] Nicola and Andrew Forrest, Fellows of the WA Museum

© Minderoo Foundation

The projects selected offer far-reaching benefits and represent some of the Museum's diverse disciplines in science, social and cultural knowledge. The successful Minderoo Grants projects are:

- Mid-Cretaceous vertebrate from the Pillawarra Plateau (Palaeontology fieldwork expedition to find fossil evidence of toothed birds, marine reptiles, shark and rays from the Cretaceous period);

- Next Generation Sequencing (NGS) of the Museum's historical, iconic and holotype specimens. (Using cutting-edge molecular DNA technologies to discover new knowledge on important and iconic biological specimens);
- Acquisition of a 3D scanner to improve the Museum's collections, conservation abilities and enable 3D digital and tactile access to the public. The 3D capability will benefit several Museum teams including Materials Conservation, New Museum, Learning and Creativity, Maritime Archaeology, Anthropology and Archaeology;
- Preserving the past – securing the future of the Museum's tissue collection. (Conservation against molecular degradation to the historical terrestrial vertebrates' ultra-frozen tissue samples, many of which are irreplaceable because they are from endangered or extinct species.)

The four Minderoo Grant recipients were announced at an event hosted by the Foundation where the Museum

awarded its highest honour to philanthropists Andrew and Nicola Forrest for their committed leadership and financial support over many years. The Forrest's became Fellows of the WA Museum, an accolade awarded to only 17 others over the 127-year history of the Museum, with Nicola Forrest being its first female Fellow.

FOUNDATION SECURES MAJOR PARTNERSHIP WITH TIANQI LITHIUM

In one of her final roles as Governor of Western Australia, Her Excellency Ms Kerry Sanderson AC, and the Hon David Templeman MLA, Minister for Culture and the Arts, welcomed Mr Jiang, Chairman of the Tianqi Lithium Corporation, accompanied by Mrs Jiang and Mrs Vivienne Wu, CEO and President of the Corporation, together with their colleagues from Tianqi, to a special event in February 2018.

Justin Mannolini, Chair of the Foundation, signed agreements with Mr Jiang and Mrs Wu creating a special fund within the Foundation's



[ABOVE] Phil Thick, GM Tianqi Lithium Australia, Mr Jiang Weiping, Chairman, Tianqi Lithium Corporation, Mrs Jiang, Alec Coles, CEO, WA Museum, Jenny Allen, CEO, Foundation for the WA Museum and Mr Yan Dong President Marketing, Tianqi Lithium Corporation visit the WA Museum site

© Tianqi Lithium Australia

Endowment Fund with an overall investment of \$5 million. In addition to supporting the Museum's ongoing work, this funding will see the Museum host several exclusive high-calibre and world-renowned exhibitions of Chinese culture over a 10-year period from 2020.

In recognition of this extraordinary contribution, the *Connections* gallery, located on the upper level of the New Museum and overlooking the city, will carry Tianqi Lithium's name. In addition, at the signing ceremony, Minister Templeman and Emeritus Professor Alan Robson, Chair of the Museum's Trustees, conferred a WA Museum Fellowship upon Mr Jiang in recognition of his ongoing personal interest and support.

QUADRANT ENERGY SUPPORT

Thanks to the generous support of Quadrant Energy, the Museum in a Container project transformed a simple sea container into an interactive engagement space that allows the Museum to go where the people are (often appearing in unexpected locations) and to showcase some of the Museum's remarkable 8.5 million objects to communities beyond the Museum's sites and galleries. For example, nearly 9,000 visitors at this

year's Channel Seven Mandurah Crab Fest engaged with Museum staff and collection items in the container.

Quadrant Energy is committed to delivering community-based programs that engage diverse, non-traditional museum communities. This commitment was responsible for the 2017 success of Quadrant Energy's Principal Partnership of the *Voyage to the Deep* exhibition, three marine environment education programs in Perth's northern and southern suburbs, and *Horrible Histories - Pirates* at the WA Maritime Museum which attracted record crowds.

NWS SHIPPING THEATRE UPGRADE

Over the past 10 years the NWS Shipping Theatre, situated within the Maritime Museum, has hosted international conferences and lectures and has welcomed international diplomats, academics, politicians, explorers, and numerous scientific and maritime events.

In 2018, funding secured by the Foundation from the North West Shelf Shipping Service will be used to upgrade the theatre with cutting-edge technology including VR, providing exciting new experiences to visitors.

EXHIBITION AND EVENT PARTNERS

The Foundation delivers engaging, collaborative and accountable partnerships to create outcomes that otherwise may not be obtained individually, adding to the unique diversity of Western Australia's culture. The long-term partnership established with Singapore Airlines has enabled the Museum to bring to Western Australia exhibitions, expertise and objects of global, historical and cultural significance, such as the exhibition *Escape from Pompeii: the untold Roman rescue*.

A media partnership with Seven West Media has promoted the content and stories delivered by the Museum, while addressing both the Foundation and the Museum's need to promote and showcase events and fundraising activities.

Other important partnerships include the Foundation's multi-year partnership with Kailis Australian Pearls which stems from a long-term relationship developed with Kailis family members, mixing Western Australia's pearling history with fundraising; and the Foundation's hospitality partners who showcase home-grown, award-winning beverages from West Winds Gin, Gage Roads Brewing Co and Silverstream Wines.

World-class museums require investment to remain relevant and innovative. Support for exhibitions, research projects, education programs and events are essential, and all Foundation and Museum partners deserve a special mention. The list of partners and donors found at the end of this report provides a true indication of the importance of partnerships, donations and bequests are to the success and reach of the Museum.

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 25 years. Key highlights for the Friends this year were the ongoing lecture series facilitated for members and the public. These included Dr Jasmine Day's lectures on Egyptology, one of which, *Facing the Mummy*, examined the Victorian notion of reading identities and personalities of faces through facial reconstructions. The Friends also linked with St George's College, presenting students with ongoing events in the WA Shipwrecks Museum to showcase Western Australia's incredible maritime history.



VOLUNTEERS AT THE WESTERN AUSTRALIAN MUSEUM

The Museum recognises the contribution of 295 volunteers who dedicated an estimated 28,474 hours of service this year, valued at \$666,728.

Highlights include:

- Submarine Guides delivered floor talks to 3,303 visitors over a five-month period while the submarine HMAS Ovens was undergoing maintenance works;

- Volunteer Steele Marine engineers greeted and managed the flow of 460 visitors through the Robert Steele workshop on Maritime Open Day on Saturday, 4 November 2017;
- As part of the Department of Jobs and Small Businesses – Youth PaTH program, students visited the Maritime Museum on Valentine’s Day to deliver a speech and present roses to the Museum volunteers as a show of appreciation and thanks for their countless contributions to Western Australian communities. The Youth Jobs PaTH program is an initiative designed to support young people to gain the employability skills and work experience they need to get and keep a job;
- To support the *Dinosaur Discovery* exhibition, the Museum hosted a special after-hours event for the Kids with Cancer Support Group with 150 attendees, comprising family members of children living with cancer and their siblings. One of the parents commented on social media “the Dinosaur Keepers of @wamuseum are saints! The patience, care and attention they’ve given to all the families last night are qualities I thought I only saw in the corridors of Princess Margaret Hospital!”

[ABOVE] Kids with Cancer Support Group – *Dinosaur Discovery* event

© WA Museum

SIGNIFICANT ISSUES IMPACTING THE AGENCY

CURRENT AND EMERGING ISSUES AND TRENDS

The issues and trends impacting the Museum has a similar look to last year, which is possibly, not surprising, given the focus on the major New Museum project.

NEW MUSEUM

As reported last year, there is little doubt that the major issue on the Museum's agenda is the development of the New Museum in Perth. Work has continued apace, and the challenges for the next two years, up until opening, and the years beyond, are to ensure that the project is delivered on time and on budget – and provides the quality of experience commensurate with the level of investment and public expectation.

Developing an effective opening program is an important part of the planning activity at the moment, in particular, in identifying how this can be integrated with a wider cultural program for 2020 and, importantly, how we can maximise the immediate and ongoing impact on tourism to our state.

The Government's decision to implement an admission charge for general entry to the Museum requires recalibration of the business and operational plans.

As 2020 approaches, honing the operating model, locking in the exhibition program and preparing for opening will become the main priorities.

STRATEGIC PARTNERSHIPS

The Museum has built a strong reputation for working in partnership with a range of organisations public, charitable and corporate. The opportunities presented

by the New Museum are extraordinary and a focus will be ensuring that, far from operating as an individual entity, the Museum as a whole sits at the heart of a network of cultural, scientific and educational organisations, promoting new and innovative opportunities for engagement.

WORKFORCE FOR THE FUTURE

The New Museum, indeed the whole Museum, will require a new sustainable model for the workforce into the future. The Museum lost 14 staff (7.4 percent) across a range of areas through a voluntary severance scheme. This reduction in staffing levels has impacted on the Museum's operations, and is expected to continue to do so while further adjustments to operations are made.

A workforce development plan, taking into account ongoing Machinery of Government changes, will inform future practice and ensure that the Museum's workforce is designed and fit for purpose. A practical consideration will also be the provision of accommodation for staff as, following design modifications, it will be impossible to accommodate all necessary staff within the New Museum building.

The combination of the opening of the New Museum and the strategic intent of the Public Sector Reform changes provides an unprecedented opportunity to reconsider the nature of the Museum's business and operation.

SERVING THE REGIONS

It has long been a contention of the Museum that everything is in the name – i.e. it is the Western Australian Museum and must serve the whole of our state. Consequently, it is essential that the New Museum acts as an effective hub to drive visitation to other cultural and environmental attractions across the state.

In addition, the Museum will continue to manage its existing regional sites and, in this respect, it will need to keep the management and operational arrangements under review: this year has proved that the resources available to these sites have dipped below a sustainable level and measures are under way to address this.

Beyond this, the Museum is also at the centre of the Regional Collections Sector Working Group that is seeking to provide support and services to the Galleries, Libraries, Archives and Museums Sector across Western Australia, particularly in the areas of digitisation, skills development and audience development.

DIGITISATION

As noted in previous years – and likely to be noted in subsequent years – digitisation will be a critical focus for the organisation: data standards, secure storage, ease of access, relationship to third party providers and promotion of services using digital will all be important areas of activity.

One area that the Museum is increasingly researching is that of artificial intelligence and machine learning. It is possible that as this field develops, there could be opportunities to address significant documentation backlogs.

The Museum will take a lead role in delivering the Government's Election Commitment to support the Promotion of Regional Museums and Collections.

AUDIENCE DEVELOPMENT

A series of successful exhibitions at the Maritime Museum has seen it strengthen its brand as well as the public perception of its offer. Further high-profile exhibitions are planned for Fremantle, however, the cost of running this site remains a concern and as attention turns towards the need to bring large exhibitions to the Perth site, once it is open, serious consideration will need to be given to the relative investment in each of the Museum's sites. It is unlikely that the Fremantle sites can sustain the current level of investment, but at the same time, it will be important not to lose the momentum built over this period.

Similarly, there has been significant investment of resources in off-site activation over the period since the Perth site has been closed. Once re-opened, both people and cash will need to be re-directed to the Perth site, however, it will be important to sustain some of the off-site presence as part of the Museum's marketing mix.



[RIGHT] *Escape from Pompeii*
© WA Museum

ECONOMIC AND SOCIAL TRENDS

There is little doubt that the economic pressures facing the state are as serious as last year, although some forthcoming relief in GST revenues should assist with a move towards recovery. Already, an increase in mining activity is driving a recovery, although it is clear that issues of unemployment and the burden of interest rates and debt pay-downs will persist for some years to come. It is a combination of these pressures that caused the Government to determine that a general admission fee should be applied to the New Museum when it opens in 2020.

At the outset, this decision will require the installation of monitoring and access technology to control access to paid areas of the new site.

One of the responses that the Museum is researching is the creation of a membership scheme with benefits (including unlimited entry) which will address this.

One of the exciting opportunities for the future will be the work with a range of cultural and language groups that has been previewed by some of the work that the Museum has been doing in partnership with the Office of Multicultural Interests. As the State emerges from the economic stresses of the last few years, it is likely that migration to Western Australia will once again increase and the Museum will be able to play a major role in supporting multi-cultural initiatives.

Similarly, there are countless opportunities to work much more closely with the tourism industry: the New Museum will provide a product that will provide a critical component of this, particularly for overseas visitors, so increased partnership with the Perth Airport and airline carriers will be important.

Finally, as mentioned above, digital opportunities continue to evolve and it is essential that the Museum continues to research and embrace these, whilst ensuring that the technical capacity and resources are available to support them.

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 2018, 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 2018 and the

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

Basis for Opinion

I conducted my audit in accordance with the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Museum in accordance with the *Auditor General Act 2006* and the relevant ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are 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 decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with Australian Auditing Standards, I exercise professional judgment 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 2018.

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 2018. 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 2018.

The Trustee's Responsibility for the Key Performance Indicators

The Trustee is responsible for the preparation and fair presentation of the key performance indicators in accordance with the *Financial Management Act 2006* and the Treasurer's Instructions and for such internal control as the Trustee determines necessary to enable the preparation of 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 extent of outcome achievement and the efficiency of service delivery. The procedures selected depend on my judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments I obtain an understanding of internal control relevant to the engagement in order to design procedures that are appropriate in the circumstances.

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

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

I have complied with the independence 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 2018 included on the Museum's website. The Museum's management is responsible for the integrity of the Museum's website. This audit does not provide assurance on the integrity of the Museum's website. The auditor's report refers only to the financial statements and key performance indicators described above. It does not provide an opinion on any other information which may

have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial statements and key performance indicators to confirm the information contained in this website version of the financial statements and key performance indicators.



Don Cunninghame

ASSISTANT AUDITOR GENERAL
FINANCIAL AUDIT

Delegate of the Auditor General for
Perth, Western Australia

30 August 2018

CERTIFICATION OF FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2018

The accompanying financial statements of the Western Australian Museum have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ended 30 June 2018 and the financial position as at 30 June 2018.

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.



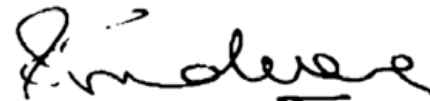
Ravikissen Proheea

Chief Finance Officer, The Western Australian Museum
28 August 2018



Alan Robson

Chair, Western Australian Museum Board of Trustees
28 August 2018



Steve Scudamore

Vice Chair, Western Australian Museum Board of Trustees
28 August 2018

FINANCIAL STATEMENTS

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2018

	NOTE	2018 \$000	2017 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	7	19,204	19,007
Supplies and services	9	6,542	6,669
Depreciation and amortisation expense	10	1,630	1,950
Accommodation expenses	11	2,830	3,871
Grants and subsidies	12	15	15
Cost of sales	16	702	489
Other expenses	13	366	403
Total cost of services		31,289	32,404
Income			
Revenue			
User charges and fees	15	2,864	1,668
Sales	16	1,212	900
Commonwealth grants and contributions	17	221	464
Interest revenue	18	52	86
Other revenue	19	3,713	2,657
Total Revenue		8,062	5,775
Total income other than income from State Government		8,062	5,775
NET COST OF SERVICES		23,227	26,629

	NOTE	2018 \$000	2017 \$000
Income from State Government			
Service appropriation		23,318	22,780
Royalties for Regions fund		27	30
Assets assumed/(transferred)		41	(130)
Services received free of charge		644	1,764
State grants and contributions		842	1,438
Total income from State Government	20	24,872	25,882
SURPLUS/(DEFICIT) FOR THE PERIOD			
		1,645	(747)
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus	25, 26	4,747	(3,774)
Total other comprehensive income		4,747	(3,774)
TOTAL COMPREHENSIVE INCOME/ (LOSS) FOR THE PERIOD			
		6,392	(4,521)

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

STATEMENT OF FINANCIAL POSITION

As at 30 June 2018

	NOTE	2018 \$000	2017 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	34	1,036	768
Restricted cash and cash equivalents	21, 34	1,640	1,723
Inventories	22	450	494
Receivables	23	157	363
Total Current Assets		3,283	3,348
Non-Current Assets			
Restricted cash and cash equivalents	21	130	87
Amounts receivable for services	24	39,039	37,390
Property, plant and equipment	25	70,933	72,080
Museum Collections	26	356,517	351,062
Intangible assets	28	28	28
Total Non-Current Assets		466,647	460,647
TOTAL ASSETS		469,930	463,995

	NOTE	2018 \$000	2017 \$000
LIABILITIES			
Current Liabilities			
Payables	30	558	503
Provisions	31	2,632	3,071
Other current liabilities	32	21	16
Total Current Liabilities		3,211	3,590
Non-Current Liabilities			
Provisions	31	902	858
Total Non-Current Liabilities		902	858
TOTAL LIABILITIES		4,113	4,448
NET ASSETS			
		465,817	459,547
EQUITY			
	33		
Contributed equity		-	-
Reserves		209,374	204,627
Accumulated surplus		256,443	254,920
TOTAL EQUITY		465,817	459,547

The Statement of Changes in Equity should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2018

	NOTE	CONTRIBUTED EQUITY \$000	RESERVES \$000	ACCUMULATED SURPLUS \$000	TOTAL EQUITY \$000
BALANCE AT 1 JULY 2016	33	15,283	208,401	259,121	482,805
Surplus		-	-	(747)	(747)
Revaluation decrement		-	(3,774)	-	(3,774)
Total comprehensive 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
BALANCE AT 1 JULY 2017	33	-	204,627	254,920	459,547
Surplus		-	-	1,645	1,645
Revaluation increment		-	4,747	-	4,747
Total comprehensive income/(deficit) for the year		-	4,747	1,645	6,392
Transactions with owners in their capacity as owners:					
Reserve land transfer to Department of Planning, Lands and Heritage		(122)	-	-	(122)
Total		(122)	-	-	(122)
Transfer of debit balance to Accumulated Surplus		122	-	(122)	-
BALANCE AT 30 JUNE 2018		-	209,374	256,443	465,817

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

STATEMENT OF CASH FLOWS

For the year ended 30 June 2018

	NOTE	2018 \$000	2017 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		21,451	20,850
Royalties for Regions fund		27	30
Capital contributions		-	416
Holding account drawdowns		218	-
State grants and contributions		842	1,437
Net cash provided by State Government		22,538	22,733
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(19,126)	(18,798)
Supplies and services		(7,268)	(7,074)
Accommodation		(2,113)	(2,142)
Grants and subsidies		-	(15)
GST payments on purchases		(837)	(832)
GST payments to taxation authority		(30)	(22)
Other payments		(247)	(258)
Receipts			
Sale of goods and services		1,208	896
User charges and fees		2,887	1,622
Commonwealth grants and contributions		223	463
Interest received		58	97
GST receipts on sales		473	381

	NOTE	2018 \$000	2017 \$000
GST receipts from taxation authority		463	567
Other receipts		2,229	2,257
Net cash used in operating activities	34	(22,080)	(22,858)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current physical assets		(230)	(655)
Net cash used in investing activities		(230)	(655)
Net increase/(decrease) in cash and cash equivalents		228	(780)
Cash and cash equivalents at the beginning of period		2,578	3,358
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	34	2,806	2,578

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 2018

1. AUSTRALIAN ACCOUNTING STANDARDS

GENERAL

The Western Australian Museum's financial statements for the year ended 30 June 2018 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 2018.

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. The Western Australian Museum is predominantly funded by Parliamentary appropriations.

Mission

The Western Australian 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.

Services

The Western Australian Museum provides the following services:

Service 1: Collections management, research and conservation services;

Service 2: Collections effectively documented and digitised;

Service 3: Public sites, public programs and collections accessed on-site;

Service 4: Online access to collection, expertise and programs; and

Service 5: Museum services to the regions

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 (Valuations and Property Analytics) and recognised annually to

ensure that the carrying amount does not differ materially from the asset's fair value at the end of the reporting period.

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 carried at fair value 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 2018. The long service leave liabilities are calculated at present value as the Western Australian Museum does not expect to settle the amounts within 12 months. The present value is measured taking into account the present value of expected future payments to be made in relation to services provided by employees up to the reporting date. These payments are estimated using the remuneration rate expected to apply at the time of settlement, and discounted using market yields at the end of the reporting period on national government bonds with terms to maturity that match, as closely as possible, the estimated future cash outflows.

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 LOCAL GOVERNMENT, SPORT AND CULTURAL INDUSTRIES

The Department of Local Government, Sport and Cultural Industries 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. 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. Where applicable, the Western Australian Museum plans to apply the following Australian Accounting Standards from their application date.

STANDARD

OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER

AASB 9	<i>Financial Instruments</i>	1 Jan 2018
	This Standard supersedes AASB 139 <i>Financial Instruments: Recognition and Measurement</i> , introducing a number of changes to accounting treatments.	
	The Western Australian Museum anticipates that the application of this standard will not materially impact the agency's Surplus/(Deficit) for the period.	
AASB 15	<i>Revenue from Contracts with Customers</i>	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 Mandatory application date of the Standard is currently 1 January 2019 after being amended by AASB 2016-7.	
	The Western Australian Museum's income is principally derived from appropriations which will be measured under AASB 1058 <i>Income of Not-for-Profit Entities</i> 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	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 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.			This Standard makes consequential amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 9 in December 2010.	
	Whilst the impact of AASB 16 has not yet been quantified, the entity currently has operating lease commitments for \$81,000 worth of non-cancellable operating leases which will be brought onto the Statement of Financial Position. Interest and amortisation expense will increase and rental expense will decrease.			The mandatory application date of this Standard has been amended by AASB 2012-6 and AASB 2014-1 to 1 January 2018. Other than the exposures to AASB 9 noted above, the Western Australian Museum is insignificantly impacted by the application the Standard.	
AASB 1058	<i>Income for Not-for-Profit Entities</i>	1 Jan 2019	AASB 2014-1	<i>Amendments to Australian Accounting Standards</i>	1 Jan 2018
	This Standard clarifies and simplifies the income recognition requirements that apply to not-for-profit (NFP) entities, more closely reflecting the economic reality of NPF entity transactions that are not contracts with customers. Timing of income recognition is dependent on whether such a transaction gives rise to a liability, or other performance obligation (a promise to transfer a good or service), or contribution by owners, related to an asset (such as cash or another asset) received by an agency. The Western Australian Museum anticipates that the application will not materially impact the appropriation or untied grant revenues.			Part E of the Standard makes amendments to AASB 9 and consequential amendments to other Standards. These changes have no impact as Appendix E has been superseded and the Western Australian Museum was not permitted to early adopt AASB 9.	
AASB 1059	<i>Service Concession Arrangements: Grantors</i>	1 Jan 2019	AASB 2014-5	<i>Amendments to Australian Accounting Standards arising from AASB 15</i>	1 Jan 2018
	This Standard addresses the accounting for service concession arrangement (a type of public private partnership) by a grantor that is a public sector agency by prescribing the accounting for the arrangement from the grantor's perspective. Timing and measurement for the recognition of a specific asset class occurs on commencement of the arrangement and the accounting for associated liabilities is determined by whether the grantee is paid by the grantor or users of the public service provided. The Western Australian Museum has not identified any public private partnerships within the scope of the Standard.			This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 15. The mandatory application date of this Standard has been amended by AASB 2015-8 to 1 January 2018. The Western Australian Museum has not yet determined the application or the potential impact of the Standard.	

STANDARD	OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER	STANDARD	OPERATIVE FOR REPORTING PERIODS BEGINNING ON/AFTER		
AASB 2014-7	<i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)</i>	1 Jan 2018	AASB 2016-8	<i>Amendments to Australian Accounting Standards - Australian Implementation Guidance for Not-for-Profit Entities</i>	1 Jan 2019
	<p>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.</p>			<p>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.</p>	
AASB 2015-8	<i>Amendments to Australian Accounting Standards - Effective Date of AASB 15</i>	1 Jan 2018			
	<p>This Standard amends the mandatory application date of AASB 15 to 1 January 2018 (instead of 1 January 2017). It also defers the consequential amendments that were originally set out in AASB 2014-5. There is no financial impact arising from this Standard.</p>				
AASB 2016-3	<i>Amendments to Australian Accounting Standards - Clarifications to AASB 15</i>	1 Jan 2018			
	<p>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 when the deferred AASB 15 becomes effective from 1 January 2019.</p>				
AASB 2016-7	<i>Amendments to Australian Accounting Standards - Deferral of AASB 15 for Not-for-Profit Entities</i>	1 Jan 2018			
	<p>This Standard defers, for not-for-profit entities, the mandatory application date of AASB 15 to 1 January 2019, and the consequential amendments that were originally set out in AASB 2014-5. There is no financial impact arising from this standard.</p>				

7. EMPLOYEE BENEFITS EXPENSE

	2018 \$000	2017 \$000
Wages and salaries ^(a)	15,274	14,706
Superannuation – defined contribution plans ^(b)	1,578	1,625
Annual leave	1,252	1,489
Personal leave	505	523
Long service leave	311	445
Other related expenses	284	219
	19,204	19,007

^(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' compensation may be found in the Annual Report on State Finances:

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

	2018	2017
\$0-\$10,000	8	8

	2018 \$000	2017 \$000
Cash remuneration received	28	28
Annual leave and long service leave accruals	-	-
Other benefits	-	-

THE TOTAL COMPENSATION OF MEMBERS OF THE WESTERN AUSTRALIAN MUSEUM

28	28
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Compensation of senior officers Compensation Band (\$)

	2018	2017
\$130,001-\$140,000	1	1
\$150,001-\$160,000	1	1
\$161,001-\$170,000	1	2
\$180,001-\$190,000	1	1
\$190,001-\$200,000	-	1
\$230,001-\$240,000	1	-
\$250,001-\$260,000	1	-
\$280,001-\$290,000	-	1

	2018 \$000	2017 \$000
Short term employee benefits	1,023	1,215
Annual leave and long service leave (reversal)/accruals for the year	(9)	65
Other benefits	12	9
Termination benefits	108	-
TOTAL COMPENSATION OF SENIOR OFFICERS	1,134	1,289

	2018 \$000	2017 \$000
9. SUPPLIES AND SERVICES		
Consultants and contractors	2,063	1,756
Consumables	710	761
Insurance premiums	358	509
Advertising	427	275
Repairs and maintenance	178	241
Exhibition fees	1,196	1,147
Freight and cartage	265	325
Lease and hire costs	225	330
Travel	284	449
Communications	265	269
Printing	133	195
Sundry equipment	160	95
Legal fees	1	29
Other	277	288
	6,542	6,669
10. DEPRECIATION AND AMORTISATION EXPENSE		
Depreciation		
Buildings	934	1,250
Plant and equipment	351	354
Furniture and fittings	73	74
Total depreciation	1,358	1,678
Amortisation		
Leasehold improvements	272	272
Intangibles	-	-
Total amortisation	272	272
TOTAL DEPRECIATION AND AMORTISATION	1,630	1,950

	2018 \$000	2017 \$000
11. ACCOMMODATION EXPENSES		
Utilities	1,131	1,191
Repairs and maintenance	1,100	2,089
Cleaning	355	338
Security	178	173
Other	66	80
	2,830	3,871
12. GRANTS AND SUBSIDIES		
Friends of Western Australian Museum	15	15
	15	15
13. OTHER EXPENSES		
Workers' compensation insurance	76	176
Audit fees	33	38
Employment on-costs	165	179
Grant refund to Commonwealth Department	60	-
Other	32	10
	366	403

14. RELATED PARTY TRANSACTIONS

The Western Australian Museum is a wholly owned and controlled entity of the State of Western Australia.

Related parties of the Western Australian Museum include:

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

Significant transactions with Government-related entities

In conducting its activities, the agency is required to transact with State and entities related to the State. These transactions are generally based on the standard terms and conditions that apply to all agencies. Such transactions include:

- Income from State Government (Note 20);
- equity contribution (Note 33);
- superannuation payment to GESB (Note 7);
- insurance payments to Insurance Commission and Riskcover fund (Note 13);
- service received free of charge from the Department of Local Government Sport and Cultural Industries and State Solicitor office (Note 20);
- Royalties for Regions Fund (Note 20);
- Remuneration for services provided by the Auditor General (Note 40).

Material transactions with related parties

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

15. USER CHARGES AND FEES

	2018 \$000	2017 \$000
User charges	1,902	600
Fees	962	1,068
	2,864	1,668

16. TRADING PROFIT

Sales	1,212	900
Cost of sales:		
Opening inventory	(494)	(481)
Purchases	(658)	(502)
	(1,152)	(983)
Closing inventory	450	494
Cost of Goods Sold	(702)	(489)
TRADING PROFIT	510	411

17. COMMONWEALTH GRANTS AND CONTRIBUTIONS

Recurrent	221	464
	221	464

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

Australian Biological Resources Study	10	10
Department of the Environment	81	115
Department of Infrastructure and Regional Development	28	32
Department of Social Services	25	65
Department of Communications and the Arts	66	107
	210	329

18. INTEREST REVENUE

Interest revenue received from the Department of Treasury

	2018 \$000	2017 \$000
Interest revenue received from the Department of Treasury	52	86
	52	86

19. OTHER REVENUE

Donations and contributions
Grants and subsidies
Recoups of expenditure
Other revenue

Donations and contributions	1,350	646
Grants and subsidies	1,322	645
Recoups of expenditure	677	944
Other revenue	364	422
	3,713	2,657

20. INCOME FROM STATE GOVERNMENT

Appropriation received during the year:

Service appropriation ^(a)

2018
\$000

2017
\$000

23,318
23,318

22,780
22,780

Royalties for Regions:

Regional Community Services Fund ^(b)

27
27

30
30

Assets transferred from/(to) other State government agencies during the period: ^(c)

Information Communication Technology Asset - server

-

(130)

Asset purchase - Shipwreck boiler

41

-

41

(130)

Services received free of charge from other State government agencies during the period: ^(d)

Department of Local Government Sport and Cultural Industries:

Building Maintenance works

545

862

Global Maintenance works

98

876

643

1,738

The State Solicitor office

1

26

1

26

State grants and contributions

State grants and subsidies ^(e)

772

1,365

Recoup of expenditure from Department of Local Government Sport and Cultural Industries ^(f)

70

73

842

1,438

TOTAL INCOME FROM STATE GOVERNMENT

24,872

25,882

- (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. A boiler was installed in Shipwreck Galleries which was funded from the global maintenance fund held by DLGSC.
- (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 funds as follows:

	2018 \$000	2017 \$000
Department of Parks and Wildlife	300	402
Department of Housing	65	65
TOTAL	365	467

- (f) The recoup of expenditure from the Department of Local Government Sport and Cultural Industries relate to Asset Maintenance Programs.

21. RESTRICTED CASH AND CASH EQUIVALENT

Current

Specific purpose grant funds^(a)

2018 \$000	2017 \$000
---------------	---------------

1,640	1,723
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1,640	1,723
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Non-Current

Accrued salaries holding account with Treasury WA^(b)

130	87
-----	----

130	87
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TOTAL RESTRICTED CASH AND EQUIVALENT

1,770	1,810
--------------	--------------

- (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

Current

Inventories held for resale:

Finished goods:

Museum publications	45	59
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Museum shops' stocks	405	435
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450	494
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23. RECEIVABLES

Current

Receivables	45	224
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Accrued interest	12	18
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GST receivable	100	121
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157	363
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The Western Australian Museum does not hold any collateral or other credit enhancements as security for receivables.

	2018 \$000	2017 \$000
24. AMOUNT RECEIVABLE FOR SERVICES		
Non-current		
Asset replacement ^(a)	38,529	36,662
Leave liability ^(b)	510	728
	39,039	37,390

^(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

Land

At fair value ^(a)	15,385	15,777
	15,385	15,777

Buildings

At fair value ^(a)	45,530	46,666
	45,530	46,666

Leasehold improvements

At cost	10,892	10,892
Accumulated amortisation	(3,902)	(3,630)
	6,990	7,262

Computers, plant, equipment and vehicles

At cost	7,128	6,061
Accumulated depreciation	(4,389)	(4,049)
	2,739	2,012

Furniture and fittings

At cost	4,994	5,069
Accumulated depreciation	(4,705)	(4,706)
	289	363
	70,933	72,080

^(a) Land and buildings were revalued as at 1 July 2017 by the Western Australian Land Information Authority (Valuations and Property Analytics). The valuations were performed during the year ended 30 June 2018 and recognised at 30 June 2018. In undertaking the revaluation, fair value was determined by reference to market values for land: \$330,000 (2017: \$330,000). 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
2018						
Carrying amount at start of year	15,777	46,666	7,262	2,012	363	72,080
Additions	-	-	-	1,078	-	1,078
Transfers	(122)	-	-	-	-	(122)
Revaluation increments/(decrements)	(270)	(203)	-	-	-	(473)
Depreciation	-	(933)	(272)	(351)	(74)	(1,630)
CARRYING AMOUNT AT END OF YEAR	15,385	45,530	6,990	2,739	289	70,933

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.

2017						
Carrying amount at start of year	24,032	62,444	7,534	2,002	376	96,388
Additions	-	-	-	507	61	568
Transfers ^(a)	(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

^(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.

26. MUSEUM COLLECTIONS

Museum Collections

	2018 \$000	2017 \$000
At fair value	356,517	351,062
	356,517	351,062
Carrying value at start of year	351,062	350,720
Additions	53	59
Donations	182	283
Revaluation increments	5,220	-
CARRYING AMOUNT AT END OF YEAR	356,517	351,062

The land has been valued by Western Australian Land Information Authority (Valuations and Property Analytics). 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

Assets measured at fair value:

2018

	LEVEL 1 \$000	LEVEL 2 \$000	LEVEL 3 \$000	FAIR VALUE AT END OF PERIOD \$000
Land (Note 25)	-	330	15,055	15,385
Buildings (Note 25)	-	-	45,530	45,530
Museum collections (Note 26)	-	62,128	294,389	356,517
	-	62,458	354,974	417,432

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
	-	62,458	351,047	413,505

27. FAIR VALUE MEASUREMENTS (CONTINUED)

Fair value measurements using significant unobservable inputs (Level 3)

2018

	LAND \$000	BUILDINGS \$000	COLLECTIONS \$000
Fair value at start of period	15,447	46,666	288,934
Additions	-	-	235
Revaluation decrements recognised in Other Comprehensive Income	(270)	(203)	5,220
Disposals/Transfer	(122)	-	-
Depreciation expense	-	(933)	-
FAIR VALUE AT END OF PERIOD	15,055	45,530	294,389

Total gains or losses for the period included in profit or loss, under 'Other Gains'	-	-	-
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2017

Fair value at start of period	23,667	62,444	288,592
Additions	-	-	342
Revaluation increments/(decrements) recognised in Other Comprehensive Income	(1,471)	(2,268)	-
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'	-	-	-
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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 (Valuations Property Analytics) 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 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 (Valuations and Property Analytics). 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.

AMENDMENTS TO AASB 136

Mandatory application of AASB 2016-4 *Amendments to Australian Accounting Standards - Recoverable Amount of Non-Cash-Generating Specialised Assets of Not-for-Profit Entities* has no financial impact for the Western Australian Museum as the agency is classified as not-for-profit and regularly revalues specialised infrastructure, property, plant and equipment assets. Therefore, the recoverable amount of such plant and equipment is expected to be materially the same as fair value.

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

DESCRIPTION	FAIR VALUE 2018 \$000	FAIR VALUE 2017 \$000	VALUATION TECHNIQUE(S)	UNOBSERVABLE INPUTS	RANGE OF UNOBSERVABLE INPUTS (WEIGHTED AVERAGE) 2018	RANGE OF UNOBSERVABLE INPUTS (WEIGHTED AVERAGE) 2017	RELATIONSHIP OF UNOBSERVABLE INPUTS TO FAIR VALUE
Land – Reserves	1,174	1,417	Current use	Selection of reserve land with similar approximate utility	\$0–\$0.29 per m ² (\$0.08 per m ²)	\$0–\$4.47 per m ² (\$0.10 per m ²)	Lower value of similar land decreases estimated fair value.
Land – other	13,881	14,030	Current use	Selection of land with similar approximate utility	\$94–\$1,665 per m ² (\$379 per m ²)	\$104–\$1,665 per m ² (\$383 per m ²)	Lower value of similar land decreases estimated fair value.
Building	45,530	46,666	Depreciated replacement cost	Consumed economic benefit	0.6% – 2.3% per year (1.23% per year)	0.6% – 2.3% per year (1.69% per year)	Greater consumption benefit lowers the fair value.
Collections	294,389	288,934	Depreciated replacement cost	Historical cost per collections	\$0.08–\$ 2.2m (\$43.76 per object on average)	\$0.08–\$ 2.2m (\$43.35 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.

	2018 \$000	2017 \$000
28. INTANGIBLE ASSETS		
Licences		
At cost	28	28
	28	28
Reconciliations		
Licences		
Carrying amount at start of the period	28	-
Additions	-	28
CARRYING AMOUNT AT END OF THE PERIOD	28	28

29. IMPAIRMENT OF ASSETS

There were no indications of impairment to property, plant and equipment and intangible assets at 30 June 2018.

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 2018 have either been classified as assets held for sale or written off.

30. PAYABLES

Current		
Trade payables	141	231
Accrued expenses	315	218
GST payable	86	36
Other	16	18
	558	503

31. PROVISIONS

Current

	2018 \$000	2017 \$000
Employee benefits provision		
Annual leave ^(a)	1,026	1,021
Long service leave ^(b)	1,326	1,658
Purchase leave ^(c)	-	1
	2,352	2,680
Other provisions		
Employment on-costs ^(d)	280	391
	2,632	3,071

Non-current

Employee benefits provision		
Long service leave ^(b)	814	771
Other provisions		
Employment on-costs ^(d)	88	87
	902	858

^(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:

Within 12 months of the end of the reporting period	860	874
More than 12 months after the reporting period	166	147
	1,026	1,021

^(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:

	2018 \$000	2017 \$000
31. PROVISIONS (CONTINUED)		
Within 12 months of the end of the reporting period	597	670
More than 12 months after the reporting period	1,543	1,759
	2,140	2,429

- (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:

Employment on-cost provision

Carrying amount at start of period	478	530
Additional/(reversals of) provisions recognised	(110)	(52)
CARRYING AMOUNT AT END OF PERIOD	368	478

32. OTHER LIABILITIES

Current

Income received in advance	21	16
TOTAL	21	16

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.

	2018 \$000	2017 \$000
Contributed equity		
Balance at start of period	-	15,283
<u>Contributions by owners</u>		
Capital appropriation	-	273
<u>Distributions to owners</u>		
Transfer of net assets to other agencies:		
Land transferred to Department of Planning, Lands and Heritage ^(a)	(122)	-
Land and Building transferred to Department of Local Government Sport and Cultural Industries ^(a)	-	(19,010)
Total distribution to owners	-	(19,010)
Transfer of debit balance in Contributed Equity to Retained Earnings ^(b)	122	3,454
Balance at end of year	-	-
Reserves		
Asset revaluation surplus:		
Balance at start of period	204,627	208,401
Net revaluation increments/(decrements):		
Land	(270)	(1,506)
Buildings	(203)	(2,268)
Museum collections	5,220	-
Balance at end of period	209,374	204,627
Accumulated surplus:		
Balance at start of period	254,920	259,121
Result for the period	1,645	(747)
Transfer to retained earnings ^(b)	(122)	(3,454)
Balance at end of period	256,443	254,920
TOTAL EQUITY AT END OF PERIOD	465,817	459,547

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

^(b) The value of the transfer of Reserve land (\$122,000) in 2017-18 and Land and building (\$3,453,525) in 2016-17 were higher than the Contributed Equity and were 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:

	2018 \$000	2017 \$000
Cash and cash equivalents	1,036	768
Restricted cash and cash equivalents (Note 21 'Restricted cash and cash equivalents')	1,770	1,810
	2,806	2,578

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

	2018 \$000	2017 \$000
Net cost of services	(23,227)	(26,629)
Non-cash items		
Depreciation and amortisation expense ^(a)	1,630	1,950
Resources received free of charge ^(b)	644	1,764
Assets assumed – Brig Amity	(860)	-
Donations to collection ^(c)	(181)	(283)
Adjustment for other non-cash items	-	12
(Increase)/decrease in assets:		
Current receivables ^(d)	187	334
Current inventories	44	(13)
Increase/(decrease) in liabilities:		
Current payables ^(d)	5	70
Current provision	(439)	-
Other current liabilities	3	(109)
Non-current provision	44	-
Change in GST in receivables/payables ^(e)	70	46
NET CASH USED IN OPERATING ACTIVITIES	(22,080)	(22,858)

^(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 reverses out the GST in receivables and payables.

35. COMMITMENTS

	2018 \$000	2017 \$000
Non-cancellable operating lease commitments		
Commitments for minimum lease payments are payable as follows:		
Within 1 year	35	31
Later than 1 year and not later than 5 years	46	38
TOTAL	81	69

The 11 motor vehicle leases (2017: 11 leases) are considered non-cancellable operating leases with lease expenditure payable monthly in advance. These commitments are all inclusive of GST.

36. CONTINGENT ASSETS AND LIABILITIES

Contingent assets and contingent liabilities are not recognised in the statement of financial position but are disclosed and, if quantifiable are measured at nominal value.

CONTINGENT ASSETS

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

CONTINGENT LIABILITIES

Building with combustible cladding

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

During the year, the Western Australian Museum reported one suspected building with combustible cladding to DMIRS. The Western Australian Museum is unable to assess the likely outcome of the classification process, and accordingly, it is not practicable to estimate the potential financial effect or to identify the uncertainties relating to the amount or timing of any outflows. Whilst there is no possibility of reimbursement of any future expenses that may be incurred in the remediation of the building with combustible cladding, the Western Australian Museum may apply for funding from WA Treasury to undertake further investigative work or to meet remediation costs that may be required.

37. EVENTS OCCURRING AFTER THE END OF THE REPORTING PERIOD

NON-ADJUSTING EVENTS AFTER THE END OF THE REPORTING PERIOD

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

38. EXPLANATORY STATEMENT

All variances between estimates (original budget) and actual results for 2018, and between the actual results for 2018 and 2017 are shown below. Narratives are provided for key variations selected from observed major variances, which are generally greater than:

- 5% and \$0.6 million for the Statements of Comprehensive Income and Cash Flows; and
- 5% and \$9.3 million for the Statements of Financial Position.

38. EXPLANATORY STATEMENT (CONTINUED)

	VARIANCE NOTE	ESTIMATE 2018 \$000	ACTUAL 2018 \$000	ACTUAL 2017 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2018 AND 2017 \$000
Statement of Comprehensive Income						
Expenses						
Employee benefits expense		19,450	19,204	19,007	(246)	197
Supplies and services		6,376	6,542	6,669	166	(127)
Depreciation and amortisation expense		1,867	1,630	1,950	(237)	(320)
Accommodation expenses	1, A	3,971	2,830	3,871	(1,141)	(1,041)
Grants and subsidies		15	15	15	-	-
Cost of sales		683	702	489	19	213
Other expenses		149	366	403	217	(37)
TOTAL COST OF SERVICES		32,511	31,289	32,404	(1,222)	(1,115)
Income						
Revenue						
User charges and fees	2, B	4,015	2,864	1,668	(1,151)	1,196
Sales		1,415	1,212	900	(203)	312
Commonwealth grants and contributions		57	221	464	164	(243)
Other grants and contributions non government	3, C	-	1,322	645	1,322	677
Interest revenue		90	52	86	(38)	(34)
Other revenue	4	1,331	2,391	2,012	1,060	379
TOTAL REVENUE		6,908	8,062	5,775	1,154	2,287
NET COST OF SERVICES		25,603	23,227	26,629	(2,376)	(3,402)
INCOME FLOWS FROM STATE GOVERNMENT						
Service appropriation		22,552	23,318	22,780	766	538
Assets transferred		-	41	(130)	41	171
Royalties for Regions Fund		30	27	30	(3)	(3)
Services received free of charge	5, D	1,995	644	1,764	(1,351)	(1,120)
State grants and contributions		1,029	842	1,438	(187)	(596)
TOTAL INCOME FROM STATE GOVERNMENT		25,606	24,872	25,882	(734)	(1,010)
SURPLUS/(DEFICIT) FOR THE PERIOD		3	1,645	(747)	1,642	2,392

38. EXPLANATORY STATEMENT (CONTINUED)

MAJOR ESTIMATE AND ACTUAL (2018) VARIANCE NARRATIVES

- 1 Underspend in accommodation expenses (\$1.141 million) were due to delays in the tendering process of the Museum of Goldfields lift upgrade and underspend in building maintenance funded by the Department of Local Government Sport and Cultural Industries (refer to note 5 of the Explanatory Statement).
- 2 The user charges and fees were lower than the targeted revenue by 29% (\$1.151 million) due to lower ticketing revenue from paid exhibitions and the closure of the Submarine for maintenance.
- 3 Other grants and contributions were budgeted in Other revenue. Additional grants income were received in the 2017-18 financial year which were not budgeted for. (see also note 4 of the Explanatory statement).
- 4 Other revenue increased by \$1.060 million due to donated assets (Brig Amity - \$0.860 million and collections \$0.181 million).
- 5 Services received free of charge were below target by \$1.351 million (68%) due to delays in the tendering process of the Museum of Goldfields lift upgrade and underspend in building maintenance which is funded by the Department of Local Government Sport and Cultural Industries (refer to note 1 of the Explanatory Statement).

MAJOR ACTUAL (2018) AND COMPARATIVE (2017) VARIANCE NARRATIVES

- A Underspend of \$1.041 million (27%) in accommodation expenses as there were delays in the procurement process for the Museum of Goldfields lift upgrade. The project is funded by the Department of Local Government Sport and Cultural Industries (refer to note D of the Explanatory Statement).
- B User charges and fees increased by \$1.196 million due to two blockbuster exhibitions in 2017-18, the *Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue* exhibitions.
- C Other grants and contributions increased by \$0.677 million as the WA Museum received some grants through the Foundation of the WA Museum.
- D Services received free of charge from the Department of Local Government Sport and Cultural Industries were lower by 63% (\$1.120 million) as there were delays in the procurement process of Museum of Goldfields lift upgrade (refer to note A of the Explanatory Statement).

38. EXPLANATORY STATEMENT (CONTINUED)

	VARIANCE NOTE	ESTIMATE 2018 \$000	ACTUAL 2018 \$000	ACTUAL 2017 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2018 AND 2017 \$000
Statement of Financial Position						
Assets						
Current Assets						
Cash and cash equivalents		1,227	1,036	768	(191)	268
Restricted cash and cash equivalents		2,131	1,640	1,723	(491)	(83)
Inventories		517	450	494	(67)	(44)
Receivables		675	157	363	(518)	(206)
TOTAL CURRENT ASSETS		4,550	3,283	3,348	(1,267)	(65)
Non-Current Assets						
Restricted cash and cash equivalents		130	130	87	-	43
Amounts receivable for services		39,257	39,039	37,390	(218)	1,649
Property, plant and equipment	6	94,549	70,933	72,080	(23,616)	(1,147)
Museum collections		351,422	356,517	351,062	5,095	5,455
Intangible assets		-	28	28	28	-
TOTAL NON-CURRENT ASSETS		485,358	466,647	460,647	(18,711)	6,000
TOTAL ASSETS		489,908	469,930	463,995	(19,978)	5,935
LIABILITIES						
Current Liabilities						
Payables		394	558	503	164	55
Provisions		2,603	2,632	3,071	29	(439)
Other current liabilities		45	21	16	(24)	5
TOTAL CURRENT LIABILITIES		3,042	3,211	3,590	169	(379)

38. EXPLANATORY STATEMENT (CONTINUED)

	VARIANCE NOTE	ESTIMATE 2018 \$000	ACTUAL 2018 \$000	ACTUAL 2017 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2018 AND 2017 \$000
Non-Current Liabilities						
Provisions		1,582	902	858	(680)	44
TOTAL NON-CURRENT LIABILITIES		1,582	902	858	(680)	44
TOTAL LIABILITIES		4,624	4,113	4,448	(511)	(335)
NET ASSETS		485,284	465,817	459,547	(19,467)	6,270
EQUITY						
Contributed equity	7	14,671	-	-	(14,671)	-
Reserves		211,268	209,374	204,627	(1,894)	4,747
Accumulated surplus		259,345	256,443	254,920	(2,902)	1,523
TOTAL EQUITY		485,284	465,817	459,547	(19,467)	6,270

MAJOR ESTIMATE AND ACTUAL (2018) VARIANCE NARRATIVES

- Property, plant and equipment decreased by \$23.616 million (25%) as land and building in the Perth Cultural Centre (PCC) were transferred to DLGSC following the land amalgamation to lot 37000 in the prior year and the budget included 5% revaluation gain on land and building where the actual revaluation resulted in a 2% decrease in the values. Budget estimates did not factor into account that the WA Museum no longer held these assets.
- Contributed Equity decreased by \$14.671 million (100%) due to the transfer of land and building to DLGSC following the land amalgamation in the PCC. Budget estimates did not factor into account that the WA Museum no longer held these assets.

MAJOR ACTUAL (2018) AND COMPARATIVE (2017) VARIANCE NARRATIVES

There were no major variances.

38. EXPLANATORY STATEMENT (CONTINUED)

	VARIANCE NOTE	ESTIMATE 2018 \$000	ACTUAL 2018 \$000	ACTUAL 2017 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2018 AND 2017 \$000
Statement of Cash Flows						
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation		20,685	21,451	20,850	766	601
Royalties for Regions fund		30	27	30	(3)	(3)
Capital contributions		-	-	416	-	(416)
Holding account drawdowns		-	218	-	218	218
State grants and contributions		1,029	842	1,437	(187)	(595)
NET CASH PROVIDED BY STATE GOVERNMENT		21,744	22,538	22,733	794	(195)
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee benefits		(19,422)	(19,126)	(18,798)	296	(328)
Supplies and services		(6,900)	(7,268)	(7,074)	(368)	(194)
Accommodation		(2,166)	(2,113)	(2,142)	53	29
Grants and subsidies		(15)	-	(15)	15	15
GST payments on purchases		(681)	(837)	(832)	(156)	(5)
GST payments to taxation authority		-	(30)	(22)	(30)	(8)
Other payments		(149)	(247)	(258)	(98)	11
Receipts						
Sale of goods and services		1,415	1,208	896	(207)	312
User charges and fees	8, E	4,015	2,887	1,622	(1,128)	1,265
Commonwealth grants and contributions		57	223	463	166	(240)
Grants and subsidies		-	-	-	-	-
Interest received		90	58	97	(32)	(39)
GST receipts on sales		407	473	381	66	92
GST receipts from taxation authority		274	463	567	189	(104)
Other receipts	9	1,331	2,229	2,257	898	(28)
NET CASH USED IN OPERATING ACTIVITIES		(21,744)	(22,080)	(22,858)	(336)	778

38. EXPLANATORY STATEMENT (CONTINUED)

	VARIANCE NOTE	ESTIMATE 2018 \$000	ACTUAL 2018 \$000	ACTUAL 2017 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2018 AND 2017 \$000
CASH FLOWS FROM INVESTING ACTIVITIES						
Proceeds from sale of non-current physical assets		-	-	-	-	-
Purchase of non-current physical assets		-	(230)	(655)	(230)	425
NET CASH USED IN INVESTING ACTIVITIES		-	(230)	(655)	(230)	425
NET (DECREASE)/INCREASE IN CASH AND CASH EQUIVALENTS						
		-	228	(780)	228	1,008
Cash and cash equivalents at the beginning of period		3,488	2,578	3,358	(910)	(780)
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD		3,488	2,806	2,578	(682)	228

MAJOR ESTIMATE AND ACTUAL (2018) VARIANCE NARRATIVES

- 8 The user charges and fees were lower than the targeted revenue by 28% due to lower ticketing revenue from paid exhibitions and the closure of the Submarine for maintenance.
- 9 Other receipts increased by \$0.898 million (67%) compared to the 2018 Estimate as the WA Museum received additional grants through the Foundation of the WA Museum.

MAJOR ACTUAL (2018) AND COMPARATIVE (2017) VARIANCE NARRATIVES

- E User charges and fees increased by \$1.265 million (78%) due to two blockbuster exhibitions in 2017-18, the *Dinosaur Discovery: Lost Creatures of the Cretaceous* and the *Escape from Pompeii: the untold Roman rescue* exhibitions.

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

	2018 \$000	2017 \$000
Financial Assets		
Cash and cash equivalents	1,036	768
Restricted cash and cash equivalents	1,770	1,810
Loans and receivables ^(a)	57	242
	2,863	2,820
Financial Liabilities		
Financial liabilities measured at amortised cost	472	467
	472	467

^(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

	CARRYING AMOUNT \$000	NOT PAST DUE AND NOT IMPAIRED \$000	PAST DUE BUT NOT IMPAIRED					IMPAIRED FINANCIAL ASSETS \$000
			UP TO 1 MONTH \$000	1-3 MONTHS \$000	3 MONTHS TO 1 YEAR \$000	1-5 YEARS \$000	MORE THAN 5 YEARS \$000	
Financial assets								
2018								
Cash and cash equivalents	1,036	1,036	-	-	-	-	-	-
Restricted cash and cash equivalents	1,770	1,770	-	-	-	-	-	-
Receivables ^(a)	57	34	6	2 w	15	-	-	-
Amounts receivable for services	39,039	39,039	-	-	-	-	-	-
	41,902	41,879	6	2	15	-	-	-
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	-	-	-

^(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

	INTEREST RATE EXPOSURE					NOMINAL AMOUNT \$000	MATURITY DATES				
	WEIGHTED AVG. EFFECTIVE INTEREST RATE (%)	CARRYING AMOUNT \$000	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
2018											
Financial Assets											
Cash and cash equivalents	2.0	1,036	-	969	67	1,036	1,036	-	-	-	-
Restricted cash and cash equivalents	2.0	1,770	-	1,770	-	1,770	120	360	650	510	130
Receivables ^(a)	-	57	-	-	57	57	29	28	-	-	-
Amounts receivable for services	-	39,039	-	-	39,039	39,039	-	-	-	-	39,039
		41,902	-	2,739	39,163	41,902	1,185	388	650	510	39,169
Financial liabilities											
Payables		472	-	-	472	472	472	-	-	-	-
Borrowings		-	-	-	-	-	-	-	-	-	-
		472	-	-	472	472	472	-	-	-	-
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	-	-	-	-	37,390
		40,210	-	2,510	37,700	40,210	1,031	547	952	290	37,390
Financial liabilities											
Payables		467	-	-	467	467	467	-	-	-	-
Borrowings		-	-	-	-	-	-	-	-	-	-
		467	-	-	467	467	467	-	-	-	-

^(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
2018					
Financial Assets					
Cash and cash equivalents	1,036	(10.4)	(10.4)	10.4	10.4
Restricted cash and cash equivalents	1,770	(17.7)	(17.7)	17.7	17.7
TOTAL INCREASE/(DECREASE)		(28.1)	(28.1)	28.1	28.1
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

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

	2018 \$000	2017 \$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	33
	33	33

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

	2018 \$000	2017 \$000
(a) Write-offs		
Debts written off by the Western Australian Museum during the financial year	-	-
Obsolete stock written off by the Western Australian Museum during the financial year	-	-
(b) Losses through theft, defaults and other causes		
Losses of public moneys and public and other property through theft	-	-
(c) Gifts of public property		
Gifts of public property provided by the Western Australian Museum	-	-

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	
	2018 \$000	2017 \$000	2018 \$000	2017 \$000	2018 \$000	2017 \$000	2018 \$000	2017 \$000	2018 \$000	2017 \$000	2018 \$000	2017 \$000
COST OF SERVICES												
Expenses												
Employee benefits expense	7,365	8,001	1,299	1,412	6,309	6,042	536	426	3,695	3,126	19,204	19,007
Supplies and services	1,642	2,344	290	414	3,734	2,815	72	69	804	1,027	6,542	6,669
Depreciation and amortisation expense	584	705	103	124	574	733	41	40	328	348	1,630	1,950
Accommodation expenses	668	931	118	164	1,279	1,968	-	-	765	808	2,830	3,871
Grants and subsidies	-	-	-	-	15	15	-	-	-	-	15	15
Cost of sales	3	15	1	3	498	285	-	-	200	186	702	489
Other expenses	246	232	43	41	49	86	3	4	25	40	366	403
Total cost of services	10,508	12,228	1,854	2,158	12,458	11,944	652	539	5,817	5,535	31,289	32,404
Income												
Revenue												
User charges and fees	84	179	15	32	2,576	1,272	1	-	188	185	2,864	1,668
Sales	14	31	3	5	871	490	-	-	324	374	1,212	900
Commonwealth grants and contributions	188	299	33	53	-	90	-	-	-	22	221	464
Interest revenue	20	31	3	6	18	33	1	-	10	16	52	86
Other revenue	1,874	1,400	331	247	816	574	70	-	622	436	3,713	2,657
Total Revenue	2,180	1,940	385	343	4,281	2,459	72	-	1,144	1,033	8,062	5,775
Total income other than income from State Government	2,180	1,940	385	343	4,281	2,459	72	-	1,144	1,033	8,062	5,775
NET COST OF SERVICES	8,328	10,288	1,469	1,815	8,177	9,485	580	539	4,673	4,502	23,227	26,629
Income from State Government												
Service appropriation	8,362	8,237	1,476	1,454	8,208	8,561	582	465	4,690	4,063	23,318	22,780
Royalties for Regions fund	-	11	-	2	-	11	-	1	27	5	27	30
Liabilities assumed	-	-	-	-	-	-	-	-	-	-	-	-
Assets assumed/(transferred)	-	(48)	-	(8)	41	(50)	-	-	-	(24)	41	(130)
Services received free of charge	-	257	-	45	396	1,186	-	1	248	275	644	1,764
State grants and contributions	656	1,188	116	209	70	28	-	-	-	13	842	1,438
Total income from State Government	9,018	9,645	1,592	1,702	8,715	9,736	582	467	4,965	4,332	24,872	25,882
SURPLUS/(DEFICIT) FOR THE PERIOD	690	(643)	123	(113)	538	251	2	(72)	292	(170)	1,645	(747)

CERTIFICATION OF KEY PERFORMANCE INDICATORS

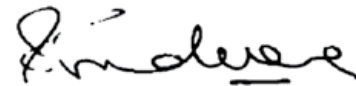
FOR THE YEAR ENDED 30 JUNE 2018

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 2018.



A. Robson AO

Chair, the Western Australian Museum Board of Trustees
28 August 2018



Steve Scudamore

Vice-Chair, the Western Australian Museum Board of Trustees
28 August 2018

DETAILED KEY PERFORMANCE INDICATORS

SUMMARY OF SERVICES

GOVERNMENT GOAL	DESIRED OUTCOMES	SERVICES
<p>BETTER PLACES.</p> <p>A quality environment with liveable and affordable communities and vibrant regions.</p>	<p>12. Sustainable care and development of the State's Museum Collection for the benefit of present and future generations</p>	<p>13. Collections management, research and conservation services</p> <hr/> <p>14. Collections effectively documented and digitised</p>
	<p>13. Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections</p>	<p>15. Public sites, public programs and collections accessed on-site</p> <hr/> <p>16. Online access to collections, expertise and programs</p>
		<p>17. Museum services to the regions</p>

Explanatory notes

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

OUTCOME 12: SUSTAINABLE CARE AND DEVELOPMENT OF THE STATE'S MUSEUM COLLECTION FOR THE BENEFIT OF PRESENT AND FUTURE GENERATIONS.

INDICATOR 12.1: PERCENTAGE OF THE COLLECTION STORED TO THE REQUIRED STANDARD.

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

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

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

MEASUREMENT OF THE INDICATOR:

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

KEY EFFECTIVENESS INDICATOR 12.1

Percentage of the Collection stored to the required standard

ACTUAL	ACTUAL	ACTUAL	TARGET	ACTUAL
2014-15	2015-16	2016-17	2017-18	2017-18
99%	99%	99%	99%	99%

INDICATOR 12.2: PERCENTAGE OF THE STATE'S MUSEUM COLLECTION ACCESSIBLE ONLINE.

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

INDICATOR 12.3: PROPORTION OF THE STATE'S MUSEUM COLLECTION DOCUMENTED AND DIGITISED.

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

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

MEASUREMENT OF THE INDICATOR:

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

KEY EFFECTIVENESS INDICATOR 12.2

	ACTUAL	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2017-18	2017-18
Percentage of the Collection accessible online	11%	15%	16%	18%	18%
Total number of items documented and digitised available online	907,428	1,179,308	1,311,607	1,442,768	1,452,430

EXPLANATORY NOTES

In 2017-18, the Museum increased the number of items documented and digitised which is available online by 11% (140,823 items) when compared to 2016-17 actuals. The Museum met the 2017-18 annual target which represents 18% of the total collection (8,146,221) accessible online.

MEASUREMENT OF THE INDICATOR:

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

KEY EFFECTIVENESS INDICATOR 12.3

	ACTUAL	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2017-18	2017-18
Proportion of the Collection documented and digitised	21%	23%	26%	27%	26%

EXPLANATORY NOTES

The Museum continued the program to increase the proportion of the Collection that is digitised. While the Collection is mainly documented in manual form, only a proportion of the Collection is currently digitised. This is a legacy of decades of collecting before digital technology existed. As at 30 June 2018, the number of items in the Collection documented and digitised was 2,144,177 which represent 26% of the total collection items (8,146,221 items).

OUTCOME 13: ENHANCE CULTURAL IDENTITY AND UNDERSTANDING BY PROMOTING AND ENSURING THE WIDEST POSSIBLE USE OF MUSEUM CONTENT AND COLLECTIONS.

INDICATOR 13.1: NUMBER OF PEOPLE ENGAGING WITH AND ACCESSING MUSEUM CONTENT AND COLLECTIONS.

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

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

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

MEASUREMENT OF THE INDICATOR:

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

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

KEY EFFECTIVENESS INDICATOR 13.1

	ACTUAL	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2017-18	2017-18
Number of people engaging with and accessing Museum content and collections	1,854,866	2,135,965	1,608,084	1,765,823	2,158,423
Total number of visitors (to Museum and non-Museum sites and outreach programs)	951,484	1,140,504	659,566	795,823	878,887
Total number of online visitors to website	903,382	995,461	948,518	970,000	1,279,536

EXPLANATORY NOTES

- The Total number of visitors to Museum and non-Museum sites increased by 10.4% (83,064 visitors) on the 2017–18 target and by 33% (219,321 visitors) on 2016–17 actual. The increase in visitations was across the metro sites and was due to the popular public programs and blockbuster exhibitions, *the Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue*.
- The Total number of online visitors was higher in 2017–18 by 32% (309,536) when compared to the 2017–18 target and by 35% (331,018) when compared to the 2016–17 actual. The increase access to the website was noted during the display of the blockbuster exhibitions.

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

The table below gives the breakdown of visitors and outreach programs:

	<u>TOTAL</u>
WA Shipwrecks Museum	142,354
WA Maritime Museum	135,372
Museum of Geraldton	45,303
Museum of the Goldfields	74,424
Museum of the Great Southern	108,064
WA Museum Collections and Research Centre	2,595
Support to rural, regional and remote communities through outreach programs	521
Intrastate offsite exhibitions whereby the Museum created the content	61,479
Intrastate off-site exhibitions whereby the Museum co-produced or co-presented content as part of a partnership	178,294
Off-site activation and outreach programs	130,481
TOTAL	<u>878,887</u>

INDICATOR 13.2: PERCENTAGE OF VISITORS TO MUSEUM SITES SATISFIED WITH SERVICES.

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

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

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

MEASUREMENT OF THE INDICATOR:

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

KEY EFFECTIVENESS INDICATOR 13.2

Percentage of visitors to the Museum sites satisfied with services

ACTUAL	ACTUAL	ACTUAL	TARGET	ACTUAL
2014-15	2015-16	2016-17	2017-18	2017-18
95%	93%	98%	98%	97%

EXPLANATORY NOTES

- The Museum achieved an average overall satisfaction rating of 97% across all the sites in 2017-18. The satisfaction rating demonstrates that the programs and exhibitions are current and are very much appreciated by the audience.

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%	64%	72%	69%	59%	59%
Quite satisfied	34%	34%	26%	29%	36%	37%
Neither satisfied nor dissatisfied	2%	2%	2%	1%	4%	3%
Quite dissatisfied	0%	0%	0%	0%	0%	0%
Very dissatisfied	0%	0%	0%	0%	0%	0%
Don't know	1%	0%	0%	1%	1%	1%

SERVICE 13: COLLECTIONS MANAGEMENT, RESEARCH AND CONSERVATION SERVICES.

INDICATOR 13.1: AVERAGE COST PER OBJECT OF MANAGING THE STATE'S MUSEUM COLLECTION.

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

MEASUREMENT OF THE INDICATOR:

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

KEY EFFICIENCY INDICATOR 13.1	ACTUAL	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2017-18	2017-18
Average cost per object of managing the Collection	\$1.61	\$1.73	\$1.51	\$1.34	\$1.29
Total cost of services (\$ 000)	12,917	13,914	12,228	10,940	10,508
Revenue (\$ 000)	4,260	5,311	3,081	2,111	2,836
Total number of objects in the Collection	8,008,098	8,048,042	8,097,781	8,147,781	8,146,221

EXPLANATORY NOTES

- The combination of increase in revenue and reduction in cost contributed in the reduction in the average cost for managing the Collection by 15% when compared with the 2016-17 actual and by 4% when compared with the 2017-18 target.
- Underspend in the Collections management, research and conservation services in 2017-18 was attributed to lower expenditure in externally funded grant projects.
- The revenue received in 2017-18 was higher by 34% (\$0.725 million) when compared to 2017-18 target as the Museum secured additional funding through the Foundation for the WA Museum for research projects.

SERVICE 14: COLLECTIONS EFFECTIVELY DOCUMENTED AND DIGITISED.

INDICATOR 14.1: AVERAGE COST PER OBJECT OF DOCUMENTING AND DIGITISING THE STATE'S MUSEUM COLLECTION.

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

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

MEASUREMENT OF THE INDICATOR:

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

KEY EFFICIENCY INDICATOR 14.1

	ACTUAL 2014-15	ACTUAL 2015-16	ACTUAL 2016-17	TARGET 2017-18	ACTUAL 2017-18
Average cost per object of documenting and digitising the Collection	\$1.34	\$1.33	\$1.04	\$0.89	\$0.86
Total cost of services (\$ 000)	2,279	2,457	2,158	1,931	1,854
Revenue (\$ 000)	750	938	544	372	501
Total number of objects in the Collection	8,008,098	8,048,042	8,097,781	8,147,781	8,146,221
Number of items documented and digitised in the Collection	1,696,927	1,840,856	2,069,462	2,172,935	2,144,177

EXPLANATORY NOTES

- The combination of increase in revenue and reduction in cost contributed in the reduction in the average cost per object of documenting and digitising the Collection by 17% when compared with the 2016-17 actual and by 3% when compared with the 2017-18 target.
- Underspend in the collections effectively documented and digitised services in 2017-18 was attributed to lower expenditure in externally funded grant projects.
- The revenue received in 2017-18 was higher by 35% (\$0.129 million) when compared to 2017-18 target as the Museum secured additional funding through the Foundation for the WA Museum for research projects.

SERVICE 15: PUBLIC SITES, PUBLIC PROGRAMS AND COLLECTIONS ACCESSED ON-SITE.

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

This is a measure which targets, more accurately, the average cost per access of delivering services at and through the Museum's public sites, through 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 15.1

	ACTUAL	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2017-18	2017-18
Average cost of Museum Services per Museum Access	\$18.79	\$20.34	\$27.67	\$22.92	\$21.64
Total cost of services (\$ 000)	12,842	12,927	11,944	12,725	12,458
Revenue (\$ 000)	4,486	4,369	2,436	4,585	4,351
Number of public sites, public programs and collections accessed on site	683,272	635,545	431,647	555,088	575,758

EXPLANATORY NOTES

- The average cost per access for Museum services decreased by 22% and 6% when compared to 2016-17 actual and 2017-18 target respectively. The reduction in average cost was due to underspend in accommodation expenditure and increase in accesses to public sites, public programs and collections accessed on site.
- Underspend in the Museum services was due to delays in the maintenance works on the building when compared with the 2017-18 target. Increase in expenditure by 7% (\$0.781 million) over 2016-17 actual was attributed to expenditure on two blockbuster exhibitions, *Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue*.
- The revenue was higher in 2017-18 by 79% (\$1.915 million) when compared to 2016-17 due to the two blockbuster exhibitions, *Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue*. However, the revenue was below 2017-18 target by 5% (\$0.234 million) as the ticketing revenue from paid exhibitions were below estimate.
- The accesses to public sites, public programs and collections were higher in 2017-18 by 33% (144,111 visitors) and 4% when compared to 2016-17 actual and 2017-18 target respectively due to the exhibition programs.

SERVICE 16: ON-LINE ACCESS TO COLLECTIONS, EXPERTISE AND PROGRAMS.

INDICATOR 16.1: AVERAGE COST OF MUSEUM SERVICES PER MUSEUM ACCESS.

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

MEASUREMENT OF THE INDICATOR

- Total cost of service / Number of online access to collections, expertise and programs = Average cost of Museum Services per Museum Access.
- Please note this measure is different from the 'total number of online visitors to the website' in Key Effectiveness Indicator 13.1. The former measures the number of 'things' people view online; the latter is a measure of the number of people visiting online.

KEY EFFICIENCY INDICATOR 16.1

	ACTUAL	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2017-18	2017-18
Average cost of Museum services per Museum access	\$0.60	\$0.29	\$0.36	\$0.38	\$0.32
Total cost of services (\$ 000)	543	436	539	627	652
Revenue (\$ 000)	0	71	0	0	72
Number of online access to collections, expertise and programs	903,382	1,507,249	1,495,285	1,644,814	2,011,746

EXPLANATORY NOTES

- The average cost of Museum services per online access decreased in 2017-18 as the number of online accesses was higher than 2016-17 actual and 2017-18 target.
- The increase in total cost of services (\$0.025 million) on 2017-18 target was attributed to expenditure on the new museum project and was fully recouped in 2017-18.
- The online accesses to collections, expertise and programs were higher by 35% (516,461 visits) and by 22% (366,932 visits) when compared to 2016-17 actual and 2017-18 target respectively. This is partially attributed to the two blockbuster exhibitions, *Dinosaur Discovery: Lost Creatures of the Cretaceous* and *Escape from Pompeii: the untold Roman rescue* and the increase in the number of collections available online.

SERVICE 17: MUSEUM SERVICES TO THE REGIONS.

INDICATOR 17.1: AVERAGE COST PER ACCESS.

The delivery of services to the State's regions is a priority for the Government and the Museum. The Museum delivers this service through both fixed assets, that is public sites located at Geraldton, Kalgoorlie-Boulder and Albany, as well as through its outreach programs (supporting regional collections, including community galleries, libraries, archives and museums in rural, regional and remote communities) and through targeted programs and partnerships such as the National Anzac Centre in Albany with which it has a service level agreement. This measure captures the efficiency of delivering these services to regional Western Australia.

MEASUREMENT OF THE INDICATOR:

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

KEY EFFICIENCY INDICATOR 17.1

	ACTUAL	ACTUAL	ACTUAL	TARGET	ACTUAL
	2014-15	2015-16	2016-17	2017-18	2017-18
Average cost per access	\$22.38	\$11.82	\$15.24	\$19.89	\$19.19
Total cost of services (\$ 000)	6,001	5,971	5,535	6,288	5,817
Revenue (\$ 000)	1,430	1,655	1,022	869	1,144
Total number of regional accesses	268,212	504,959	363,224	316,140	303,129

EXPLANATORY NOTES

- The average cost per access in regions was lower than 2017-18 target by 4% as budgeted building works were not completed.
- Underspend in total cost of services when compared to 2017-18 target was attributed to delays in the procurement process of the Kalgoorlie-Boulder lift works. The cost of services in 2017-18 were higher by 5% (\$0.282 million) when compared to 2016-17 actual as expenditure were incurred on the Brig Amity which were fully recouped from the Foundation for the WA Museum.
- The revenue was higher in 2017-18 by 32% (\$0.275 million) and by 12% (\$0.122 million) when compared with 2017-18 target and 2016-17 actual respectively. Additional revenue was received for WA day public programs and recoups from the Foundation for the WA Museum.
- The number of accesses decreased in 2017-18 due reduction in cruise ships in Geraldton and lower tourist visitors across all the regional sites.

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 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.

MAJOR CAPITAL WORKS

NEW MUSEUM PROJECT

All expenses related to the New Museum Project are paid directly by DLGSC 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

Kalgoorlie lift upgrade – Allocated budget of \$832,000.

CAPITAL PROJECTS COMPLETED

Nil.

EMPLOYMENT AND INDUSTRIAL RELATIONS

The following table summarises the Museum’s employee demographics and headcount as at 30 June 2018.

EMPLOYMENT TYPE	WOMEN	MEN
Permanent full-time	56	45
Permanent part-time	30	9
Fixed term full-time	38	17
Fixed term part-time	13	4
Other paid	2	0
Total	139	75

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 2017–18, staff attended a total of 520 training sessions, representing 3,149 hours or 420 training days, across a range of learning areas. The Museum’s total cash expenditure on staff training was \$69,586. 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 Recordkeeping Awareness and HPE Content Manager (TRIM) training, and work health and safety related training.

In addition, the Museum held three Managers Forums during the year. The forums are an opportunity for staff professional development and sharing of knowledge and experiences. Disability in the Arts, Disadvantage in the Arts, Australia (DADAA) facilitated a session on access and inclusion with the focus on raising awareness and opportunities for improving the Museum’s accessibility.

WORKERS COMPENSATION

Three compensation claims were recorded during the financial year. Of these, one claim has been closed and two remain active. This compares with four compensation claims recorded in 2016–17. In addition, one claim from 2015–16 was resolved this year.

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 six times, for a total cost of \$1,044.72. 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 WA 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 Museum is governed by an eight-member Board of Trustees, seven of whom are appointed by the Governor of Western Australia, while the eighth Trustee is an ex-officio appointment, the Director General, DLGSC. The Board is the accountable authority under the *Financial Management Act 2006*. The Board met on five occasions in 2017-18.

	DESIGNATION	OCCUPATION	INITIAL APPOINTMENT	EXPIRY	MEETINGS ATTENDED
Alan Robson AO	Chairman	Academic	01/01/2012	31/12/2019	5
Steve Scudamore	Vice Chair	Non-Executive Director	24/10/2006	31/12/2019	5
an Fletcher	Trustee	Retired businessman	01/01/2012	31/12/2019	5
Irene Stainton	Trustee	Manager Aboriginal Affairs	13/12/2011	07/10/2021	3
Kate Gregory	Trustee	Historian	10/07/2012	10/07/2020	4
Rubini Ventouras	Trustee	Lawyer	10/07/2012	10/07/2020	5
Lawrie Tremaine	Trustee	Chief Financial Officer	16/08/2016	10/07/2020	3
Duncan Ord OAM	Ex-officio	DLGSC	Ex-officio	N/A	5*

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

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).
- Chair of the 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 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 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 10 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.

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 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 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 Museum in 2012 and is a member of the Museum's Finance and Audit Committee. She also is a director of the Foundation for the WA Museum's Board. Ms Ventouras has extensive legal and commercial experience throughout Australia, New Zealand, Asia and Europe. Ms Ventouras has held senior management roles at BCI Minerals Limited and Newmont Asia Pacific. Prior to joining Newmont Asia Pacific, Ms Ventouras was a Senior Associate at Herbert Smith Freehills. She holds a Bachelor of Law and a Bachelor of Commerce, is admitted to practice law in Western Australia and the High Court of Australia and is a Graduate Member of the Australian Institute of Company Directors.

MR LAWRENCE (LAWRIE) TREMAINE



Mr Tremaine was appointed a Trustee of the Museum in 2016. He has extensive finance leadership experience, predominantly in the resource and minerals processing industry, and 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, DLGSC

Ex-officio member

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	12 months	\$7,665
Member	Ian Fletcher	Bi-annual	12 months	\$4,052
Member	Steve Scudamore	Bi-annual	12 months	\$4,052
Vice Chair	Lawrie Tremaine	Bi-annual	12 months	\$Nil <i>(elected not to receive this payment)</i>
Member	Irene Stainton	Bi-annual	12 months	\$4,052
Member	Kate Gregory	Bi-annual	12 months	\$4,052
Member	Rubini Ventouras	Bi-annual	12 months	\$4,052
Ex-officio	Duncan Ord	N/A	Ex-officio, N/A	-
				\$27,923

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

ADVISORY COMMITTEES

WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

MEMBER

Ms Irene Stainton (Chair)

Mr John Mallard

Mr Martin Bin Rashid

Mr Tony Calgaret

Mr Chad Creighton
(appointed 2 March 2018)

Mr Harley Coyne
(appointed 2 March 2018)

Mr Hector O'Loughlin
(appointed 2 March 2018)

Mr Jason Masters
(appointed 2 March 2018)

Mrs Violet Pickett
(appointed 2 March 2018)

Ms Bev Port-Louis (till 25 June 2018)

WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

POSITION	NAME	TYPE OF REMUNERATION*	PERIOD OF MEMBERSHIP	GROSS/ACTUAL REMUNERATION
Chair	Irene Stainton	Annual	12 months	\$690
Member	Martin Bin Rashid	Sessional	12 months	\$Nil
Member	John Mallard	Sessional	12 months	\$320
Member	Bev Port-Louis	Sessional	12 months	\$Nil
Member	Tony Calgaret	Annual	12 months	\$160
Member	Jason Masters	N/A	3 months	\$Nil
Member	Hector O'Loughlin	N/A	3 months	\$Nil
Member	Chad Creighton	N/A	3 months	\$Nil
Member	Harley Coyne	N/A	3 months	\$Nil
Member	Violet Pickett	Sessional	3 months	\$160
				\$1,330

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

No other committees or boards received any remuneration.

WESTERN AUSTRALIAN MARITIME MUSEUM ADVISORY COMMITTEE

MEMBER

Mr Ronald Packer (Chair)

Dr Nonja Peters

Dr Kate Gregory (ex officio)

Commodore Bob Trotter OAM RAN
(Ret'd)

Mr Arnold Stroobach

Mr Bill Townsend

Mr David Lynn

Mr Jock Clough

Ms Astrid Norgard

WESTERN AUSTRALIAN MUSEUM MARITIME ARCHAEOLOGY ADVISORY COMMITTEE

MEMBER

Prof. Alistair Paterson (Chair,
reappointed 28 August 2017)

Dr Joseph Christensen (reappointed 28
August 2017)

Dr Kate Gregory (ex officio)

Mr Ian Warne (ex-officio, appointed 5
December 2017)

Mr Joel Gilman (ex-officio)

Mr Rodney Hoath (ex-officio)

Mr Ron Shepherd (ex-officio)

Ms Maddy McAllister (reappointed 28
August 2017)

Mr Alan Kendrick (ex-officio, appointed 1
June 2018)

Mr John Cecchi (reappointed 28 August
2017, resigned 14 November 2017)

Ms Aileen Walsh (reappointed 28 August
2017, resigned 30 January 2018)

MUSEUM OF THE GREAT SOUTHERN ADVISORY COMMITTEE

MEMBER

Mr David Heaver (Chair)

Mr Bruce Manning

Mr Lindsay Dean

Mr Richard Harloe

Ms Helena Stoakley

Prof. Stephen Hopper

Ms Margaret Robertson
(appointed 1 June 2018)

Mr Christopher Thomson (appointed 1
June 2018)

MUSEUM OF GERALDTON COMMUNITY ADVISORY COMMITTEE

MEMBER

Mr Malcolm Smith (Chair)

Mr Bob Urqhart (Vice-Chair)

Cr Michael Reymond (ex-officio,
appointed 22 March 2018 replacing
Mayor Shane Van Styn)

Cr Simon Keemink
[proxy for Cr Michael Reymond]

Mr Gary Martin

Mr Phil Melling

Ms Lesley Colliver

Ms Marilyn McLeod

Ms Rebecca Millar
(appointed 22 March 2018)

Mr Christopher Cox
(appointed 22 March 2018)

Mr Jordan Stoate
(appointed 22 March 2018)

Mr David Murgatroyd
(resigned 12 September 2017)

MUSEUM OF THE GOLDFIELDS ADVISORY COMMITTEE

MEMBER

Mr Frank Andinach (Chair)

Cr Laurie Ayers (ex-officio)

Cr Linden Brownley (ex-officio)

Mr Glenn Richardson

Mr Scott Wilson

Ms Carol Mann

Mr Paul Tonkin (appointed 1 June 2018)

Ms Alison Kent (appointed 1 June 2018)

Ms Linda Crook (appointed 1 June 2018)

OTHER LEGAL REQUIREMENTS

TI945 BUDGET ESTIMATES STATEMENT OF COMPREHENSIVE INCOME

For period ending 30 June 2019

COST OF SERVICES

Expenses

	ESTIMATE \$000
Employee benefits	17,522
Supplies and services	5,229
Depreciation and amortisation expense	1,568
Accommodation expenses	3,296
Grants and subsidies	15
Cost of sales	677
Other expenses	367
Total cost of services	28,674

Income

User charges and fees	1,944
Sales	1,230
Sponsorship	0
Donated works of art	0
Bequest trust and special purpose funds contributions	0
Interest revenue	80
Commonwealth grants and contributions	136
Other revenue	643
Total income	4,033

NET COST OF SERVICES

24,641

Income from State Government

Service appropriation	22,225
Royalties for Regions fund	280
Assets Transferred / (Assumed)	0
Grants and subsidies from State Government	843
Resources received free of charge	1,297
Total income from State Government	24,645

SURPLUS/(DEFICIENCY) FOR THE PERIOD

4

TI945 BUDGET ESTIMATES

STATEMENT OF FINANCIAL POSITION

For period ending 30 June 2019

	ESTIMATE \$000		ESTIMATE \$000
ASSETS		LIABILITIES	
Current assets		Current liabilities	
Cash and cash equivalents	764	Payables	433
Restricted cash and cash equivalents	1,723	Provisions	3,071
Inventories	494	Funds held in trust	0
Receivables	309	Other	16
Amounts receivable from services	0	Total current liabilities	3,520
Other current assets	0	Non-current liabilities	
Total current assets	3,290	Provisions	858
Non-current assets		Other	0
Restricted cash and cash equivalents	178	Total non-current liabilities	858
Amounts receivable for services	40,793	TOTAL LIABILITIES	4,378
Other financial assets	0	EQUITY	
Property, plant and equipment	69,513	Contributed equity	0
Library Collections	0	Reserves	207,419
Museum Collections	351,112	Accumulated surplus/(deficit)	253,117
Works of Art	0	TOTAL LIABILITIES	460,536
Intangibles	28	TOTAL LIABILITIES AND EQUITY	464,914
Other non current assets	0		
Total non-current assets	461,624		
TOTAL ASSETS	464,914		

TI945 BUDGET ESTIMATES

STATEMENT OF CASH FLOWS

For period ending 30 June 2019

CASH FLOWS FROM STATE GOVERNMENT

	ESTIMATE \$000
Service appropriation	20,657
Capital appropriation	0
Holding account drawdowns	0
State grants and subsidies	979
Royalties for Regions fund:	
Regional Community Service Fund	280
Net cash provided by State Government	21,916

CASH FLOWS FROM OPERATING ACTIVITIES

Payments

Payment from trust fund	0
Employee benefits	(17,408)
Supplies and services	(7,662)
Accommodation	(1,274)
Grants and subsidies	(15)
GST payments on purchases	(832)
GST payments to tax authority	(25)
Other payments	(368)

Receipts

Receipts into trust fund	0
Sale of goods and services	1,230
User charges and fees	1,944
Commonwealth grants and contributions	0

	ESTIMATE \$000
Interest received	80
Sponsorship	0
Bequest trust and special purpose funds contributions	0
GST receipts	381
GST receipts from taxation authority	567
Other receipts	643
Net cash from operating activities	(22,739)

CASH FLOWS FROM INVESTING ACTIVITIES

Purchase of non-current assets	0
Net cash from investing activities	0

NET INCREASE/(DECREASE) IN CASH HELD

Cash assets at the beginning of the reporting period	3,488
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CASH ASSETS AT THE END OF THE REPORTING PERIOD

2,665

ADVERTISING EXPENDITURE

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

Total expenditure for 2017–18 was \$494,816.66.

AGENCIES OR ORGANISATIONS	TOTAL (EX. GST)	EXPENDITURE	AMOUNT (EX. GST)
Advertising agencies	\$5,468.36	Recruitment advertising (under \$2,300 ea)	\$5,468.36
Market research	\$95,578.00	Morris Hargreaves McIntyre	\$95,578.00
Polling	Nil	Nil	Nil
Direct mail	Nil	Nil	Nil
Media advertising organisations	\$393,770.30	Advertising (under \$2,300 ea)	\$15,418.76
		Optimum Media Decisions WA Ltd	\$327,449.78
		Perth Expo	\$11,784.00
		Facebook	\$7,376.53
		Abbott and Co	\$6,906.93
		Unvivi Australia	\$6,200.00
		Hello Perth	\$5,818.18
		The West Australian	\$5,260.68
		The Poster Girl	\$3,828.16
		Google	\$3,727.28

DISABILITY ACCESS AND INCLUSION PLAN OUTCOMES

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

The Museum interprets fully accessible to mean that all Museum activities, facilities and services (both in-house and contracted) are open, available and usable for people with disability, providing them with the same opportunities, rights and responsibilities enjoyed by other people in the community.

The Museum's Disability Access and Inclusion Plan (DAIP), available on the Museum's website: museum.wa.gov.au, specifies how the Museum aims to achieve this and improve its performance in access and inclusion. Key activities implemented during 2017-18 are summarised below.

Outcome 1 - People with a disability have the same opportunities as other people to access the services of, and any events organised by, a public authority.

Highlights included:

- The Museum engaged DADAA to facilitate discussion at the Managers Forum on disability access and inclusion in the Arts sector. Staff participated in a disability experiential exercise to raise awareness and highlight practical considerations on how the Museum could further improve the museum experience for people with disability;
- A variety of specialised gallery and exhibition guided tours were offered, including at the Maritime Museum and Shipwrecks Museum an 'Objects and Memories Tour' designed for visitors with dementia and carers, and a 'Please Touch Tactile Tour' for blind or vision impaired visitors;
- Across all Museum sites, public programs and educational experiences were enhanced with a focus on accessibility, incorporating sensory and tactile elements and

integrated learning styles. For example, at the Museum of the Great Southern 'Meet the Locals' program, students with a disability were introduced to science concepts using live native animals to touch;

- Mobile 'Discovery Carts' were deployed across several sites to present resources at wheelchair height and incorporate visual and other sensory elements such as touch and smell;
- At the Museum's Discovery Centre, located at the State Library, a quiet zone with subdued lighting and tactile surfaces was introduced, providing children with a sensory-friendly space;
- An alternate guided tour of the HMAS Ovens submarine was implemented. The alternate tour offers visitors the opportunity to learn about the submarine without going on board, thus making the submarine experience more accessible for visitors with mobility impairment or aversion to heights and/or confined spaces.

Outcome 2 - People with a disability have the same opportunities as other people to access the buildings and other facilities of a public authority.

Highlights included:

- The Museum of Geraldton modified parking bays to provide two disabled parking bays; renovated toilets for wheelchair accessibility; and modified workspace to accommodate the needs of two volunteers, including one with restricted mobility and another who has cerebral palsy and is non-verbal;
- New purpose-built hatches were fitted to the HMAS Ovens submarine, as well as permanent hand railings to both entry and exit points, improving accessibility and safety;
- At the Shipwrecks Museum, a heritage workshop was renovated to become more accessible to wheelchair users with installation of automatic doors between galleries, and modified design of doorway access points;

- The Robert Steele Steam Engine Display was modified to enable wheelchair access and signage was upgraded to ensure that it is clearly visible and can be read from wheelchair height;
- The Museum collaborated with the City of Fremantle to improve external signage to increase the use of a beach wheelchair, available to borrow at the Shipwrecks Museum.

Outcome 3 - 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.

Highlights included:

- The Museum launched its new brand style guide which includes guidance on accessibility and inclusivity including font size, type face and colour contrast. The style guide is aligned to the State Government Access Guidelines;

- The Museum released exhibition text panels from major temporary exhibitions as webpages where copyright restrictions permitted, for use with assistive technology for vision impaired people;
- All programs, exhibitions and event information was provided online to enable visitors, including people with a disability, to plan their visit and ticket booking;
- The Museum released all video and audio content with either closed captions or transcripts to allow access via multiple accessible formats;
- For International Museum Day (May 2018), to link with the theme ‘Hyper connected Museums’ the Museum recorded a short virtual tour of each site which was shared on-line. One of the aims of this program was to explore how the Museum can use technology to connect and engage with diverse audiences;
- The Museum of the Goldfields created a social story to help children with autism prepare to visit the Museum for the Santa photos and open day.

Outcome 4 - 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.

Highlights included:

- Disability access and inclusion was the focus of the Managers Forum held in April 2018. The Museum engaged DADAA to facilitate the training including educating staff on the disability sector including the national disability standards;
- Staff took part in a disability experiential exercise to raise awareness and practical considerations on how the Museum could further improve the museum experience for people with a disability.

Outcome 5 - People with a disability have the same opportunities as other people to make complaints to a public authority.

Highlights included:

- The Museum continues to implement

an accessible complaints process including complaints that can be made in various formats and on behalf of another person, for example, carers or care givers can provide feedback or lodge a complaint on behalf of a person with a disability;

- Universal access information is available on the 'Contact Us' page of the Museum website.

Outcome 6 - People with a disability have the same opportunities as other people to participate in any public consultation by a public authority.

Highlights included:

- The Museum actively consulted with a representative panel of people with disability, advocates and carers, to ensure universal access requirements are central to the development of the New Museum. The Access and Inclusion Panel met on four occasions, providing input into the content development and visitor experiences for the New Museum;

- The Museum developed its new DAIP 2018-2022 during the year. The public were invited to provide feedback on the draft;
- DADAA was engaged by the former Department of Culture and the Arts to review the DAIPs across the Department and its portfolio agencies, including the Museum, and to consult with the disability sector. Findings from DADAA's report, 'Embedding Access: An Opportunity for the Arts Sector', were considered by the Museum and incorporated into the new DAIP.

Outcome 7 - People with a disability have the same opportunities as other people to obtain and maintain employment with a public authority.

Highlights included:

- The Museum currently engages 22 volunteers with a disability including epilepsy, cerebral palsy, autism and mobility impairments, and continues to make reasonable adjustments enabling a greater degree of accessibility for people with disability;

- The Museum of Geraldton developed and implemented a work experience program for special needs students.

[BELOW] Managers participating in DADAA facilitated disability awareness training.

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COMPLIANCE WITH PUBLIC SECTOR STANDARDS AND ETHICAL CODES

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

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

The ethical compliance of Museum staff is underpinned by the 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 training and 90.6 percent of Museum staff have completed training in this area.

The Museum is committed to educating its workforce in the Public

Sector Standards in Human Resources Management and the Public Sector Code of Ethics. In 2017–18, the Museum recorded:

- No breaches of the Public Sector Standards in Human Resources Management;
- Two breaches of the Public Sector Code of Ethics or the Culture and Arts Portfolio Code of Conduct;
- Two incidents of misconduct requiring investigation, resulting in one dismissal;
- No Public Interest Disclosures were received.

RECORD KEEPING PLANS

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

The Museum reviews its Record Keeping Plan every five years or when there is any significant change to the organisation's

functions. The Museum Record Keeping Plan, dated June 2015, was endorsed by the State Records Commission on 17 March 2017, and thus will next be reviewed no later than 17 March 2022.

Government organisations are required to report on:

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

- The Museum is committed to good records management practices that comply with the *State Records Act 2000*;
- The Museum has a current approved Record Keeping Plan in place. In line with the approved Plan, 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 undergoing an upgrade to the latest EDRMS system, ‘HPE Content Manager’. The software will bring in new technologies such as workflows and system integration tools that will significantly improve business efficiency and 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 roll-out of TRIM licenses for the Museum’s corporate recordkeeping continued in 2017–18. In-house TRIM training is continuing as part of this roll-out, with ongoing support for staff provided by the Museum Records Management Unit.

Whether the efficiency and effectiveness of the recordkeeping 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 gaps in usage. Training materials and recordkeeping resources are also regularly reviewed and made available for employees on the Museum intranet.

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

- The Museum has invested in a Learning Management software called ‘ELMO’ to provide online induction training programs to all employees. A Records Awareness Training course is built-in to the staff induction program as a mandatory requirement for all employees to complete. The course provides Museum employees with the guideline on how to manage the lifecycle of government records

efficiently as part of their work. The course also provides staff with the understanding of the benefits of good practice recordkeeping, responsibilities for 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 employees, volunteers, contractors and visitors. The Museum achieves this through committees, policies and procedures, and training.

The Executive Risk Management Committee meets quarterly to discuss, monitor and resolve work health and

safety issues; consider policies and procedures; and oversee the risk management system.

Management representatives are also committed to participating in the Museum's Occupational Safety and Health (OSH) Committees.

All employees are provided with access to online training covering the responsibilities and fundamentals of occupational safety and health. This includes modules in:

- Introduction to OSH;
- Advanced Health & Safety;
- Ergonomics;
- Manager Induction;
- Mental Health Awareness;
- Manual Tasks;
- Workers Compensation and Injury Management for Managers.

In addition, employees attended a range of OSH-related training courses, including:

- Safety and Health Representative;
- Emergency Evacuation & Fire Warden;
- Warden Fundamentals;
- First Aid Training, including:
 - HLTAID001 Provide CPR;
 - HLTAID003 Provide 1st Aid;
 - HLTAID003 Provide Advanced Resuscitation;
 - HLTAID006 Provide Advanced 1st Aid;
 - 22298VIC Basic Oxygen Administration;
 - Defibrillation Awareness Online Course.
- 4WD Operate & Maintain;
- CPCCOHS1001A – Work safely in the construction industry;
- Diver Rescue;
- Outback Survival Training.

Through the Employee Assistance Program, staff have access to confidential counselling to provide expert support for personal or work related issues.

The Museum facilitates OSH consultation through OSH Committees, and by OSH being a standing item on the Executive Management Team agenda and department meeting agendas.

The Museum has three OSH Committees: Fremantle, Regional, and Perth-Welshpool. Each meets quarterly to review incident and hazard reports; discuss site safety inspections; and to raise and help resolve health and safety issues. Each committee has elected members and management representatives, and the membership is communicated to all employees.

DLGSC provides and manages for the Museum the workers compensation and injury management policies, procedures and systems. These are compliant with 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, developed in accordance with this Act. These take into consideration the need for modified, alternative or restricted duties upon returning to work.

In 2017, DLGSC’s Health and Safety Consultant, Jeff McQuade, completed a Work Health and Safety Workplace Self-Assessment for the Museum using the WorkSafe Plan. The self-assessment rated the Museum’s safety and health management systems and recommended 51 improvement opportunities in the areas of:

- Management Commitment;
- Planning;
- Consultation and Reporting;
- Hazard Management; and
- Training and Supervision.

MEASURE	ACTUAL RESULTS			RESULTS AGAINST TARGET	
	2015-16	2016-17	2017-18	TARGET	COMMENT ON RESULT
Number of fatalities	0	0	0	0	No change
Lost time injury and/or disease incidence rate	0.95	1.11	0.01	0.86	1 Lost time injury in 2017-18
Lost time injury and/or disease severity rate	0	0	0	0	
Percentage of injured workers returned to work:	within 13 weeks	100%	100%	100%	80%
	within 26 weeks	100%	100%	100%	80%
Percentage of managers trained in occupational safety, health and injury management responsibilities, including refresher training within 3 years	46.58% ^(a)	19.03% ^(a)	19.6%	Greater than or equal to 80%	Lower than target
Percentage of managers trained in occupational safety, health and injury management responsibilities					

^(a) The 2015-16 and 2016-17 actuals have been adjusted from figures reported in previous Annual Reports. This is due to a change in the training included in the count, and reporting as a rolling three-year period.

The report was endorsed by the Museum’s Executive Risk Management Committee in October 2017. Implementation of the action plan is in progress, with 14 percent of actions implemented across all Museum sites to date.

GOVERNMENT BUILDING TRAINING POLICY

The Museum has a commitment to the Government Building Training Policy, having altered prospective tender documentation and developed a monitoring plan for building and construction or maintenance projects with 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. Construction works are managed through DLGSC.

MEASURE	Building and Construction	Maintenance Projects
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

Australian Biological Resources Study

Australian Research Council (Cth)

Department of Communications and the Arts

Department of Environment and Energy (Cth)

Department of Housing

Department of Infrastructure and Regional Development

Department of Local Government Sport and Cultural Industries

Department of Parks and Wildlife

Department of Social Services

Foundation for the WA Museum, including:

- Abode Real Estate
- Alder, David
- Alex Hotel
- Allan, Angela
- Angel Costume House
- Ashforth, Michael & Ileana
- Aston Martin
- Barbagallo
- Barker, Dawn
- Bassett, Karen
- BDO
- Beazley AO, Prof Lyn
- Black, Melissa
- Bruce, Darryl

- Budiselik, Kate
- Burt, Julian & Alexandra
- Caddy, Prof Robyn
- Cardaci, Mae
- Chaney AO, Hon Fred
- Chaney, Hon John
- Chaney, Jody
- Clark, Peter
- Clough, Jock & Salmon, Bobbie
- Coles, Alec & Nicola
- Collins, Harvey
- Constantine, Aaron & Joanne
- Cook, Jeannine
- Cooper, Andrew
- Crommelin, Jade and Peter
- Crostella, Luca
- Crown Towers
- Cygnet Bay Pearls
- Edel, Robert & Lang, Karen
- Estate of the late Dr Harry Butler AO CBE
- Faye AM, Bridget
- Fletcher AM, Ian & Fletcher, Christine
- Forrest AO, Andrew & Forrest, Nicola
- Gage Roads Brewing
- Gem Fong
- Gismondi, Alex
- Goodlad, John
- Griffiths, Gary
- Gubgub, Jamelia & Wallace, David
- Harris, Elizabeth
- Hasluck AM, Hon Nicholas & Hasluck, Sally Anne
- Heyder and Shears
- Hickman, Dallas
- Hughes, Janine
- Hyatt Regency London
- Hyatt Regency Paris Etoile
- Hyatt Regency Perth
- Hyatt Regency Singapore
- Jackson McDonald
- JB Were
- Kailis Australian Pearls
- Kailis Bros
- Kailis Consolidated Pty Ltd
- Kailis Fisheries Holdings Pty Ltd
- Kailis OBE AM, Dr Patricia
- Kailis, Amanda
- Karma Group
- Keller-Tun, Marjorie
- Kelly, Brenden
- Ketelsen, Torsten & Mona
- Kopejtka, Karen & Paul
- Kyle, David
- Larsen, Peter
- Levin, Adam
- Lewis, Dr Richard & Johnston, Dr Michelle
- London Hilton Metropole
- Lonsdale, Belinda
- Major, Lauren
- Mannolini, Justin & Amanda
- Matthews, Dr Margaret
- McClements Foundation, The
- McClements, James & Meredith
- McCusker Charitable Foundation
- McDonald, Sue
- McKechnie QC, Hon John & McKechnie, Beth
- Meerkats
- MG Kailis Group

- Michael, David
- Milner, Emma
- Minderoo
- Moore Stephens
- Morrison, Jock
- NOVA937
- NWS Shipping
- Oliver, Peter
- OMG Events
- Oosterhof, Tricia
- Osborn, Wayne
- Packer, Ron & Philippa
- Parker, Ian
- Pearl Producers Association
- Perron AM, Stan & Perron, Jean
- Phelps, Rosalind Ruth (nee Rowell)
- Pile Rats
- Polaroid Australia
- Pringle, David
- Public House
- Putcuyps, Jozef & Mustafina, Elena
- Quadrant Energy
- Ranalli, Rob & Watts, Mel
- Robson AO CitWA, Prof Alan
- Rodgers, Bryan
- Rosily Vineyards
- Rowell, Jacqueline
- Rowell, Rob
- Rusty
- Scoop Events
- Scudamore, Steve & Last, Anne
- Seven West Media
- Silversea Cruises
- Silverstream Wines
- Singapore Airlines
- Singapore Airlines Cargo
- Sloboda, Anna
- Smith, Lloyd
- Smith-Gander, Diane
- Stan Perron Charitable Foundation, The
- Stooke, Lyn & Geoff
- Teo, Mei
- Thick, Phil & Rogers, Paula
- Tianqi Lithium Australia
- Tourism WA
- Ungar, Tim & Chris
- Ventouras, Rubini
- Wehr, Fred
- West Winds Gin
- Western Australian Fishing Industry Council
- Western Rock Lobster Council
- Woodside
- Wright Burt Foundation
- Swiss Polar Institute The

THE MUSEUM WOULD ALSO LIKE TO THANK THE MANY ADDITIONAL SUPPORTERS WHO ASSISTED WITH THEIR KIND CONTRIBUTIONS OF UP TO \$1,000.

TEMPORARY EXHIBITIONS

START DATE	END DATE	EXHIBITION TITLE	LOANING INSTITUTE	SITE
26/05/2017	16/07/2017	<i>Right Wrongs: '67 Referendum – WA 50 years on</i>	State Library of Western Australia, Western Australian Museum, Department of Aboriginal Affairs	WA Maritime Museum
27/05/2017	20/08/2017	<i>Voyage to the Deep</i>	Australian National Maritime Museum	WA Maritime Museum
28/05/2017	27/08/2017	<i>Right Wrongs: '67 Referendum – WA 50 years on</i>	State Library of West-ern Australia, Western Australian Museum, Department of Aboriginal Affairs	Museum of the Goldfields
28/05/2017	03/09/2017	<i>Right Wrongs: '67 Referendum – WA 50 years on</i>	State Library of West-ern Australia, Western Australian Museum, Department of Aboriginal Affairs	Museum of Geraldton
03/06/2017	21/08/2017	<i>Yidumduma Bill Harney, Bush Professor</i>	Goodinymayin Yijard Rivers Arts & Culture Centre	Museum of the Great Southern
01/07/2017	27/08/2017	<i>Australian Geographic Nature Photographer of the Year 2016</i>	South Australian Museum	Museum of the Goldfields
01/07/2017	28/08/2017	<i>Journeys – a Photographic Exhibition</i>	WA Camera Club, Western Australian Museum, Nikon	WA Maritime Museum
28/07/2017	10/09/2017	<i>2017 Astrofest Astrophotography</i>	International Centre for Radio Astronomy Re-search (ICRAR) and Dr John Goldsmith	Museum of Geraldton
02/09/2017	30/09/2017	<i>Fanny Cracker's Costume Trail</i>	Museum of the Gold-fields	Museum of the Goldfields
02/09/2017	01/10/2017	<i>Nikon-Walkley Press Photography Exhibition</i>	The Walkley Foundation	WA Maritime Museum
11/09/2017	10/10/2017	<i>Reflect</i>	Amanda and Craig Keesing	Museum of the Great Southern
22/09/2017	18/02/2018	<i>Escape from Pompeii: the untold Roman rescue</i>	Expona	WA Maritime Museum

START DATE	END DATE	EXHIBITION TITLE	LOANING INSTITUTE	SITE
07/10/2017	28/01/2018	<i>Little Footprint, Big Future</i>	Museum of Geraldton	Museum of Geraldton
14/10/2017	03/12/2017	<i>Blessing of the Fleet</i>	Blessing of the Fleet Festival	WA Maritime Museum
19/10/2017	28/02/2018	<i>Kanalaritja: an unbroken string</i>	Tasmanian Museum and Art Gallery	Museum of the Great Southern
06/11/2017	15/12/2017	<i>The Great War in Broad Outlines</i>	Belgian Embassy in Canberra and Department of Veterans' Affairs	Museum of the Great Southern
16/11/2017	04/03/2018	<i>On the Beach</i>	Tim Pearn	Museum of Geraldton
18/11/2017	28/01/2018	<i>Punuku Tjukurpa</i>	Artback NT	Museum of the Goldfields
16/12/2017	14/01/2018	<i>Fenians' Art Fun</i>	Fenians Fremantle & Freedom Festival, WA Maritime Museum, Pa-per Bird Children's Books & Arts	WA Maritime Museum
10/02/2018	29/04/2018	<i>Punuku Tjukurpa</i>	Artback NT	Museum of Geraldton
22/02/2018	08/04/2018	<i>Guardians of Sunda Strait: the World War II loss of HMAS Perth and USS Houston</i>	Australian National Maritime Museum	WA Maritime Museum
05/03/2018	23/03/2018	<i>The Wonderful World of Birds</i>	Bird Life Australia and Green Skills	Museum of the Great Southern
10/03/2018	29/04/2018	<i>Kanalaritja: an unbroken string</i>	Tasmanian Museum and Art Gallery	Museum of the Goldfields
24/03/2018	12/08/2018	<i>Horrible Histories – Pirates: the Exhibition</i>	Australian National Maritime Museum and Scholastic	WA Maritime Museum
01/04/2018	30/04/2018	<i>Australian Geographic Nature Photographer of the Year 2017</i>	South Australian Museum	Museum of the Great Southern
14/04/2018	29/04/2018	<i>Tom Vickers and the Extraordinary Adventure of his Missing Sock</i>	The WA Museum and Spare Parts Puppet Theatre present	WA Shipwrecks Museum
05/05/2018	01/07/2018	<i>Our WA Coastline</i>	WA Photographic Federation and Nikon	WA Maritime Museum

START DATE	END DATE	EXHIBITION TITLE	LOANING INSTITUTE	SITE
10/05/2018	13/05/2018	<i>Tom Vickers and the Extraordinary Adventure of his Missing Sock</i>	The WA Museum and Spare Parts Puppet Theatre present	Museum of Geraldton
11/05/2018	29/07/2018	<i>Punuku Tjukurpa</i>	Artback NT	Museum of the Great Southern
19/05/2018	22/07/2018	<i>From Another View</i>	State Library of Western Australia and Andrew and Nicola Forrest, the Minderoo Foundation	Museum of Geraldton
01/06/2018	13/08/2018	<i>A Ticket to Paradise?</i>	National Archives of Australia	Museum of the Goldfields
01/06/2018	04/06/2018	<i>Tom Vickers and the Extraordinary Adventure of his Missing Sock</i>	The WA Museum and Spare Parts Puppet Theatre present	Museum of the Great Southern



[ABOVE] NAIDOC Week Maritime Museum
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