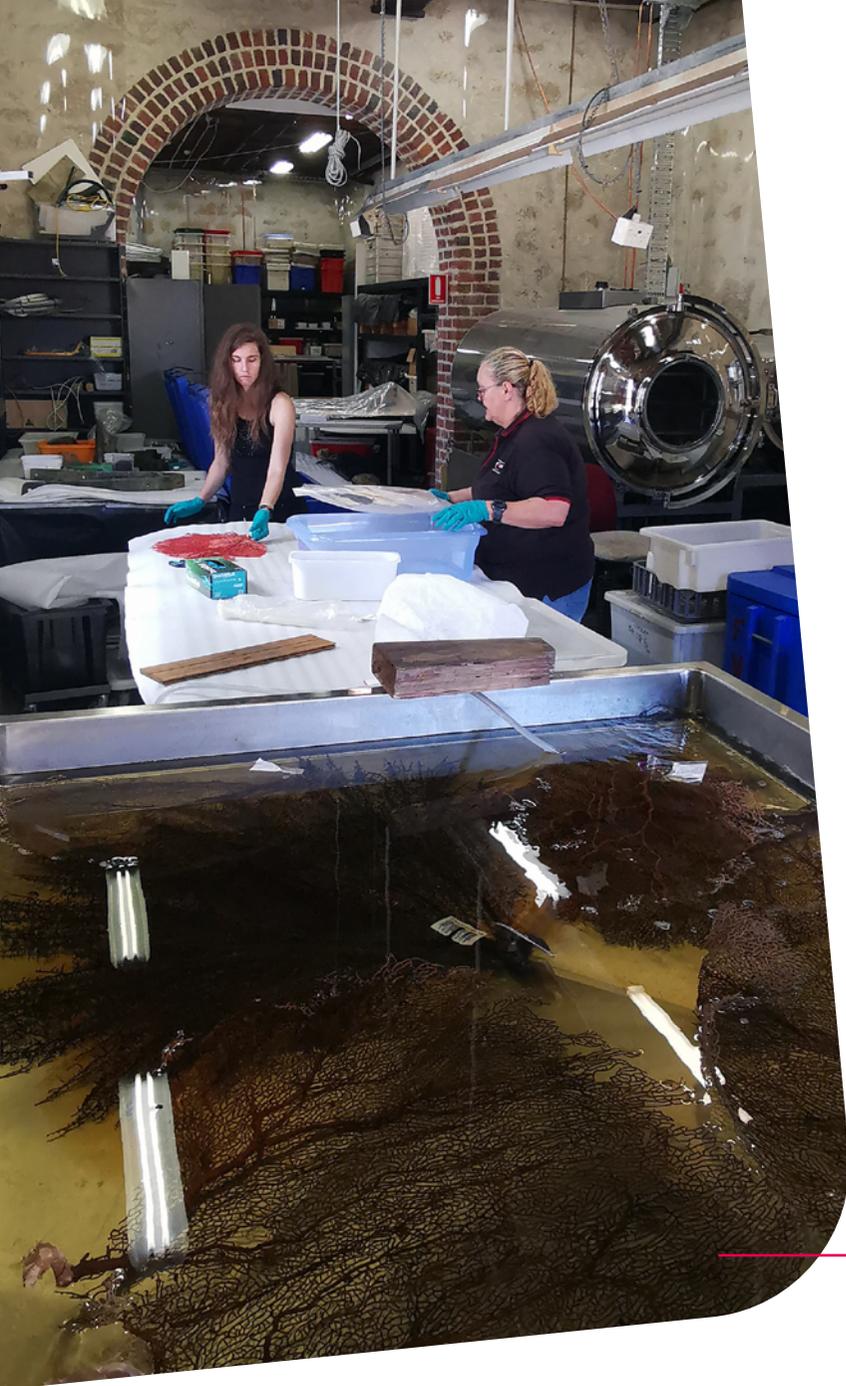




WESTERN
AUSTRALIAN
MUSEUM

Annual Report 2019–20



OUR MUSEUMS

- **WA SHIPWRECKS MUSEUM**
Cliff Street, Fremantle.
- **WA MARITIME MUSEUM**
Victoria Quay, Fremantle.
- **MUSEUM OF THE GREAT SOUTHERN**
Residency Road, Albany.
- **MUSEUM OF GERALDTON**
Museum Place, Batavia Coast Marina, Geraldton.
- **MUSEUM OF THE GOLDFIELDS**
Hannan Street, Kalgoorlie.
- **NEW WESTERN AUSTRALIAN MUSEUM**
Perth Cultural Centre, James Street, Perth.
- **WA MUSEUM COLLECTIONS AND RESEARCH CENTRE**
49 Kew Street, Welshpool.
- **WA MUSEUM ADMINISTRATION**
140 William Street, Perth.

Conservators desalinating sponges
for display in the new WA Museum

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[COVER] Otto, the blue whale
skeleton, suspended in the new
Western Australian Museum

Credit: Michael Haluwana, Aeroture

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Published by the
Western Australian Museum, 2020.

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

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ABOUT THIS REPORT

The Western Australian Museum Annual Report 2019–20 is a review of the Museum’s performance for the financial year ending 30 June 2020.

The report is produced in accordance with the provisions of the *Museum 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 for the Culture and the Arts portfolio within which the Western Australian Museum operates as a statutory authority. This report is tabled in the Parliament of Western Australia in accordance with the *Financial Management Act 2006*.

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

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

Digital copies are archived in the State Library of Western Australia, the National Library of Australia, Canberra, and the Western Australian Museum Library, located at the Collections and Research Centre, 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.



Mineral collection in the *Origins* Gallery at the new WA Museum

© WA Museum

STATEMENT OF COMPLIANCE

FOR THE YEAR ENDED 30 JUNE 2020

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 reporting period ended 30 June 2020.

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
9 September 2020



S. Scudamore

Vice-Chair, Western Australian Museum Board of Trustees
9 September 2020

MESSAGE FROM THE CHAIR



Alan Robson

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

The past year has been extraordinary for the Western Australian Museum. Achieving Practical Completion of the new museum base build is a truly significant milestone. It is a milestone, not just for the project itself, but for the organisation's journey to become a truly inclusive place; where people can, as our Mission says, explore and share their identity and sense of place, experience and contribute to the creativity and diversity of our world. Significant this year was the decision by the Western Australian Government to provide free general admission to the new Museum for at least the first 18 months.

I applaud the Government's foresight in making this truly exceptional new Museum accessible to everyone.

The Board and I are extremely proud of what the Museum has achieved this year. It has made enormous strides towards becoming a vibrant centre of inspiration, learning and enjoyment for people of all ages. Recognising early in the New Museum Project journey that it could not just be the old museum in a shiny new building, the organisation has transformed itself under the leadership of Chief Executive Officer Alec Coles. It is an innovative and robust

Museum fit for the future, and one that can deliver true public value for the people of Western Australia.

I am extremely grateful to everyone who works for the Western Australian Museum. They have been challenged this year like no other, not least by the global COVID-19 pandemic which significantly impacted not just our work, but the very way in which we all live our lives.

The Board acknowledges that revenue and visitor numbers have been substantially impacted by COVID-19. The long-term effect is unknown but is expected to be far-reaching, and it will be some time before public sentiment fully embraces the concept of capacity crowds returning to cultural venues. The absence of potential international and interstate markets present a further, serious challenge.

There have been notable successes amongst the challenges. Gwoonwardu Mia, Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon was successfully reopened in November and the Museum is continuing its interim management role, working with the local community and the Department of Primary Industries and Regional Development.

The Museum's Maritime Archaeology team successfully implemented the new *Underwater Cultural Heritage Act 2018*, which came into effect on 1 July 2019, replacing the *Historic Shipwrecks Act 1976*. Changes to the written law include providing sunken aircraft with similar protection to shipwrecks, and enabling other types of underwater cultural heritage to be protected.

Partnerships continue to play a significant role in the Museum's achievements. This year, the Museum — working with a range of partners across the sector — delivered not one, but two digital platforms that showcase WA's unique scientific and cultural stories to the world. *Culture WA*, launched in December, is a single, searchable portal that provides access to the collections of the State's four main collecting institutions — the Museum, the Art Gallery of Western Australia, the State Library of Western Australia, and the State Records Office of Western Australia. The second platform, *Collections WA*, is one that enables all regional and community collecting groups to upload their object images and stories. It is a great expression of the Museum's and the Government's commitment to support regional collections.

Our researchers have continued to discover and map the incredible biodiversity of this great State. Their discovery of new genera and species contributes significantly to the bank of knowledge that future generations will rely upon when making decisions about the harnessing of natural resources.

The Board and I look forward to an exciting year ahead, especially the opening of the new Western Australian Museum in the Perth Cultural Centre. This is something that simply could not be achieved without the support of our many partners, benefactors and friends. I would like to thank the Foundation for the WA Museum for its continued efforts to raise funds to support the work of the Museum, especially during these very difficult economic times.

As always, I thank my Board colleagues and the Museum's Advisory Committees, with a special thank you to Irene Stainton and the WA Museum Aboriginal Advisory Committee for its guidance over the past year. Thank you, once again, to Alec Coles for his exceptional leadership, and to the staff, volunteers and associates for their passion and commitment.

Finally, my sincere thanks to the WA Government and Culture and the Arts Minister David Templeman for their continued support and belief in the purpose of our work, and the real value of public museums to the people of Western Australia.

MESSAGE FROM THE CEO



A handwritten signature in black ink that reads "Alec Coles". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Alec Coles OBE
Chief Executive Officer
Western Australian Museum

It is unlikely that anyone involved with the WA Museum will forget the 2019–20 financial year in a hurry. It is a year that has seen the excitement and anticipation of the approaching completion of the new Museum tempered with the impact of the COVID-19 pandemic.

There is no doubt that we are extremely fortunate here in Western Australia. Timely and decisive measures implemented by the WA Government have helped prevent the spread of community infection, to date. Whilst much of the State was shut down for nearly a quarter of the reporting year, work has continued on the new Western Australian Museum, keeping it on track to open in November 2020.

In marking Practical Completion of the building in November, the Government also announced that for the first 18 months after opening, general admission to the new WA Museum would be free for all. It was a move welcomed across the culture, arts and tourism sectors, and by the public at large.

Shortly afterwards, the much-loved blue whale returned in a breath-taking new display that fuses science, culture and history in a way that will, I hope, thrill a new generation of visitors.

The Museum's work to preserve, document and share collections that relate to the State's natural and cultural heritage has continued. Objects are being prepared for installation in the new WA Museum. Stories were shared virtually throughout the pandemic, with the development of the *Culture WA* and *Collections WA* digital platforms and the production of the Museum's *Distant Discoveries* program.

We continued working alongside national and international partners to contribute to global research outcomes, with a Museum team on board the international maritime research vessel R/V *Falkor*, documenting new discoveries in deep water off the WA coast.

Meanwhile, our enduring relationship with the National Museum of Australia is developing with exciting content planned for the new Museum. We also continued to collaborate with people and groups across WA, to share the voices and stories of diverse communities. Some of this work was inevitably impacted by the COVID-19 restrictions, however, we were able to continue much of it thanks to the strong partnerships we have forged, especially during the last five years of community consultation.

COVID-19 has had a significant impact on Museum operations. A decrease in revenue of \$692,000 directly attributable to the pandemic was offset by an additional appropriation from Treasury. The reduction resulted from being closed for nearly three months, and the knock-on effect of businesses, to which the Museum provides services, being closed, or operating at reduced capacity.

Visitation will continue to be affected. The Museum is currently investigating the impact of COVID-19 on all of its locations, including the new Museum opening in November 2020. Current national research on how audiences feel about returning to cultural and arts events in the COVID-19 recovery phase suggests that a majority of people (85%)* do plan to return at some point. However, there will be a definite impact in the shorter term, with some major museums in Australia and New Zealand reporting initial visitation following the lifting of restrictions, as being about 50% of pre-COVID numbers.

Understanding the potential longer-term impact of COVID-19 on visitation is critical to ensuring the new WA Museum's exhibitions, programs and provision of services continue to align with the expectations of our audiences. To this end, the Museum is conducting further research to attempt to better understand the likely changes in behaviour.

Enforced isolation is resulting in new forms of expression and storytelling, as people try to stay connected and document their experiences in an uncertain world. The Museum is embarking upon a COVID-19 collecting project as part of its remit to document our culture and communities. One of the outcomes will be an exhibition in the new WA Museum when it opens.

I would like to thank Museum staff for their efforts, individually and collectively, to keep the new WA Museum on track. Building a \$400 million museum during an economic downturn was one thing — finishing it during a global pandemic has magnified the challenge immensely. Whilst many people (including some of our own) were able to work from home, this was not an option for staff preparing objects for display, or installing them in the new Museum. I can only say that our staff have responded magnificently and I am deeply grateful to everyone of them.

I would also like to thank the Foundation for the WA Museum for its continued efforts on the Museum's behalf. The Foundation has a difficult task ahead in the current economic environment and we very much appreciate its support.

To our colleagues at the Department of Local Government, Sport and Cultural Industries and the Department of Finance Strategic Projects team, thank you for working alongside the Museum to realise the dream of a new museum everyone can be part of.

Thank you, of course, to the Museum's volunteers and associates for another year of incredible effort, and to all the many people who have engaged with the New Museum Project — some 54,000 of them.

I would like to acknowledge the governance and support provided by the Museum's Board of Trustees and to thank them for their hard work, especially Chair Emeritus Professor Alan Robson for his commitment, dedication and wisdom.

Finally, I would like to thank our State Government for its ongoing support, particularly through our Minister and Premier, both of whom have been tireless advocates for the new Museum and the positive impact that it can achieve.

* National data is from the first phase of the COVID-19 Audience Outlook Monitor, a three-phase research project that will track how audiences feel about returning to culture and the arts events in the context of the global pandemic.

AGENCY OVERVIEW

HIGHLIGHTS

The most significant milestone achieved this year was Practical Completion of the new WA Museum base build, on time and within budget. Announced in December by Culture and the Arts Minister David Templeman at an event attended by the lead architects for Hassell + OMA, Mark Loughnan and David Gianotten. The building is truly extraordinary. The blend of heritage and contemporary architecture and materials is stunning and has been universally praised.

Despite the challenges of the COVID-19 pandemic, fit-out and installation of objects has continued. Over the life of the project, 3,300 jobs will have been created and the project has kept many Western Australians in employment during this very difficult period, especially in the creative industries.

REOPENING GWOONWARDU MIA

In November, one of the State's premier Aboriginal cultural tourism attractions, Gwoonwardu Mia — Gascoyne Aboriginal Heritage and Cultural Centre, reopened in Carnarvon. The Centre first opened in 2005, had closed on two occasions, most recently

in 2015 amid concerns about management and financial issues.

The WA Government committed \$2.5 million, over three years, to reopen the Centre to celebrate the region's Aboriginal heritage and culture and to drive Aboriginal business development and tourism opportunities in the Gascoyne. The Museum was tasked with both reopening the Centre and managing it for an initial period, while working in partnership with local Aboriginal communities to chart a pathway to sustainability.

MAKING WESTERN AUSTRALIA'S DIVERSE COLLECTIONS ACCESSIBLE TO THE WORLD

The WA Museum has been instrumental in delivering two digital projects developed to increase accessibility of the unique objects and stories held in the collections of WA's vast array of cultural institutions.

- *Culture WA* launched in December, is a digital platform that provides access to the collections and stories of WA's four State cultural institutions through a single, searchable portal. The portal was created using the existing

resources from across the State's culture and the arts portfolio agencies: culture.wa.gov.au/.

- *Collections WA* meanwhile, has been developed as part of the WA Government's \$1 million commitment to promote regional museums and collections. Created by the Museum, the platform is a shared resource that can be used by every community collecting institution across WA, to upload images of their objects, and make their stories about our unique environment, history, culture, and identity available to an international audience: collections.wa.net.au/.

DISCOVERIES

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

- Nine new species of pseudoscorpions described from the Indo-West Pacific region, including the Pilbara, Kimberley, Cocos (Keeling) Islands, and Indonesia. The species were described from a review of national and international museum specimens, highlighting the importance of museum collections in understanding and conserving native species across the world.
- Coral-killing sponge *Terpios hoshinota* detected in the Kimberley for the first time; with assistance from the Wunambal Gaambera Aboriginal Corporation and the Uunguu Rangers. This was reported on open access scientific journal platform MDPI.

While there has been no outbreak event in the Kimberley, monitoring may be required to reduce the possibility of it spreading undetected. The Museum encourages regional management authorities to include it in their reef health surveys.

- Five new species of deep-sea glass sponge discovered in the Perth Canyon Marine Park. These species live for hundreds, sometimes

thousands of years, creating stable structures on the seabed for other creatures to live and shelter in, making them critical for maintaining deep sea biodiversity.

- A new species of purple barnacle, *Membranobalanus porphyrophilus*, described after being discovered living on reefs off Rottnest Island. Unlike other barnacles that attach to rocks, this species inhabits a vivid purple sponge. Instead of its shell plates being white and body mostly transparent, they are deeply stained purple from the pigments of the host.

AWARDS AND HONOURS

- The new WA Museum due to open in November is among six national finalists for the 2020 Australian Construction Achievement Award. The award showcases world-class solutions and excellence in construction projects. The New Museum submission highlighted the delivery of the project as a landmark cultural infrastructure project for the State, integrating contemporary architecture with stunning heritage-listed buildings.

- Global news giant CNN has named the new Museum for Western Australia as one of the 10 most anticipated buildings set to shape the world in 2020.
- Green Rat *Clingfish Barryichthys algicola* described by Fishes Curator Dr Glenn Moore and co-authors Kevin Conway and Adam Summers, was named one of the World Register of Marine Organisms (WoRMS) top 10 species of 2019.
- An entire genus of short-tailed whipscorpion has been named after Dr Mark Harvey — genus *Harveyus*. Having a species named after you is significant; an entire genus is exceptional. The honour was bestowed in recognition of Dr Harvey's many contributions to the world of schizomid fauna.
- Museum of the Great Southern Public Programs Officer Malcolm Traill was awarded the 2020 Heritage Award in the Professional Contribution category, for his work in the promotion and awareness of history and heritage in the Great Southern region.

OPERATIONAL STRUCTURE

WHO WE ARE

MISSION

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

VISION

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

VALUES

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

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

- **Inspirational, Inclusive and Accessible** — We will inspire people to explore our world and will advance knowledge through study, research and life-long learning. We will make sure that our facilities, programs and resources are accessible to all, and that we program for, and with, diverse 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 2020, the Western Australian Museum was a statutory authority within the Department of Local Government, Sport and Cultural Industries (DLGSC).

ENABLING LEGISLATION

- *Museum Act 1969 (WA).*

LEGISLATION AND REGULATIONS ADMINISTERED BY THE MUSEUM

- *Museum Regulations 1973 (WA).*
- *Maritime Archaeology Act 1973 (WA).*
- *Underwater Cultural Heritage Act 2018 (Cth);* sections 23(3), 25(1), 26(1) and 38(2) are administered by the Chief Executive Officer of the WA Museum, as Delegate in Western Australia for the Commonwealth Minister for the Environment.

FUNCTIONAL STRUCTURE

At 30 June 2020, the Museum operates under a structure of four directorates, supported by the Office of the Chief Executive and the Chief Finance Officer, as detailed below.

OFFICE OF THE CHIEF EXECUTIVE

Responsible for:

- Leadership and partnerships.
- Board of Trustees.
- Corporate communications.
- Aboriginal and Torres Strait Islander affairs.

FINANCIAL SERVICES

Responsible for:

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

COLLECTIONS AND RESEARCH DIRECTORATE

Responsible for:

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

ENGAGEMENT DIRECTORATE

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, media and audience research.
- Exhibition, learning and creativity.

ORGANISATIONAL DEVELOPMENT DIRECTORATE

Responsible for:

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

REGIONS DIRECTORATE

Responsible for:

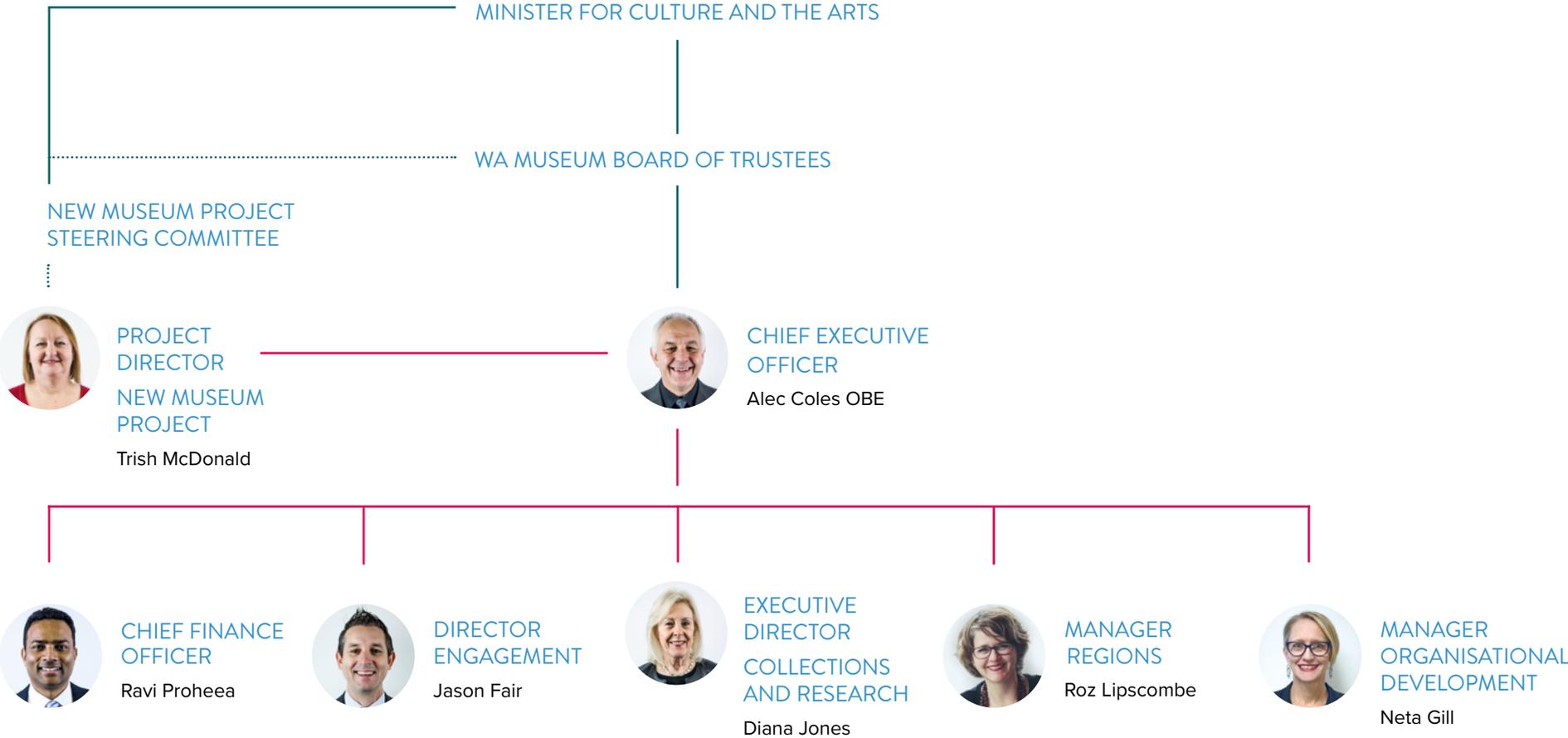
- Museum of Geraldton, Museum of the Goldfields, Museum of the Great Southern, Gwoonwardu Mia — site management, visitor services and volunteers.
- WA Collections Sector Working Group including *Collections WA*.
- Regional strategy and projects.

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 the Department of Finance and DLGSC.
- Museum requirements — definition and monitoring.
- Content development and implementation.
- Post-opening operational planning and transition management.

WESTERN AUSTRALIAN MUSEUM FUNCTIONAL STRUCTURE



PERFORMANCE MANAGEMENT FRAMEWORK

OUTCOME-BASED MANAGEMENT FRAMEWORK

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

CHANGES TO OUTCOME-BASED MANAGEMENT FRAMEWORK

There were no changes to the Museum's Outcome-Based Management Framework during 2019–20.

SHARED RESPONSIBILITIES WITH OTHER AGENCIES

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

MUSEUM SERVICE SUMMARY

GOVERNMENT GOAL

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

DESIRED OUTCOMES

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

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

SERVICES

12. Collections management, research and conservation services.

13. Collections effectively documented and digitised.

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

15. Online access to collections, expertise and programs.

16. Museum services to the regions.

EXPLANATORY NOTES

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

FINANCIAL OVERVIEW

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

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

The Museum's budget outturn this year was acceptable, as an additional appropriation from Treasury of \$0.69 million offset losses associated with COVID-19. Total revenue of more than \$30.3 million was received in 2019–20. This is an increase of \$0.77 million on projected estimates. It includes \$0.823 million appropriation returned to Treasury in savings from recruitment planning for the new WA Museum. Additional funding from Royalties for Regions for the opening and operation of Gwoonwardu Mia — Gascoyne Aboriginal Heritage and Cultural Centre, was also received.

PERFORMANCE OVERVIEW

This year has been an extraordinary one for the Museum as it strived to finalise content development for the new Western Australian Museum in Perth, implement a new workforce structure in preparation for new Museum operations, and manage a significant program of key community deliverables amid a global pandemic.

Increasing restrictions due to COVID-19 and the consequent closure of all public Museum locations for 11 weeks between 23 March and 5 June 2020 resulted in a 26.4% reduction in total visitation (206,761) from last year — 782,824 visits in 2018–19, compared to 576,063 this year. This figure includes people accessing Museum locations for regular visits, education programs, functions and events, as well as visits to off-site activations for which the Museum has created content. Visitor satisfaction remained high at 97% during the period when the Museum locations were open, which demonstrates that the programs and exhibitions that the Museum is delivering are current and engaging.

Closure of Museum locations also enabled the Executive to redeploy staff to priority areas of work, boosting capacity especially on the New Museum Project team.

ACTUAL RESULTS VERSUS BUDGET TARGETS

FINANCIAL TARGETS

	TARGET 2019–20 \$000	ACTUAL 2019–20 \$000	VARIATION ¹ \$000
Total cost of services (expense limit)	29,557	30,608	1,051
Net cost of services	25,651	26,890	1,239
Total equity	468,350	475,598	7,248
Net increase/(decrease) in cash held	(19)	191	210
Approved salary expense level	16,853	17,783	930

WORKING CASH TARGETS

	AGREED LIMIT \$000	2020 TARGET / ACTUAL \$000	VARIATION ¹ \$000
Agreed working cash limit (at Budget)	1,374	1,374	-
Agreed working cash limit (at Actuals)	1,356	1,263	(93)

¹ The variation is mainly due to shortfall in own source revenue generated in 2019–20 as Museum sites were closed to the public in the fourth quarter of the financial year.

Wet specimens

Credit: Rebecca Mansell
© WA Museum



SUMMARY OF KEY PERFORMANCE INDICATORS

OUTCOME 11

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

Key Effectiveness Indicator 11.1

Percentage of the Collection stored to the required standard

ACTUAL
2018-19

TARGET
2019-20

ACTUAL
2019-20

99%

99%

99%

Key Effectiveness Indicator 11.2

Percentage of the Collection accessible online

19%

19%

18%

Total number of items documented and digitised available online

1,517,334

1,592,430

1,517,334

Key Effectiveness Indicator 11.3

Proportion of the Collection documented and digitised

26%

27%

29%

SERVICE 12

Collections management, research and conservation services

Key Efficiency Indicator 12.1

Average cost per object of managing the Collection

\$1.15

\$1.15

\$1.11

Total cost of services (\$000)

9,391

9,510

9,106

Revenue (\$000)

2,296

1,384

780

Total number of objects in the Collection

8,196,205

8,248,583

8,214,498

SERVICE 13

Collections effectively documented and digitised

Key Efficiency Indicator 13.1

Average cost per object of documenting and digitising the Collection

\$0.77

\$0.75

\$0.68

Total cost of services (\$000)

1,657

1,683

1,607

Revenue (\$000)

405

242

138

Total number of objects in the Collection

8,196,205

8,248,583

8,214,498

Number of items documented and digitised in the Collection

2,159,649

2,244,177

2,376,088

OUTCOME 12

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

	ACTUAL 2018–19	TARGET 2019–20	ACTUAL 2019–20
Key Effectiveness Indicator 12.1			
Number of people engaging with and accessing Museum content and collections	1,991,289	1,977,023	1,814,517
Total number of visitors (to Museum and non-Museum sites and outreach programs)	782,824	697,023	576,063
Total number of online visitors to website	1,208,465	1,280,000	1,238,454
Key Effectiveness Indicator 12.2			
Percentage of visitors to the Museum sites satisfied with services	97%	97%	97%

SERVICE 14

Public sites, public programs and collections accessed on-site

Key Efficiency Indicator 14.1

Average cost of Museum services per Museum access	\$24.46	\$30.04	\$35.48
Total cost of service (\$000)	10,288	11,891	11,943
Revenue (\$000)	2,806	1,722	2,230
Number of public sites, public programs and collections accessed on site	420,610	395,900	336,929

SERVICE 15

Online access to collections, expertise and programs

Key Efficiency Indicator 15.1

Average cost of Museum services per Museum access	\$0.30	\$0.36	\$0.29
Total cost of services (\$000)	627	751	697
Revenue (\$000)	14	0	13
Number of online access to collections, expertise and programs	2,062,225	2,062,000	2,368,865



NAIDOC Week at the WA Museum

© WA Museum

SERVICE 16

Museum services to the regions

Key Efficiency Indicator 16.1

Average cost of Museum services per Museum access

Total cost of services (\$000)

Revenue (\$000)

Total number of regional accesses

ACTUAL
2018-19

TARGET
2019-20

ACTUAL
2019-20

\$18.29

\$19.00

\$30.33

6,624

5,722

7,253

961

788

707

362,214

301,123

239,134

EXPLANATORY NOTES

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

PERFORMANCE AGAINST STRATEGIC PLAN

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

SUSTAINABLE GROWTH

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

WORKFORCE PLANNING

The Museum is committed to ensuring its core business objectives, programs, activities and key services are delivered efficiently and effectively. Over the past four years, in consultation with staff, the Museum has undertaken workforce planning to meet the future needs of the organisation, including the staffing resources required for the new Western Australian Museum.

The workforce planning included the development of a new organisational structure. Key considerations in developing the structure were: maintaining the provision of core services; supporting the organisation's evolving priorities; and ensuring parity of positions with the same work value across the organisation. The identified priorities currently include:

- the new Western Australian Museum in the Perth Cultural Centre;
- Aboriginal engagement and stakeholder relationships;
- collection care and cataloguing; and
- support for accessible digital projects.

The new structure is being phased in progressively from July 2019 through to early 2021. The implementation timeline is regularly reviewed and adjusted to take into account operational needs and budget availability.

The new organisational structure facilitates line management reporting. However, it is designed to ensure better collaboration across the organisation by breaking down traditional silos, and maximising the sharing of knowledge and resources. This will ensure better service delivery for audiences and customers, and across internal teams and departments.

STRATEGIC PARTNERSHIPS

The Museum collaborates with a range of organisations and individuals to deliver strategic State priorities, international research, maximise creative opportunities and pursue mutual goals. It also collaborates regularly with other agencies across the culture and the arts portfolio. Some of this year's key projects and partners include (but are not limited to):

- Gwoonwardu Mia, Gascoyne Aboriginal Heritage and Cultural Centre. With the Department of Primary Industries and Regional Development and the five local Aboriginal language groups of the Gascoyne (Yingaarda, Baiyungu, Thalanji, Thudgari, Malgana) to re-open this significant cultural tourism attraction, and provide interim management until 2022.
- *Culture WA*. With the State Records Office of Western Australia (SRO), the State Library of Western Australia (SLWA), and the Art Gallery of Western Australia (AGWA). A digital platform to access collections from the State's four main cultural collections through a single, searchable portal.

- *Collections WA*. With the Australian Museums and Galleries Association Western Australia (AMaGA Western Australia) under the auspices of the WA Collections Sector Working Group and with funding from Lotterywest, this new website and associated training program is enabling world-wide access to regional and community collections held across the State.
- Houtman Abrolhos Islands National Park (HAINP). With the Department of Biodiversity, Conservation and Attractions, Department of Primary Industries and Regional Development and others. Member of the HAINP inter-agency project team delivering on a whole-of-government implementation of National Park Infrastructure and Interpretation to grow the islands' tourism development. The Museum has legislative responsibilities for the islands under the *Underwater Cultural Heritage Act 2018* (Cth) and *Maritime Archaeology Act 1973* (WA) for shipwrecks at the islands, such as VOC ships *Batavia* and *Zeewijk*.
- *Sydney Kormoran* 3D research and modelling. With Curtin University and the Australian National Maritime Museum. An Australian Research Council-funded program to investigate photogrammetric reconstruction of underwater virtual heritage experiences using image datasets from HMAS *Sydney* (II) and HSK *Kormoran*. Photogrammetric 3D reconstruction techniques will generate complex digital models of the shipwreck sites from hundreds of thousands of underwater images collected during a survey of the sites in 2015. The images will be processed into 3D models using the Pawsey Supercomputing Centre's Magnus supercomputer. Also under investigation are the best methods for interpreting these complex models for museum audiences.
- *Collecting the West*. With The University of Western Australia (UWA), Deakin University, AGWA, SLWA, and the British Museum. An Australian Research Council-funded program to document how collecting and display practices from pre-colonial times to the present created knowledge about WA, and shaped WA's identity in Australia and overseas. Outcomes include a new direction for contemporary collecting and display practices, exhibitions, publications and lectures.
- *FameLab 2020*. Led by the Foundation for the WA Museum and the British Council. Hugely successful live online staging of the Australian chapter of this very popular international science communication competition.
- WA Marine Science Institution (WAMSI). With four major WA universities, Woodside Energy, two Commonwealth agencies, five State government departments and authorities. This significant ongoing work contributes to marine biodiversity knowledge and developing a library of specimens of biological and genetic resources found in the State for future investigation.
- WA Biodiversity Science Institute (WABSI). With four major WA universities, one Commonwealth agency and five State government departments and agencies. This significant ongoing collaboration provides information about the nature and distribution of WA's biodiversity, aiding decisions on land use, conservation, regulation and management. The Museum's CEO has chaired the Participant Council of WABSI since its inception.

HEART OF THE COMMUNITY

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

***Due to the closure of the Western Australian Museum's locations from 23 March to 5 June (11 weeks), audience data used to determine visitor numbers and trends is available for the first three quarters of the year only. The Museum uses independent strategic research company Morris Hargreaves McIntyre.*

This year's overall visitation to the Museum locations has been impacted by the global COVID-19 pandemic which saw increasing restrictions on public movement and venue capacity, culminating with the closure of museums for 11 weeks from 23 March to 5 June. There has also been a marked decline in tourism due to Australia and Western Australia's hard border closures and, to a lesser degree, the national bushfire crisis (*Tourism Research Australia www.tra.gov.au/ accessed 28/7/20*).

The Museum's Key Effectiveness Indicator 12.1, as part of Outcome 12: *Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections*, measures the number of people engaging with and accessing Museum content and collections, which is comprised of:

- Total number of visitors (to Museum and non-Museum sites and outreach programs).
- Total number of online visitors to website.

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-curating and/or co-presenting inspiring programs and exhibitions.

These figures differ slightly from those used in the audience research cited in this report, as Key Performance Indicators represent all visitation including venue hire, education and associated visits. These are referred to as *total visits*. Audience research data does not include venue hire, education, off-site or associated visits and is referred to as *general visits*.

Total visitation to the Museum and non-Museum sites decreased by 26.4% or 120,960 visits this reporting year, which is attributed to COVID-19 restrictions including, but not limited to, public sites being closed for 11 weeks.

This decrease is in line with the reduction in general visitation of 24% to Museum sites. Comparable visitation for the first three quarters of the year was broadly stable, with a decline of just 1% or approximately 4,000 visits, as compared with last year.

However, the consequent change in Museum visitor profile has revealed encouraging growth in regular visits to the Museum locations by Western Australians, partially offsetting the overall decline in numbers.

First-time visits decreased by 7% from 242,000 to 224,000, however, regular visits (by those who had been in the previous 12 months) increased by 15% or approximately 11,000 visits; and lapsed visits (by those who last visited more than 12 months ago) increased by 4% or approximately 3,000 visits.

For the first time in three years there was no increase in overall visits, which is also possibly due to the decrease in tourism at the beginning of the calendar year due to COVID-19 and the national bushfire crisis (*Tourism Research Australia www.tra.gov.au/ accessed 28/7/20*).

Over the 12-month reporting period, 1,814,517 people engaged with the Museum's content and collections either physically or virtually, a decrease of approximately 9% on last year's figure of 1,991,289. This was likely due to a combination of reduced visitation to the Museum locations due to the fourth quarter closures, and a slight increase in visitation to the website.

This year, the Museum hosted 31 temporary exhibitions across its five public sites. With the mandatory closure of all culture and arts institutions to the public on 23 March, the Museum's Executive made the decision to leave the touring exhibitions *in situ* while locations were closed.

'Western Australian Museum's continued investment in engaging the community has clearly helped shoulder the loss of overseas tourists.'

WA Museum Visitor 360 annual report 2019–20

(Report by independent strategic research company Morris Hargreaves McIntyre)

HIGHLIGHTS

PLANET SHARK: PREDATOR OR PREY

Focused on creating a greater understanding of some of the most misunderstood animals on Earth, this international exhibition was developed by Grande Exhibitions with assistance from experts in sharks, aquariums, and ocean cinematography. Public programs associated with the exhibition included a question and answer forum on sharks featuring scientists, researchers and conservationists; and specialist lectures. During its four-month season at the WA Maritime Museum, the exhibition attracted 43,611 visits. 90% of visits to the Maritime Museum during this time included a visit to the exhibition.

THE ART OF STORYTELLING

Created by the WA division of the United Nations Association of Australia, with the support from the Foundation for the WA Museum and Minderoo Foundation, the exhibition was displayed at the WA Shipwrecks Museum. This exhibition showcased the importance of storytelling as a means to transfer knowledge, culture and identity through generations, and the different way stories are shared. It shared stories about the Universal Declaration of Human Rights, Aboriginal Australians, endangered Australian animals, and everyday Australians who came from both culturally and linguistically diverse communities. Visitation was strong, and Aboriginal and Torres Strait Islander visitation to the Museum peaked at approximately 1,300 for the first time in four years.

EVOLUTION: TORRES STRAIT MASKS

A striking exhibition of Torres Strait Island masks and related cultural material has been travelling from the National Museum of Australia. The exhibition explores the long-standing importance of ceremonial masks and how they influence contemporary art forms. The exhibition toured the Museum's regional sites.

LUSTRE: PEARLING & AUSTRALIA

Showcasing the unique and important role that pearls and pearling have played in Australia's history, this exhibition continued its tour of the regions following a successful season in the eastern states. *Lustre* was co-curated in 2015 by the WA Museum in partnership with Nyamba Buru Yawuru, the native title holders of Broome. *Lustre* was developed in consultation with senior Yawuru, Karajarri, Mayala, Bardi and Jawi Elders from Saltwater Country.

DEEP LIGHT, ILLUMINATING THE WRECKS OF SYDNEY AND KORMORAN

Featuring extraordinary underwater images of the World War Two wrecks of HMAS *Sydney* (II) and the German raider HSK *Kormoran*, this exhibition opened at the Museum of the Goldfields. The images were captured in 2015 by the Museum and Curtin University, with vital assistance from DOF Subsea, the Commonwealth Government and other supporters. *Deep Light* shares the story of Australia's worst naval disaster through imagery, interviews with researchers and the families of those who were lost, and a moving 3D film of the sites, *From Great Depths*.

OFF-SITE ACTIVATION

The Discovery Zone at the State Library of Western Australia had 16,576 visitors until its closure on 8 December 2019.

Off-site activation including the Museum in a Container; Inflatable Museum and other activities attracted 21,148 participations across a variety of popular events including:

LOCATION	TITLE	SUM OF PARTICIPANTS
BUSSELTON		1,156
	<i>Antarctica VR Experience</i> at CinefestOZ	629
	<i>From Great Depths</i> at CinefestOz	527
INFLATABLE		3,514
	Perth Science Festival	3,514
OFF-SITE ACTIVATION		12,809
	Little Feet Festival 2019	590
	Mighty Rome at Ocean Keys	2,262
	Ningaloo Reef Experience at the Perth Royal Show	1,298
	Ocean Wonders: Exploring Sharks	7,705
	Playgroup WA – Annual Fun Day 2019	389
	The WA Gould League and the WA Naturalist Club Wildlife Show	565
SHIPPING CONTAINER		3,669
	Ocean Wonders: Exploring Sharks (October school holidays)	2,893
	Virtual Whadjuk (VR Film)	776
TOTAL		21,148

SITE BY SITE

■ WA MARITIME MUSEUM

Total visits: 111,875

Temporary exhibitions played a significant role in generating visitor numbers this year, with the peak of visitation during the first quarter of 2019–20 (44,167) coinciding with the opening of the popular travelling exhibition *Planet Shark: Predator or Prey*. This represented an increase of 14% when compared to the same period last year. Nearly half (49%) of all visits to the WA Maritime Museum included a visit to *Planet Shark*. However, general visitation during the first three quarters of the year declined by 8% when compared to the same period last year. This is probably in part due to the previous year seeing the highest number of visits during the first three quarters on record at the WA Maritime Museum, with increases in first time and overseas visitors.

This year, the number of first-time visitors decreased by 7%, or 4,000, from last year, and the number of overseas visitors decreased by 21%, or 4,800, compared to last year. This substantial decline in overseas visits mirrors the overall reduction in overseas visitors due to bushfires, unease over COVID-19 prior to closure, and state and national borders closing.

Visitor satisfaction remained positive at 94%, with 55% very satisfied, and 39% quite satisfied with their visit.

Highlights:

- 43,611 visits to *Planet Shark: Predator or Prey*.
- The WA Maritime Museum launched its own Facebook page to help promote the Maritime and Shipwrecks Museums as destinations in their own right.

■ WA SHIPWRECKS MUSEUM

Total visits: 140,374

General visitation at the WA Shipwrecks Museum continued to grow throughout the first three quarters of the year, to 130,829, which represents an increase of 6% or approximately 8,000 visits compared to 2018–19. The third quarter saw 48,581 general visits, a 26% increase (approximately 10,000 visits) when compared to the same period last year. 47% of all visitors came from WA, a benefit of the Museum's proactive, positive and ongoing community engagement. The proportion of Australian-based visits increased significantly from 69% in 2018–19 to 75% in 2019–20, a real-term increase of approximately 13,000. As expected, overseas visits decreased from 31% to 25%, a decrease of approximately 5,000.

Visitor satisfaction remained high at 96%, with 62% very satisfied, and 34% quite satisfied with their visit.

Highlights:

- Aboriginal and Torres Strait Islander visitation peaked at approximately 1,300.

■ MUSEUM OF THE GREAT SOUTHERN

Total visits: 85,574

General visitation increased by 20% during the first three quarters of the year the Museum was open, an increase of 13,459 to 79,426 visits compared to the same period last year. This is a significant recovery from the previous year. Programming is likely to have contributed to the overall increase with the very popular *Lustre: Pearl and Australia* exhibition and *The Antarctica VR Experience* both on display.

Regular visitors, locals and families led this year's increase. Visitor satisfaction also increased from 98% to 100%. 79% of visitors were very satisfied, 21% were quite satisfied. There was 0% dissatisfaction.

Highlights:

- 100% visitor satisfaction.
- Partnering with the City of Albany, Albany Heritage Reference Group Aboriginal Corporation, and Aboriginal

Health, the Museum helped deliver a week-long program of events for NAIDOC 2019. The Museum contributed a series of programs to the calendar, including an Aboriginal art exhibition by artist Tjyllungoo/Lance Chadd; a public talk with Menang Elder Vernice Gillies and Professor Stephen Hopper; and children's activities.

- With a \$15,000 Inspiring Australia grant, the Museum partnered with the Great Southern Science Council and the City of Albany to deliver a comprehensive Science Week program with curator talks, and programs for schools and other off-site locations.

■ MUSEUM OF THE GOLDFIELDS

Total visits: 35,830

After a record increase in visits last year, general visits to the Museum appeared to decrease this year by 44% to 33,086. There is some uncertainty over the decrease because of a change in visitor counting method. Previously the Museum used laser door counters but has updated its systems and replaced these with thermal counters.

Deep Light: Illuminating the Wrecks of Sydney and Kormoran attracted 13% of visits, or 4,000 visits in real terms.

Nearly three quarters (72%) of visits to the exhibition were made by first-time visitors.

The exhibition ran for 150 days (until the closure of the Museum on 23 March to COVID-19), six days short of the original end date. This makes *Deep Light* the longest running temporary exhibition of 2019–20.

Visitor satisfaction remained very high at 98%, with 76% very satisfied and 22% quite satisfied.

Highlights:

- Assisting the local NAIDOC Committee to develop and deliver a range of community events and projects.
- Locally-based cultural awareness training for staff to further develop knowledge, trust, respect and an understanding of Aboriginal culture through shared food, stories and experiences.
- Annual Winter Sky Watching series, this year with Peter Mikula and Professor Richard Sonnenfeld, from the New Mexico Institute of Mining and Technology, who spoke about his research into capturing images of lightning at high speed.
- Installation of a new lift and upgrades to outdoor furniture have significantly improved Museum access and amenities.
- *Deep Light* attracted 13% of total visits and had a strong conversion rate of 31%.

■ MUSEUM OF GERALDTON

Total visits: 42,801

While the Museum of Geraldton also adjusted its counting method this year, moving from manual counters to thermal counters, general visitation increased by 28% from 31,816 visits in 2018–19 to 40,800 this year. *The Antarctica Experience: A Virtual Reality Adventure* was extremely popular in September and October, with site visitation at that time 66% higher than at the same time in the previous year. Visits from Western Australians also increased, from approximately 15,000 last year to 20,000 this year — the largest local visitation increase at the Museum since 2016–17.

Visitor satisfaction was extremely high at 99%, an increase of 2 percentage points on last year. The other 1% was neither satisfied nor dissatisfied.

Highlights:

- 99% visitor satisfaction.
- Participating in community celebrations marking the 400th anniversary of Dutch explorer Frederick de Houtman sighting and naming the Houtman Abrolhos islands in July 1619.
- The *Balay!* — Open your Eyes Festival in July saw the Museum hosting a Yamaji Art exhibition.



Gwoonwardu Mia, Carnarvon

© WA Museum

- For the National Science Week, the Museum hosted 'From the Moon to the Murchison', featuring astronomers and engineers from CSIRO and Curtin University, who are involved with the Murchison Radio Observatory and the Square Kilometre Array and its precursor projects.
- *The Antarctica Experience: A Virtual Reality Adventure* proved extremely popular in September and October, with site visitation 66% higher than the same time last year.

ACROSS WESTERN AUSTRALIA

GWOONWARDU MIA

The WA Museum took carriage of the management of Gwoonwardu Mia in July 2019, on behalf of the State Government, after four years of closure. With the completion of a program of repairs and maintenance works to the building, Gwoonwardu Mia opened its doors to the public in time for the October school holiday and was officially opened by the Ministers for Regional Development and Culture and the Arts on 7 November 2019.

The opening ceremony was attended by approximately 300 members of the Carnarvon Aboriginal, business and tourism communities, including many school students. Subsequently, the Gwoonwardu Mia team of Aboriginal staff have been developing new strategies with a focus on tourism, youth engagement and cultural learning.

NATIONAL ANZAC CENTRE

The WA Museum has a Service Level Agreement with the City of Albany to provide regular curatorial and conservation support to the National Anzac Centre (NAC). The City of Albany is responsible for managing the site.

This year, the Museum continued its work at the NAC, focussing on:

- loan renewals;
- visitor enquiries relating to curatorial content;
- care of objects and environmental condition reporting;
- curatorial support; and
- refresh of content.

The Museum managed phase one of the NAC refresh program. This involved negotiating loan agreements for the majority of objects or suitable replacements (approximately 150) in the NAC.

The Museum also upgraded the Convoy Table digital interactive exhibit, a central element in the NAC. A new user interface and experience concept was delivered by the Gibson Group during the reporting year.

INDIAN OCEAN TERRITORIES

Commencing in April 2019, the Cocos (Keeling) Islands Oral History Project was developed in partnership between the Shire of Cocos Keeling Islands and the Western Australian Museum.

The Australian Government, through the Department of Infrastructure, Transport, Cities and Regional Development's Territories Division, delivers funding to the Museum to provide services to the Indian Ocean Territories.

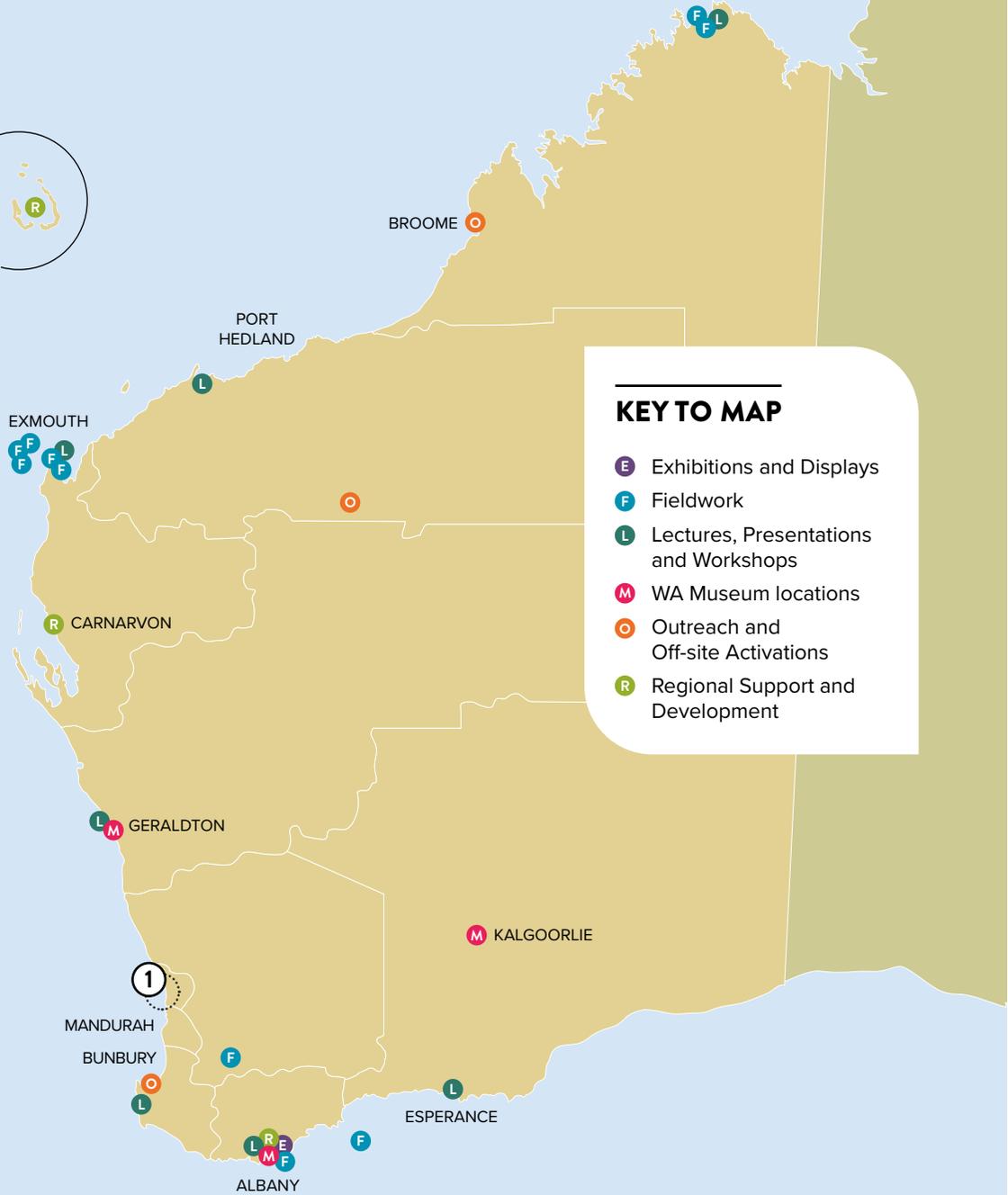
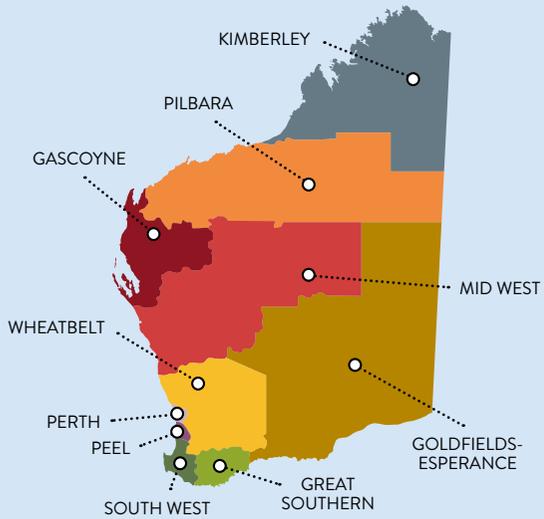
The Oral History Project aims to preserve and make accessible Cocos Malay cultural memory and traditional language. Four Emerging Curators — Amallia Alim, Siddiq Juljali, Shaniyah Kenneth, and Lanif Yakin — were selected by the Shire to take part in the project according to their capability and capacity for ongoing work to support the functions of the Home Island Museum. Oral histories were identified as a priority area and offered a key deliverable for the project. The project also fosters skills development through a mentorship and professional development program, connecting the Island to museum professionals based in Perth.

This year, the Emerging Curators have recorded oral histories from Elders and members of the business community, and are sourcing collateral to develop a digital platform to make the histories publicly accessible. The project is expected to be complete next year.

National Anzac Centre, Albany

© WA Museum





KEY TO MAP

- E Exhibitions and Displays
- F Fieldwork
- L Lectures, Presentations and Workshops
- M WA Museum locations
- O Outreach and Off-site Activations
- R Regional Support and Development



COLLECTIONS ONLINE

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

In a museum or collecting context, the process of digitising a collection is not primarily about taking and storing an image of a specimen, or object, but providing important associated information (metadata), such as its identity and provenance, and making it available online.

Work priorities this year included the creation and management of the *Culture WA* and *Collections WA* portal and websites, which increased online accessibility to collections of the State's four collecting institutions (the Museum, AGWA, SRO, SLWA) and regional and community collections across the State. There was also a significant focus on producing digital assets for the new WA Museum.

ACCESS ONLINE

The Museum's website is an important platform for visitors to engage, explore and learn about the collections and research activity, get information about visiting, events and exhibitions, catch-up on the latest news, and stay informed about progress of the New Museum. This year, there were 1,238,454 visits to the website,

an increase of 29,989 visits on last year. An innovation this year was the *Distant Discoveries* program, which allowed visitors to stay in touch with collections virtually: museum.wa.gov.au/distant-discoveries.

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 which the Museum facilitates.

This year, the Museum achieved more than 4,285 media contacts with a range of local, national and international traditional, industry and social media operators. Coverage across print, radio and television totalled 1,356 monitored items and reached an audience of 24.22 million (audience reach analytics by Isentia).

Social media growth continued with Facebook likes increasing by 8.5% and the Museum Facebook page reach increased by 50% to 5,485,837 people. Facebook defines page reach as: *The number of people who had any content from your Page or about your Page enter their screen. This includes posts, check-ins, ads, social information from people who interact with your Page and more (Unique Users).*

WESTERN AUSTRALIAN MUSEUM SOCIAL MEDIA CONNECTION GROWTH 2020–21:



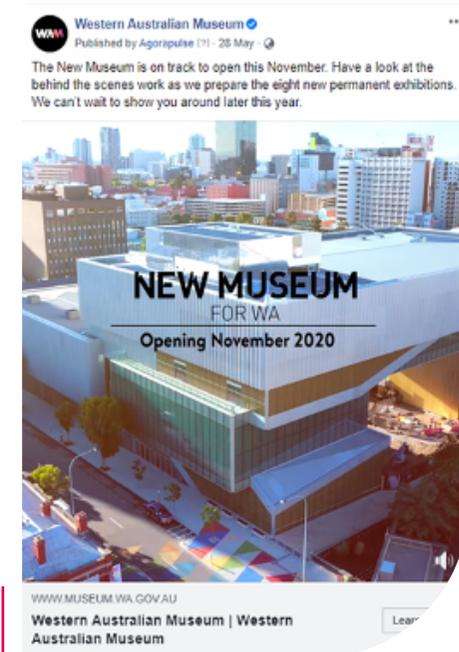
26,309 Likes
+ 2,255 = + 8.5%



7,272 Followers
+ 541 = + 7.4%



7641 Followers
+ 964 or + 12.6%



This year's top Facebook post (paid promotion)
81,165 people reached; 6,035 engagements

ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES

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

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

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

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. The Whadjuk Content Working Group provided advice on content, landscape design and community engagement projects.

The Museum's Aboriginal and Torres Strait Islander staff play a pivotal role in guiding the work of the organisation.

ABORIGINAL COMMUNITY LIAISON OFFICERS

For the past three years, the Museum has engaged Community Liaison Officers to consult and engage with their communities and to provide direction and advice on displaying content in the new Museum for Western Australia. This year, Community Liaison Officers were appointed to engage with communities in Esperance and the Goldfields, Pilbara, Mid West and Gascoyne. Engagement in other regions continues with agreements in place from previous years. When the new WA Museum opens, the Museum will have consulted in all regions in Western Australia.

PARTNERSHIPS WITH ABORIGINAL ORGANISATIONS

Working with Aboriginal and Torres Strait Islander peoples to share collections, stories and knowledge in the new WA Museum is of primary importance. The WA Museum now has partnerships in place, through engagement contracts with Aboriginal organisations in all regions in WA.

EMERGING CURATORS

This year, the Museum has been working with Vanessa Smart, a Nyoongar woman from Manjimup, and Samara King, a Karajarri woman from Broome, who have been employed by the Rottnest Island Authority but funded through the WA Museum's Emerging Curator program. The program provides a wide range of museum-related skills, helping participants gain experience in curation and storytelling, engagement, conservation and object handling, installation, public programs, marketing, media and project management.

This year, participants have had to meet the challenges of the COVID-19 pandemic which prevented their expected visits to the National Museum of Australia in Canberra and the Australian National Maritime Museum in Sydney. Their planned exhibition about the historical Aboriginal relationship with Rottnest Island, known as Wadjemup, moved from a physical exhibition to a digital one due to COVID-19 and their access to Rottnest Island being restricted during its period as a quarantine station for returning overseas residents.

Wadjemup: koora wordel, kalygool wordel — meaning, *Rottnest: Always was, always will be*, was curated over six months from January to June 2020, with the exhibition itself to be launched in July 2020.

SIGNIFICANT EVENTS

NAIDOC Week 2019 was celebrated at the start of the 2019–20 reporting year, with events including debut performances of Yirra Yaakin Theatre Company's production of *Djinda Kaatijin* (Nyoongar for 'to understand stars') at the WA Maritime Museum, and an excellent morning tea for staff with Nyoongar Elder and football legend Phil Narkle. Phil shared his culture, knowledge and learnings from his work as an Indigenous Liaison Officer with the West Coast Eagles. Regional Museum sites held NAIDOC events, showcasing the work of the Museum and its connection to community, and also celebrated and supported local events. Many of this year's events have been postponed due to COVID-19.

Amid this year's disrupted schedule of events for Reconciliation Week and Sorry Day, Reconciliation Australia's pre-determined theme of *In This Together* resonated even more strongly. With physical distancing restrictions in place, Reconciliation Australia asked for individuals and organisations to take to social media to acknowledge Country, and help promote the message #InThisTogether2020. The Museum posted its acknowledgement on Facebook here: www.facebook.com/wamuseum/.

This year marked 20 years of Reconciliation Australia working with communities to shape Australia's future towards creating a more just, equitable and reconciled nation. Much has happened since the early days of the movement towards reconciliation. The Museum is working towards its third Reconciliation Action Plan and is proud to support Reconciliation Australia in its important ongoing work.

RETURNING HOME

The Museum has a very active Aboriginal human remains and significant repatriation program for cultural material, funded through the Australian Government's Indigenous Repatriation Program (IRP). Despite restrictions in place across WA due to COVID-19, four sets of Ancestral Remains were successfully returned to Country during the reporting year.

Of note, was the return of a woman's skull taken from a cave near Augusta in the early 1960s and relocated to Canada. This return was initially coordinated by the Australian Government's Indigenous Repatriation unit and had been a matter for discussion by the South West Aboriginal Land and Sea Council's South West Boojarah Working Group. A small ceremony was held at the Museum's Collections and Research Centre in Welshpool. Representatives from the

Wadandi community then returned the Ancestor to Margaret River, where she was prepared for re-burial in Skull Cave the following day.

The Museum is also privileged to have been asked to care for Remains that have been returned to Western Australia from outside the State. This year, the Museum assisted the Menang community by storing temporarily six sets of Ancestral Remains returned from Germany. This arrangement continues our ongoing role in providing a safe location for Remains that have been returned from overseas collecting institutions, before they can return to Country. The Museum is currently caring for Ancestral Remains from Yawuru/Karajarri country and Whadjuk country.

The Museum continues to engage with Aboriginal communities in discussions around the return of Ancestral Remains and secret and sacred materials. This year, the Museum has consulted with nine communities across WA, either through direct contact and discussion, or through the Department of Planning, Lands and Heritage.

WORLD LEADER

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

The Museum is the official custodian of the State's collections of natural, scientific and cultural heritage. It is required, by law, to ensure these collections are preserved for reference, research, exhibition and public engagement purposes, now and for future generations. The continuing development of these collections provides a valuable public resource. The range of specimens and objects on display provides a unique learning opportunity for visitors to engage with authentic objects in contextualised settings.

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

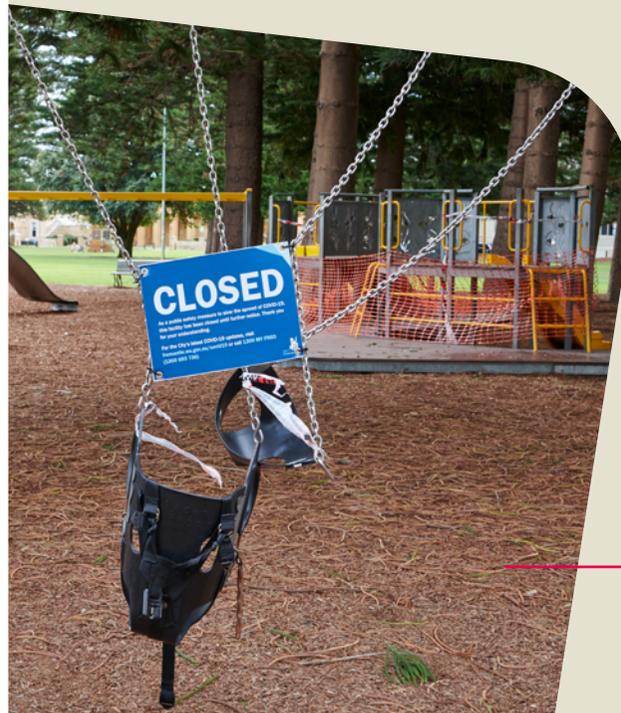
CASE STUDY

CONTEMPORARY COLLECTING

The rapid spread of the deadly COVID-19 coronavirus across the world has significantly impacted every facet of our society. Millions have been infected, millions more have lost their jobs, hundreds of thousands of people have died, and world economies have been devastated.

It has been a confusing, frightening and heart-breaking time. Despite this, enforced isolation has resulted in new forms of expression and storytelling, as people seek to maintain a sense of connectedness, and to document their experiences in an uncertain world. The emerging community-led narratives reflect a multitude of voices and perspectives. In April 2020, the Museum commenced a COVID-19 collecting project, as part of its remit to document WA's culture and communities. The project has two main areas of focus — *Collecting the State* and *Collecting the Community*.

Collecting the State will focus on the role of Western Australia's leaders, agencies and key sectors, such as health, education and police, and how the State mobilised in response to the pandemic. *Collecting the Community* is taking a people-first approach, exploring the experiences of individuals and communities across WA. Western Australians have been invited to share their stories, images and messages capturing their personal experiences of the pandemic, creating a permanent record of this time in our history.



Playground closed

Credit: Rebecca Mansell
© WA Museum

BUILDING THE COLLECTION

In 2019–20, the Museum added 18,293 items to the State Collection: 1,484 items or collections of items were acquired by donation with an estimated value of \$170,571; 480 items were purchased to the value of \$63,122; and 16,329 items were collected during field work. While this expenditure does not include funds expended by DLGSC as part of the New Museum Project collection acquisition, the focus for much of this year was on acquiring objects for inclusion in the new Western Australian Museum due to open in November.

This year, acquisitions for the State Collections included:

- Artist Laurel Nannup's maquette of the large statue displayed at Elizabeth Quay, entitled *First Contact*, for inclusion in the new WA Museum;
- A significant collection of ephemera, including rare rock posters from Dom Mariani, lead singer of the 1980s band *The Stems*, for inclusion in the new WA Museum;
- An important collection of saddlery tools from Carol Casey and Lynn Wilson, associates of the Bates family, who ran the significant WA Bates Saddlery saddle-making business;

- A collection of equestrian equipment and uniform items used and worn by Australian Olympian, Sonja Johnson, at the 2008 Beijing Olympics;
- 2017 AFL season shirt and flags, from AFL goal umpire Sally Boud, Western Australia's first female AFL goal umpire.

CONSERVING OUR HERITAGE

This year, the Museum's conservators treated 2,227 objects, including 245 maritime archaeological objects, and assessed 1,655 objects for inclusion in the new WA Museum.

This year's highlights include:

- Preparing sponges and soft corals for the sponge garden diorama in the new WA Museum's *Wild Life* Gallery. Conservators desalinated and freeze-dried 295 sponges and soft corals. The sponges were desalinated in deionised water until there was negligible chloride levels. They were then freeze-dried to minimise shrinkage of the specimens. The sponges were then painted and arranged in modules by Museum preparators and curators.

A hand-beaded haute couture gown by Aurelio Costarella

Credit: Renee Doropoulos
© WA Museum

- Assessment of the Museum's Aurelio Costarella Costume Collection. Comprising more than 400 garments, the collection is the most extensive in Australia. It celebrates the extensive repertoire and painstakingly detailed skill range of one of Australia's most celebrated fashion designers. It will be a valuable resource for future designers and has rich potential for display.



NEW KNOWLEDGE

Museum staff and associates continue to be at the forefront of adding to the knowledge and understanding of Western Australia's natural environment with the description of five new animal genera and 27 new animal species.

40 new animal species holotypes (these being the first examples of a named taxon ever identified, described and published) were added to the collections.

In 2019–20 Museum staff including scientists, curators and historians published 73 peer-reviewed research articles, 1 book chapter and 1 popular article. They also presented 70 lectures, presentations and workshops to external audiences, including 57 in WA, 8 interstate and 5 internationally. Museum staff undertook 41 research projects, and conducted 9 field trips within WA and offshore, and 1 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. This year, 2,053 items from the State Collection were

loaned to other groups and organisations. Advice and assistance was provided to a diverse range of organisations, including the Royal Australian Navy and the WA Football Commission.

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

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

Highlights this year include:

The Museum had a small team aboard the Schmidt Ocean Institute's marine research vessel R/V *Falkor* during the COVID-19 pandemic. Safely away from shore, but always in Australian waters, it was their own private quarantine bubble. While away, the team participated in some extraordinary research and collecting. They also captured many hours of film, including extraordinary footage of the siphonophore *Apolemia*. Siphonophores are hydrozoans and are

related to, for instance, blue-bottle jellies and the Portuguese man-o'-war. What is extraordinary about this specimen of *Apolemia* is its size — approximately 50 metres long. Go to YouTube to view: www.youtube.com/watch?v=rm8oit09pGs.

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.

Significant this year was the enactment of the *Underwater Cultural Heritage Act 2018*, which came into effect on 1 July 2019, replacing the *Historic Shipwrecks Act 1976*. The new Act continues to protect shipwrecks, but broadens protection to include sunken aircraft and other types of underwater cultural heritage. The Museum's Maritime Archaeology Department's work to transition its responsibilities from the repealed act to the new Act has been considerable over the last 12 months.

Major projects undertaken by the Museum's Maritime Archaeology Department this year included:

- *The Shipwrecks of the Roaring Forties — Researching some of Australia’s Earliest Shipwrecks* publication is now in the final stages of production. It is a 316-page book describing the work of a three-year Australian Research Council Linkage Project.
- In August 2019 the Museum, in collaboration with the Department of Biodiversity, Conservation and Attractions and The University of Western Australia, visited historical trepang sites in North Kimberley Marine Park.

This fieldwork investigated four known locations on the coast of Napier Broome Bay, where trepang or sea cucumbers were harvested and processed, either by South-East Asian visitors, or, in the 20th Century, by Europeans. These were places where Aboriginal people may have visited and worked, and may have encountered the visitors. They are considered important by Kwini people today. The project helped to reconnect Kwini people with collections from these places held at the WA Museum and also reassessed the condition of these places.

- In November 2019, the Museum’s Maritime Archaeology staff and volunteers visited Albany to inspect an iron shipwreck discovered at Inner Island, near Cape Vancouver, 25 km east of Albany. The visit confirmed the wreck to be remains of the scuttled coal hulk *Herschel* (1857–1908). The team also inspected recently reported submerged materials. These included a whalebone exposed near the site of an historic colonial whaling station at Migo Island, Torbay, and known wrecks, including the *Lady Lyttleton*, *Sarah Burnyeat*, *Ada*, *Cheyne’s II* and *Camel*.

NEW MUSEUM PROJECT

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

The new Western Australian Museum in the heart of the Perth Cultural Centre has become the State’s latest, most impressive landmark building. It is garnering international attention for its integration of old and new architecture and materials, and the exceptional repurposing of its heritage buildings.

FREE GENERAL ADMISSION

In December 2019, the WA Government announced there would be free general admission for all visitors to the new WA Museum for the first 18 months, at least, and that children would always enter for free. The decision was welcomed by the Museum, the Board of Trustees, the Advisory Committees, and the public.

The 18-month free admission structure means all Western Australians will have the opportunity to visit their extraordinary Museum many times over.

BUILDING DESIGN AND CONSTRUCTION

In the biggest project milestone achieved to date, Practical Completion of the base build for the new WA Museum was announced in December by Culture and the Arts Minister David Templeman. The milestone was reached on schedule and within budget. The event was attended by the lead architects for Hassell + OMA, Mark Loughnan and David Gianotten.

Ahead of the media event, a smoking ceremony was held on the site with members of the WA Museum Aboriginal Advisory Committee, staff and members of the Whadjuk Content Working Group in attendance. Whadjuk Elder Neville Collard officiated the ceremony to cleanse the site and welcome the collections, ready for installation.

The mix of heritage and contemporary architecture has been praised widely. Five heritage buildings have been structurally reinforced, re-roofed, upgraded and restored to their former glory. They have also been spectacularly repurposed, breathing new life into the heritage spaces. 80% of materials and labour used on the Project are Australian. There are more than 1,000 façade panels incorporated into the build, 1,600 tonnes of steel and 12,000 cubic metres of concrete.

The building has received national and international acclaim. It has been short-listed for the 2020 Australian Construction Achievement Award, one of six national finalists. The award showcases world-class solutions and excellence in construction projects. The new WA Museum is also listed as one of CNN's 'Most anticipated buildings set to shape the world in 2020', a list of 10 significant international projects of which the Museum is the only Australian inclusion.

Locally, the spectacular combination of old and new is receiving considerable attention. The unveiling of the Jubilee Building's reinstated elegant terrace, with its dramatic arched colonnade, created a media buzz. It was the first time the terrace had been seen like this in more than 65 years. Closed to the public in 1954, according to one source because it 'didn't let in enough sun', it was glazed-in and used for office and preparation space. Now the terrace and the beautiful original entrance to the Museum will become part of the new WA Museum's commercial lease opportunities.

The construction process also revealed a unique and unexpected feature: an old well under the Geologist's Building. At least 12 metres deep, the well would have been used to supply water for the Old Gaol, the nearby Barracks and other buildings. In remarkably good condition, the well was preserved and a glass top was installed, giving visitors an insight into Perth's early colonial history. A showcase has been installed to feature some of the historic materials found during archaeological investigations.

CONTENT DEVELOPMENT AND OBJECT PREPARATION

Despite the challenges of the COVID-19 pandemic, gallery fit-out and installation of objects continued. Work has commenced on all eight permanent galleries and the installation of objects in public spaces has begun. The teams worked with increased physical distancing on site and improved sanitation and hygiene practices to maintain a safe work environment during the pandemic.

A vast amount of work continues on the install process, preparing the stories that will be shared in gallery, and planning for the objects to be displayed. This has involved conservation assessment and treatment of collections and the manufacture of new, bespoke mounts for almost everything. The diversity of the objects being installed is both a joy and a challenge, from tiny diamond fragments to meteorites that weigh more than one tonne. Objects have been photographed so their stories can be shared on the Museum's new digital platform, website and social media channels ahead of opening in November.

THE BLUE WHALE IS BACK — AND HIS NAME IS OTTO

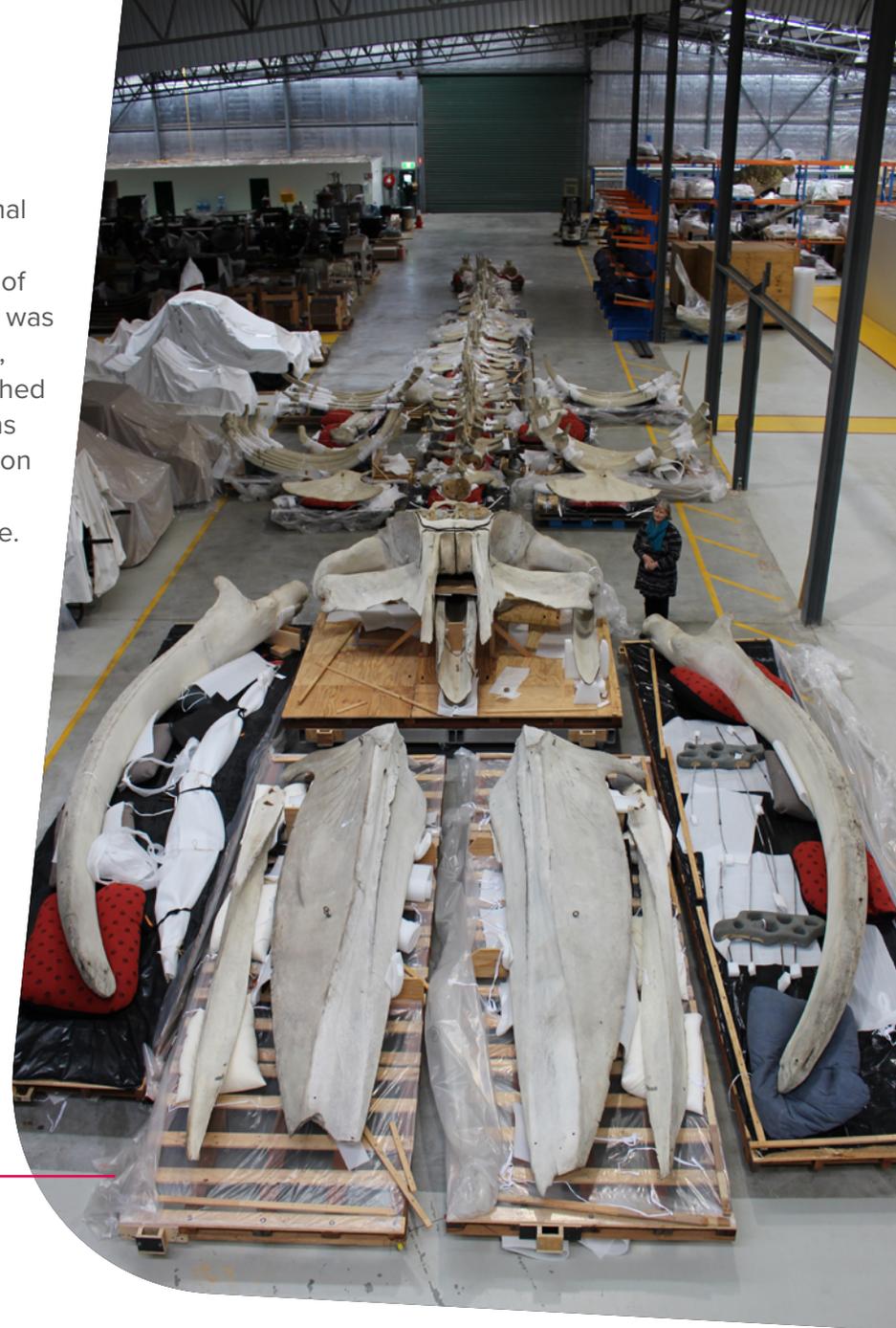
One of the Museum's oldest and most popular attractions — the blue whale skeleton — was also one of the first objects to be installed in the new Museum.

In a world first display, the skeleton is magnificently suspended in Hackett Hall, in the Stan Perron *WA Treasures* Gallery. It is mounted in a dynamic lunge-feeding, diving pose which showcases the latest research into the feeding habits of blue whales. Drone vision and tracking devices have shown these massive marine mammals are incredibly acrobatic — rolling, diving and lunging to feed.

It has been 17 years since the 24-metre, 123-year-old skeleton was last on display.

In many ways, its display represents science, culture and history coming together to inform new generations. The whale now has a name: Otto. This is in honour of the Museum's taxidermist Otto Lipfert, who had the foresight back in 1897 to collect and preserve the bones for future generations.

Local WA company CADDs Group worked with Canadian marine mammal specialists Cetacea, to design and manufacture the frame. The process of designing and assembling the whale was like a huge jigsaw puzzle. In addition, every bone had to be scanned, weighed and meticulously prepared. The scans were 3D-modelled and local innovation and design experts created and fabricated a bespoke, precision frame. The result is a breath-taking display.



**Otto skeleton laid out in the
WA Museum Collections
and Research Centre**

© WA Museum

PEOPLE FIRST

Community engagement has been key to the development of the new WA Museum since its inception. To date, the Museum has engaged with more than 50,000 people to seek opinions on the stories, objects and experiences that people want in their new Museum.

This year, the project teams focused on gaining permissions and consent to display cultural collections and to finalise the stories to be recorded for multimedia and interactive displays. Work with communities, including remote Aboriginal communities, was impacted by COVID-19 restrictions, however, technological

solutions and strong partnerships with communities and individuals have meant connection could be maintained and projects have progressed to schedule.

Consultation outcomes continue to be integrated into content designs and personal stories, quotes, photographs, and multimedia video and audio will deliver on the Museum's commitment to a 'people first' approach to content.

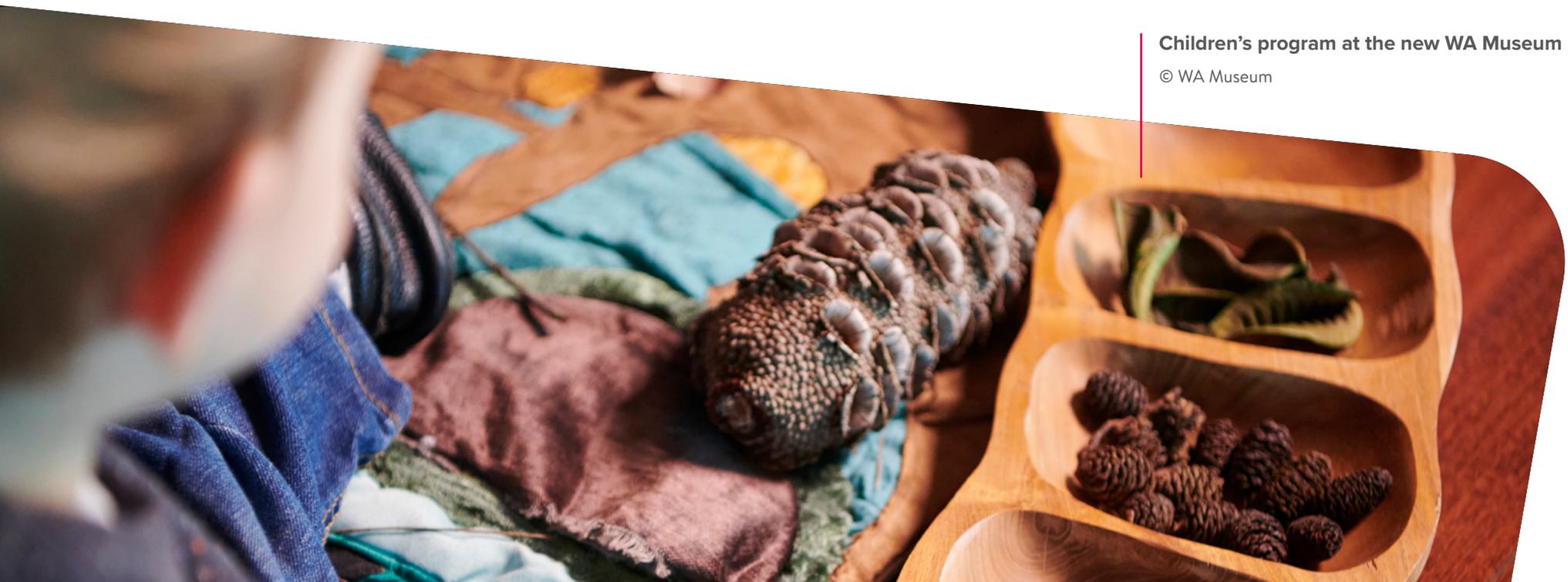
The New Museum Community Panels continued their program of consultation, focussing this year on interactive experiences, lifelong learning programs, signage, wayfinding and accessibility features. Panel members were invited to

the new Museum in December, shortly after Practical Completion, to experience the building. Their responses were overwhelmingly positive and there is a great sense of pride and ownership from Panel members about their contribution to the building and visitor experiences.

The WA Museum Aboriginal Advisory Committee and a Whadjuk Content Working Group have provided advice on content, landscape design and community engagement projects. Their input, along with direction from Aboriginal and Torres Strait Islander communities around the State, is evident in the first person stories shared throughout the Museum.

Children's program at the new WA Museum

© WA Museum



MUSEUM SUPPORTERS

FOUNDATION FOR THE WA MUSEUM

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

THE FOUNDATION FOR OUR FUTURE

The Foundation for the WA Museum operates as a private entity with the key objective of securing the future of Western Australia's State heritage by providing the level of financial independence that allows the WA Museum to compete on a global scale.

Having achieved Deductible Gift Recipient 1 (DGR 1) status the previous year, the Foundation began trading as a company limited by guarantee on 1 July 2019.

The Foundation for the WA Museum's purpose is to support and enrich the cultural, scientific and educational capacity of the WA Museum through the *Discovery Endowment Fund*.

Established by the Foundation with a target of \$35 million to unleash the potential of the Western Australian Museum, the Fund provides the level of financial independence

required for the Museum to excel, with a focus on:

- creating opportunities for world-class exhibitions and programs;
- driving ground-breaking research, innovation and creativity;
- contributing to a global exchange of knowledge;
- deepening a sense of belonging through advocacy and education.

The robust support and generosity of individual donors, families, businesses, corporate organisations and community foundations continue to positively impact the activities of the Foundation.

A VERY DIFFERENT OVERVIEW OF THIS YEAR

COVID-19 in the last quarter presented several challenges for the Foundation. The Foundation adapted quickly, with staff learning new skills and utilising new digital tools and solutions to create inventive ways to stay connected.

Community engagement online became an immediate priority for the Foundation. The Museum in a Container project supported by

the Foundation in partnership with Santos was to showcase Museum activities at community events. With the cancellation of events due to COVID-19, Santos provided vital support to the Museum's *Distant Discoveries* — an online program delivering stories and Museum content through social media channels and web-based content platforms.

FameLab Australia, the Australian chapter of the world's leading science communications competition, equips a new generation of science advocates to work with industry and government and encourages young Australians to take up STEM subjects and careers. This year's competition received additional support from the ABC Science organisation and the Community Broadcasting Foundation.

Produced by the Foundation, *FameLab Australia 2020*, with key International Partner, the British Council and National Partner, the WA Museum, was converted to an online live-recorded format. 51 contestants presented new scientific discoveries and technologies from their homes, with audiences watching and voting online.

The State Semi-Finals were conducted and judged live online, as well as the National Final which would normally have been held at the Perth State Theatre Centre in front of an audience of 800 people. The 2020 FameLab National Winner, Cody Frear from The University of Queensland, whose presentation ‘*Out with the old, in with the Noo-Noo*’, was a creative analogy using the Teletubbies’ vacuum cleaner character Noo-Noo, to explain how paediatric burn injuries can heal faster and reduce scarring using a vacuum. Cody will represent Australia at the International FameLab Competition competing against scientists from around 25 countries. Dr Madeleine Ferarri from The University of Sydney was awarded Runner Up and Nisharnti Duggan, also from The University of Sydney, won the National Audience Choice Award.

Pre-COVID-19 and in the first three quarters of the financial year, the Foundation’s *Discovery Endowment Fund* was able to deliver research and education opportunities for the Museum. Head of Earth and Planetary Sciences, Dr Mikael Siversson led a team of palaeontologists which uncovered 38 teeth belonging to *Carcharocles megalodon*, a prehistoric shark with support from the *Minderoo Foundation Grant*. Found in the Cape Range National Park, remains of prehistoric sharks,

bony fish and marine mammals that lived during the Miocene Period (approximately 23 million — 5.3 million years ago) were also discovered.

A team from the Museum’s Aquatic Zoology team explored two East Indian Ocean Canyons aboard the Schmidt Ocean Institute’s *R/V Falkor* with support from a Woodside Biodiversity Grant. More than 1,000 biological specimens were captured and curated during this expedition and up to 30 new species of marine animals discovered.

Partial funding from the Foundation, through a *Minderoo Foundation Grant*, also assisted in bringing four community exhibitions to the Museum’s Fremantle sites. Exhibitions included *Fishing WA* — a reflection of the diversity of fishing in WA; *PrintWest* — the best community photography in WA involving 40 affiliated camera clubs; *As Eye See It* — an insight into young people living in out-of-home care; and *The Art of Storytelling* — an exhibition showcasing the importance of storytelling as a means to transfer knowledge, culture and identity from generation, to generation and how stories can be shared through spoken or written language, images and other visual depictions.

The Foundation organised various events and functions for donors and supporters including an exclusive networking presentation, *Partnering for the Future*, hosted by PwC. Unfortunately, COVID-19 necessitated the postponement of an exclusive showing of *Bayonets and Butterflies* and several other planned fundraising events. These events will now form part of the Foundation’s Calendar of Events for 2020–21.

The Foundation has also hosted various groups of invited guests on private tours of the new Museum, with its bold and distinctive design inspired by Western Australia’s land formations and stories. The Founding Partners of the new Museum include Tianqi Lithium, Woodside Energy and the Stan Perron Charitable Foundation, with other partnerships progressing. The Gallery Naming Rights partnerships will be acknowledged in perpetuity.

North West Shelf Shipping Company continues its support for the NWS Shipping Theatre at the WA Maritime Museum, through a partnership which now spans 15 years and also contributes to the Foundation’s *Discovery Endowment Fund*.

THANK YOU

In this especially challenging year with COVID-19 halting many planned fundraising and educational activities, the Foundation is very proud of the ongoing relationships and significant partnerships that help grow the *Discovery Endowment Fund* and offer additional support to the WA Museum.

10 million-year-old megalodon shark teeth

© WA Museum



Special thanks to our Gallery Naming Rights Partners mentioned above, our Artefact Circle donors, Singapore Airlines, Seven West Media and our hospitality partners Heyder & Shears, West Winds Gin and Gage Roads.

A full list of sponsors, benefactors, partners and granting agencies supporting the Foundation for the WA Museum and enabling the WA Museum to attain their goals and objectives, is shown on pages 114–115.

FAMELAB 2020

85

SUBMISSIONS

Nationally from PhDs and early-career researchers.

51

COMPETED

All early-career STEM researchers competed.

12

FINALISTS

Participated in the digital online live recorded National Final held on Zoom and promoted through YouTube.

2

CORE TRAINERS

Dr Merryn McKinnon and Dr Will Grant delivered science communication training to over 100 early-career researchers in four states.

12

MASTERCLASS

One-to-one coaching sessions delivered by *FameLab* international trainer, Dallas Campbell.

7344

PEOPLE

Voted for the Audience Choice FameLab Winners across Australia

1

NATIONAL WINNER

Will represent Australia at the Cheltenham Literature Festival in the UK in October.

FRIENDS OF THE WESTERN AUSTRALIAN MUSEUM

The Friends of the Western Australian Museum have long been an important part of the Museum's support structure, promoting and encouraging its development journey for the past 24 years. In March 2020, the COVID-19 pandemic forced the temporary suspension of all Friends member events, but it is hoped Stages 4 and 5 of the WA Government Roadmap to Recovery will see the Friends committee meetings resume in July and member events in August.

Highlights this year were two evening events at the WA Maritime Museum, on 26 July 2019 and 20 February 2020, for residents of The University of Western Australia's (UWA) St George's College.

These events have become a popular fixture on the Georgians' calendar.

A series of presentations for members and the public was conducted in collaboration with local collecting and interest groups. Presentations included a repeat, by popular demand, of *Japanese Gardens* and *Japanese Ichimatsu Dolls* by Gabor Bedo and Jasmine Day; *Historic Gardens of Perth: Western Suburbs* by John Viska (The Royal Western Australian Historical Society/ Australian Garden History Society); and

Bush Tucker Adventures: The Bush Tucker Garden Project and *In Search of Australian Edible Plants* by Peter Bindon, a former Curator of Anthropology at the Museum.

The Museum is grateful for the ongoing support it receives from all Friends members. Friends membership stands at 786, including the 200 residents of St George's College at UWA.

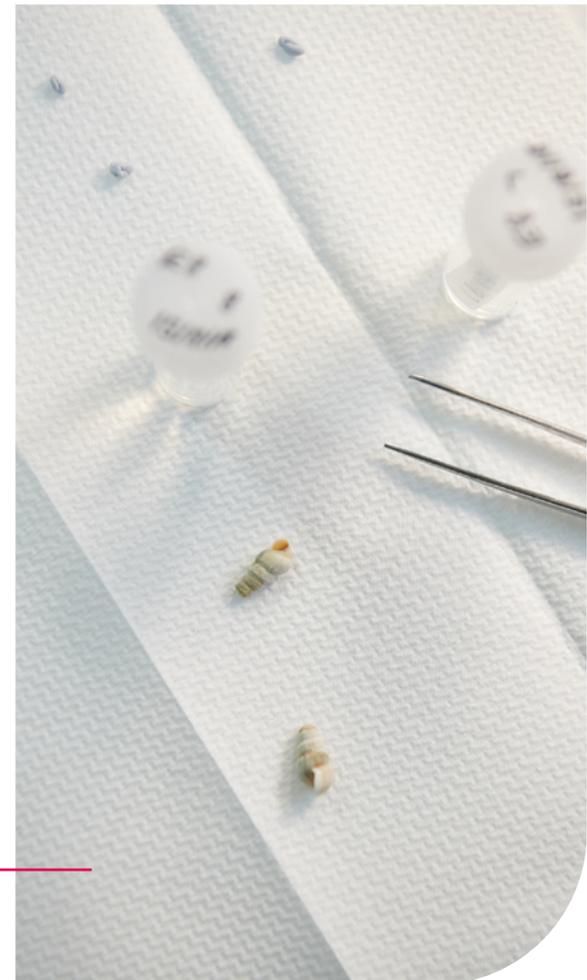
VOLUNTEERS AT THE WESTERN AUSTRALIAN MUSEUM

The Museum recognises the contribution of 224 volunteers who dedicated an estimated 20,659 hours of service this year. These volunteers are knowledgeable and passionate individuals who believe in the Museum's mission and are always keen to share what they know with visitors.

Highlights include:

- Volunteers gave more than 600 hours helping re-organise approximately 50% of the Echinoderm (marine invertebrate zoology) collection in the Aquatic Zoology Department.

- Volunteers provided invaluable assistance of more than 600 hours in preparing objects and conservation mounts for the new Western Australian Museum and ensuring on-going research continued during the New Museum Project.



Aquatic Zoology specimens

Credit: Rebecca Mansell
© WA Museum

SIGNIFICANT ISSUES IMPACTING THE AGENCY

CURRENT AND EMERGING ISSUES AND TRENDS

The issues and trends most significantly impacting the Museum at this time continue, understandably, to give a major focus to the new Western Australian Museum due to open in November 2020.

COVID-19

The ongoing economic impact of COVID-19 on the tourism and cultural landscape is likely to be wide-reaching and long-lasting. The Museum is investigating the impact on projected visitation to all of its locations, including the new Western Australian Museum due to open in November. Factors for consideration include:

- the possibility that restrictions will still be in place for interstate and/or international tourists;
- consumer sentiment during the global pandemic;
- a 'second wave' or resurgence of the pandemic; and
- Western Australians' tourism preferences, intentions and expectations.

Current, national research on how audiences feel about returning to culture and the arts events in the context of the COVID-19 pandemic suggests that a majority of people do plan to return (including to museums and galleries) in the future (85%). However, there is a definite impact in the shorter term with some major museums in Australia and New Zealand reporting initial visitation, following the lifting of restrictions, as being about 50% of pre-COVID numbers.

Clearly, a reduction in international and interstate tourists will have an impact on projected visitation for the new WA Museum, opening in November. About 800,000 visitors had been predicted for its first full year of operation, including some 21% overseas visitors and 13% from interstate. It is anticipated that free admission to the new WA Museum for the first 18 months will offset some of the potential loss of visitors, by increasing local and repeat visitation from Western Australians. However, predictions are dependent on a range of variables that are, as yet, unclear.

Understanding the potential impact of COVID-19 on Museum visitation is important to ensure the new WA Museum's exhibitions, programs and provision of services continue

to align with the expectations of the Western Australian community and other visitors. To this end, the Museum is conducting further research to attempt to better understand the variables. The Museum is also part of the national, three-phase 'COVID-19 Audience Outlook Monitor' research project, which is tracking how audiences feel about returning to culture and the arts events in the context of the global pandemic.

CLIMATE CHANGE

In the wake of the devastating bushfires which ravaged Australia last summer, the Museum joined the nation's leading natural history museums in supporting calls for increased funding for research, and coordinated national action to address the impacts of climate change on Australia's biodiversity.

Like its counterparts across Australia, the Museum plays a critical role in identifying, describing and conserving our natural environment. We recognise the recent bushfire crisis is inextricably linked to human-induced climate change. The impact of the fires on Australia's biodiversity is on a scale not seen since record-keeping

began in the 1850s. The estimate of destruction to our national biodiversity is now in the trillions of animals.

Of particular concern in WA is the damage to the Stirling Range National Park. The WA Museum has a comprehensive dataset for this area where staff have been recording and monitoring terrestrial invertebrates for 25 years. A substantial area of this national park was burnt. The Stirlings, because of their age and topography, represent a Gondwanan fauna with species that have evolved in isolation over millions of years. The loss of such fauna is devastating.

Museum collections may now represent the only record of certain invertebrate species occurring in fire-devastated regions. Many invertebrate species affected by fires in eastern and south-western Australia have yet to be named and described by taxonomists, due to the Australian forest ecosystems being extremely biodiverse, and a lack of expertise and funding for many animal species. Additional support for research, taxonomy and the management of collections should clearly be a high priority.

The Museum has a collection of millions of natural science specimens, mostly from WA, making it the most comprehensive historic and continuing faunal collection from the western third of the country.

This provides a unique and irreplaceable insight into the composition and evolution of our natural history, and a benchmark by which the devastation caused by the recent bushfires can be measured. Climate change and biodiversity loss will be key themes addressed in the new Western Australian Museum and will continue to be a cornerstone for research across the organisation.

ECONOMIC AND SOCIAL TRENDS

REDRESSING THE BALANCE OR CANCELLING CULTURE?

The dreadful and tragic death of George Floyd in the USA was the catalyst to ignite the #BlackLivesMatter movement. A movement that some would say is long overdue. One of the outcomes has been the call for (and in some case, the actual) destruction of monuments erected in honour of events or people associated with the slave trade or other inhumane actions in the past. Labelled by some as the 'Cancel Culture' phenomenon, it is an issue that will continue to have implications for institutions internationally, nationally and in Western Australia.

The issue is complex, and one where each circumstance should be considered individually and with considerable care. The memorialisation of truly evil people is both unsavoury and inappropriate. However, the destruction of history is not always the best path to revealing a better way forward.

The Museum is committed to the principle of many voices and does not shy away from sharing the different perspectives surrounding difficult stories. In practical terms, it is important that we learn from the mistakes of the past, and that learning is compromised if those mistakes are expunged from the record. Contextualising rather than destroying an historical record provides the opportunity for more voices to be heard. An excellent example of this is the treatment of the so-called 'Explorer's Monument' in Esplanade Park in Fremantle.

The monument was erected by G.J. Brockman in memory of three white explorers who were killed in clash with Aboriginal people, and of pastoralist Maitland Brown who led a 'punitive party' to retrieve their remains. What the original monument failed to record was the cruel deaths of some 20 Aboriginal people at the hands of Maitland Brown and his associates.

In 1994, however, the record was set straight with the addition of a plaque with the following words:

“THIS PLAQUE WAS ERECTED BY PEOPLE WHO FOUND THE MONUMENT BEFORE YOU OFFENSIVE. THE MONUMENT DESCRIBED THE EVENTS AT LA GRANGE FROM ONE PERSPECTIVE ONLY: THE VIEWPOINT OF THE WHITE ‘SETTLERS’.

No mention is made of the right of aboriginal people to defend their land or of the history of provocation which led to the explorers’ death. The ‘punitive party’ mentioned here ended in the deaths of somewhere around twenty aboriginal people.

The whites were well armed and equipped and none of their party was killed or wounded. This plaque is in memory of the aboriginal people killed at La Grange. It also commemorates all other aboriginal people who died during the invasion of their country.

LEST WE FORGET MAPA JARRIYA-NYALAKU”

The removal of monuments and memorials will always be contentious. But in deciding their future, we should be sure that the same evils we wish to punish are not forgotten. The obliteration of history, after all, has been the preserve of (amongst others) iconoclasts, revisionists, holocaust deniers and the proponents of *Terra nullius*...

CHANGES IN WRITTEN LAW

From 1 July 2019, Australia’s historic shipwrecks, sunken aircraft and their associated relics over 75 years old and in Australian waters are automatically protected by the Commonwealth *Underwater Cultural Heritage Act 2018*. Shipwrecks and sunken aircraft less than 75 years old, and other types of underwater cultural heritage sites may be protected by Ministerial declaration, as can wrecks of Australian vessels and aircraft that are outside Australian waters, conditional upon agreements with the relevant jurisdictions.

The CEO of the Western Australian Museum is Delegate for the Commonwealth Minister for the Environment, for the purposes of administering the new Act. The Museum’s Maritime Archaeology Department is working with the Commonwealth and other State and Territory jurisdictions on several operational matters related to the implementation of the Act.

As with the previous *Historic Shipwrecks Act 1976* that it replaced, the new Act automatically protects all shipwrecks older than 75 years that lie within Australian waters, that extend from the low tide mark/Territorial Sea Baseline to the edge of the continental shelf and/or Exclusive Economic Zone (EEZ). The new Act now also protects sunken aircraft in those areas. The Act protects all artefacts on land directly associated with historic shipwrecks or sunken aircraft.

Western Australia has its own *Maritime Archaeology Act 1973*, which protects maritime archaeological sites on State land and in State waters, including enclosed bays, harbours and rivers. Other than shipwrecks, maritime archaeological sites include shipwreck survivor camps, relics associated with historic ships such as lost anchors, historic maritime infrastructure and whaling stations.

The Museum recently signed a new three-year agreement with the Commonwealth for the continued provision of services related to the Act.

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 2020, the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows and the Summary of Consolidated Account Appropriations 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 2020 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 Responsibility 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 entity'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.

A further description of my responsibilities for the audit of the financial statements is located on the Auditing and Assurance Standards Board website at https://www.auasb.gov.au/auditors_responsibilities/ar4.pdf. This description forms part of my auditor's report.

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 2020.

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 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 non-compliance 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 2020. The key performance indicators are the Under Treasurer-approved key effectiveness indicators and 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 2020.

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 entity'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 2020 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 contact the entity to confirm the information contained in the website version of the financial statements and key performance indicators.



DON CUNNINGHAME
ASSISTANT AUDITOR GENERAL
FINANCIAL AUDIT
Delegate of the Auditor General
for Western Australia
Perth, Western Australia
10 September 2020

FINANCIAL STATEMENTS

CERTIFICATION OF FINANCIAL STATEMENTS

For the year ended 30 June 2020

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 2020 and the financial position as at 30 June 2020.

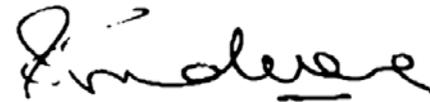
At the date of signing we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.



Ravikissen Proheea
Chief Finance Officer, Western Australian Museum
9 September 2020



Alan Robson
Chair, Western Australian Museum Board of Trustees
9 September 2020



Steve Scudamore
Vice-Chair, Western Australian Museum Board of Trustees
9 September 2020

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2020

	NOTE	2020 \$000	2019 \$000
COST OF SERVICES EXPENSES			
Employee benefits expense	2.1	18,686	16,843
Supplies and services	2.3	6,465	5,551
Depreciation and amortisation expense	4.1, 4.2, 4.4	1,629	1,611
Finance costs	6.3	8	-
Accommodation expenses	2.3	3,007	3,753
Grants and subsidies	2.2	80	80
Cost of sales	3.3	467	417
Other expenses	2.3	274	332
Total cost of services		30,616	28,587
INCOME			
<i>Revenue</i>			
User charges and fees	3.2	1,582	1,920
Sales	3.3	779	1,023
Commonwealth grants and contributions	3.4	40	282
Interest revenue	3.5	48	87
Other revenue	3.6	1,269	2,621
Total revenue		3,718	5,933
Total income other than income from State Government		3,718	5,933
NET COST OF SERVICES		26,898	22,654

	NOTE	2020 \$000	2019 \$000
INCOME FROM STATE GOVERNMENT			
Service appropriation		24,010	21,553
Royalties for Regions fund		1,377	173
Services received free of charge		1,092	1,892
State grants and contributions		150	550
Total income from State Government	3.1	26,629	24,168
SURPLUS/(DEFICIT) FOR THE PERIOD		(269)	1,514

OTHER COMPREHENSIVE INCOME

ITEMS NOT RECLASSIFIED SUBSEQUENTLY TO PROFIT OR LOSS

Changes in asset revaluation surplus	4.1, 4.3	(1,347)	9,973
Total other comprehensive income		(1,347)	9,973
TOTAL COMPREHENSIVE INCOME/(LOSS) FOR THE PERIOD		(1,616)	11,487

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

STATEMENT OF FINANCIAL POSITION

As at 30 June 2020

	NOTE	2020 \$000	2019 \$000		NOTE	2020 \$000	2019 \$000
ASSETS				LIABILITIES			
CURRENT ASSETS				CURRENT LIABILITIES			
Cash and cash equivalents	6.1	1,621	1,672	Payables	5.3	579	760
Restricted cash and cash equivalents	6.1	1,700	1,540	Lease liabilities	6.2	75	-
Inventories	3.3	383	455	Provisions	2.1	3,212	2,323
Receivables	5.1	563	396	Other current liabilities	5.4	280	19
Total current assets		4,267	4,063	Total current liabilities		4,146	3,102
NON-CURRENT ASSETS				NON-CURRENT LIABILITIES			
Restricted cash and cash equivalents	6.1	280	198	Lease liabilities	6.2	223	-
Amounts receivable for services	5.2	42,089	40,564	Provisions	2.1	1,076	1,005
Property, plant and equipment	4.1	65,086	68,071	Total non-current liabilities		1,299	1,005
Museum collections	4.3	369,020	368,690	TOTAL LIABILITIES		5,445	4,107
Right-of-use assets	4.2	301	-				
Intangible assets	4.4	-	25	NET ASSETS		475,598	477,504
Total non-current assets		476,776	477,548				
TOTAL ASSETS		481,043	481,611	EQUITY	8.8		
				Contributed equity		-	200
				Reserves		218,000	219,347
				Accumulated surplus		257,598	257,957
				TOTAL EQUITY		475,598	477,504

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

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2020

	NOTE	CONTRIBUTED EQUITY \$000	RESERVES \$000	ACCUMULATED SURPLUS \$000	TOTAL EQUITY \$000
BALANCE AT 1 JULY 2018	8.8	-	209,374	256,443	465,817
Surplus		-	-	1,514	1,514
Revaluation increment		-	9,973	-	9,973
Total comprehensive surplus for the year		-	9,973	1,514	11,487
<i>Transactions with owners in their capacity as owners</i>					
Capital appropriations		200	-	-	200
Total		200	-	-	200
BALANCE AT 30 JUNE 2019		200	219,347	257,957	477,504
BALANCE AT 1 JULY 2019	8.8	200	219,347	257,957	477,504
Deficit		-	-	(269)	(269)
Revaluation decrement		-	(1,347)	-	(1,347)
Total comprehensive deficit for the year		-	(1,347)	(269)	(1,616)
<i>Transactions with owners in their capacity as owners:</i>					
Reserve land transfer to Department of Planning, Lands and Heritage		(290)	-	-	(290)
Total		(90)	-	-	(90)
Transfer of debit balance to Accumulated Surplus		90	-	(90)	-
BALANCE AT 30 JUNE 2020		-	218,000	257,598	475,598

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

STATEMENT OF CASH FLOWS

For the year ended 30 June 2020

	NOTE	2020 \$000	2019 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		22,485	19,985
Royalties for Regions fund		1,377	173
Capital contributions		-	200
Holding account drawdowns		-	43
State grants and contributions		150	550
Net cash provided by State Government		24,012	20,951

CASH FLOWS FROM OPERATING ACTIVITIES

PAYMENTS

Employee benefits		(17,619)	(16,752)
Supplies and services		(6,977)	(5,696)
Accommodation		(2,152)	(1,896)
Grants and subsidies		(80)	(80)
GST payments on purchases		(740)	(477)
GST payments to taxation authority		(78)	-
Other payments		(282)	(339)

CASH FLOWS FROM OPERATING ACTIVITIES (CONT.)

RECEIPTS

	NOTE	2020 \$000	2019 \$000
Sale of goods and services		799	985
User charges and fees		1,605	1,906
Commonwealth grants and contributions		168	282
Interest received		62	78
GST receipts on sales		327	232
GST receipts from taxation authority		291	15
Other receipts		1,195	1,558
Net cash used in operating activities		(23,481)	(20,184)

CASH FLOWS FROM INVESTING ACTIVITIES

Purchase of non-current physical assets		(340)	(163)
Net cash used in investing activities		(340)	(163)

Net increase/(decrease) in cash and cash equivalents

Cash and cash equivalents at the beginning of period		3,410	2,806
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	6.1	3,601	3,410

* The Statement of Cash Flows should be read in conjunction with the accompanying notes.

SUMMARY OF CONSOLIDATED ACCOUNT APPROPRIATIONS

For the year ended 30 June 2020

	2020 BUDGET ESTIMATE \$000	2020 SUPPLEMENTARY FUNDING \$000	REVISED BUDGET \$000	2020 ACTUAL \$000	2020 VARIANCE \$000
DELIVERY OF SERVICES					
Item 76 Net Amount appropriated to deliver services	24,141	692	24,833	24,833	-
Section 25 Transfer of service appropriation	-	(823)	(823)	(823)	-
Amount Authorised by Other Statutes - <i>Salaries and Allowances Act 1975</i>	-	-	-	-	-
Total appropriations provided to deliver services	24,141	(131)	24,010	24,010	-

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

1. BASIS OF PREPARATION

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

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

These annual financial statements were authorised for issue by the Accountable Authority of the Western Australian Museum on 9 September 2020.

STATEMENT OF COMPLIANCE

These general purpose financial statements are prepared in accordance with:

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

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

BASIS OF PREPARATION

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

JUDGEMENTS AND ESTIMATES

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

CONTRIBUTED EQUITY

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

2. USE OF OUR FUNDING

EXPENSES INCURRED IN THE DELIVERY OF SERVICES

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

	NOTES	2020 \$000	2019 \$000
Employee benefits expenses	2.1(a)	18,686	16,843
Employee related provisions	2.1(b)	4,288	3,328
Grants and subsidies	2.2	80	80
Other expenditure	2.3	9,746	9,636

2.1(A) EMPLOYEE BENEFITS EXPENSES	2020	2019
	\$000	\$000
Employee benefits	16,980	15,336
Termination benefits	109	-
Superannuation — defined contribution plans	1,597	1,507
Total employee benefits expenses	18,686	16,843
Add: AASB 16 Non-monetary benefits	(54)	-
Less: employee contributions	(24)	-
Net employee benefits	18,608	16,843

EMPLOYEE BENEFITS

Include wages, salaries and social contributions, accrued and paid leave entitlements and paid sick leave, profit-sharing and bonuses; and non-monetary benefits (such as medical care, housing, cars and free or subsidised goods or services) for employees.

TERMINATION BENEFITS

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

SUPERANNUATION

The amount recognised in profit or loss of the Statement of Comprehensive Income comprises employer contributions paid to the GSS (concurrent contributions), the WSS, the GESBs, or other superannuation funds.

AASB 16 NON-MONETARY BENEFITS

Non-monetary employee benefits, that are employee benefits expenses, predominantly relate to the provision of Vehicle and Housing benefits are measured at the cost incurred by the agency.

2.1(B) EMPLOYEE RELATED PROVISIONS

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

	2020	2019
	\$000	\$000
CURRENT		
<i>Employee benefits provisions</i>		
Annual Leave ^(a)	1,257	886
Long service leave ^(b)	1,696	1,256
Purchase leave	-	-
	2,953	2,142
<i>Other provisions</i>		
Employment on-costs ^(c)	259	181
Total current employee related provisions	3,212	2,323
NON-CURRENT		
<i>Employee benefits provisions</i>		
Long service leave ^(b)	966	906
<i>Other provisions</i>		
Employment on-costs ^(c)	110	99
Total non-current employee related provisions	1,076	1,005
TOTAL EMPLOYEE RELATED PROVISIONS	4,288	3,328

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

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

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

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

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

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

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

EMPLOYMENT ON-COSTS PROVISION

	2020 \$000	2019 \$000
Carrying amount at start of period	280	368
Additional/(reversals of) provisions recognised	88	(88)
Carrying amount at end of period	368	280

KEY SOURCES OF ESTIMATION UNCERTAINTY – LONG SERVICE LEAVE

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

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

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

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

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

2.2 GRANTS AND SUBSIDIES

RECURRENT

	2020 \$000	2019 \$000
Friends of Western Australian Museum	15	15
Museum Galleries Australia WA — regions	65	65
Total grants and subsidies	80	80

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

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

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

2.3 OTHER EXPENDITURE

SUPPLIES AND SERVICES

	2020 \$000	2019 \$000
Consultants and contractors	1,605	1,561
Consumables	801	767
Insurance premiums	468	377
Advertising	205	352
Repairs and maintenance	150	133
Exhibition fees	1,890	804
Freight and cartage	161	265
Lease and hire costs	57	154
Travel	210	366
Communications	290	187
Printing	143	158
Sundry equipment	306	128
Legal fees	-	2
Other	179	297
Total supplies and services expenses	6,465	5,551

ACCOMMODATION EXPENSES

Utilities	1,113	1,129
Repairs and maintenance	1,349	2,063
Cleaning	333	314
Security	134	177
Other	78	70
Total accommodation expenses	3,007	3,753

OTHER EXPENSES

Workers' compensation insurance	95	75
Audit fees	46	41
Employment on-costs	64	128
Grant refund to Commonwealth Department	22	31
Expected Credit losses expenses	-	-
Other	47	57
Total other expenses	274	332
TOTAL OTHER EXPENDITURE	9,746	9,636

SUPPLIES AND SERVICES

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

ACCOMMODATION EXPENSES

Accommodation expenses are recognised as expenses as incurred.

OTHER OPERATING EXPENSES

Other operating expenses generally represent the day-to-day running costs incurred in normal operations.

EXPECTED CREDIT LOSSES

Expected credit losses is an allowance of trade receivables and is measured at the lifetime expected credit losses at each reporting date. The Agency has established a provision matrix that is based on its historical credit loss experience, adjusted for forward-looking factors specific to the debtors and the economic environment. Please refer to note 5.1. Movement in the allowance for impairment of trade receivables.

EMPLOYEE ON-COST

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

3. OUR FUNDING SOURCES

HOW WE OBTAIN OUR FUNDING

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

	NOTES	2020 \$000	2019 \$000
Income from State Government	3.1	26,629	24,168
User charges and fees	3.2	1,582	1,920
Sales	3.3	779	1,023
Commonwealth grants and contributions	3.4	40	282
Interest revenue	3.5	48	87
Other revenue	3.6	1,269	2,621

3.1 INCOME FROM STATE GOVERNMENT

APPROPRIATION RECEIVED DURING THE PERIOD:

	2020 \$000	2019 \$000
Service appropriation	24,010	21,553
	24,010	21,553

SERVICES RECEIVED FREE OF CHARGE FROM OTHER STATE GOVERNMENT AGENCIES DURING THE PERIOD

Department of Local Government,
Sport and Cultural Industries:

Minor equipment — PC Replacement Program	226	87
Building maintenance works	534	898
Global maintenance works	326	905
	1,086	1,890

The State Solicitor office

- 2

Department of Primary Industries
and Regional Development

6 -

6 2

State grants and contributions

State grants and subsidies

150 550

Total State grants and contributions

150 550

Royalties for Regions Fund:

Regional Community Services Fund

1,377 173

Total Royalties for Regions Fund

1,377 173

TOTAL INCOME FROM STATE GOVERNMENT

26,629 24,168

SERVICE APPROPRIATIONS

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

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

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

The receivable (holding account — note 5.2) comprises the following:

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

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

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

	2020 \$000	2019 \$000
Department of Parks and Wildlife	147	187
Department of Local Government Sport and Cultural Industries	-	87
	147	274

THE REGIONAL INFRASTRUCTURE AND HEADWORKS ACCOUNT, AND REGIONAL COMMUNITY SERVICES ACCOUNTS

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

3.2 USER CHARGES AND FEES

	2020 \$000	2019 \$000
User charges	733	844
Fees	849	1,076
	1,582	1,920

Until 30 June 2019, revenue is recognised and measured at the fair value of consideration received or receivable.

From 1 July 2019, revenue is recognised at the transaction price when the Agency transfers control of services to customers. Revenue is recognised for the major activities as follows:

Revenue is recognised at a point-in-time for user charges and fees which include admission fees, venue hire charges and paid exhibition ticketing revenue. The performance obligations of these user charges are satisfied when services have been provided, i.e., the customer have access to the venue or the exhibition.

	2020 \$000	2019 \$000
3.3 TRADING PROFIT		
Sales	779	1,023
Cost of sales:		
Opening inventory	(455)	(450)
Purchases	(395)	(422)
	(850)	(872)
Closing inventory	383	455
Cost of Goods Sold	(467)	(417)
Trading profit	312	606

Closing inventories comprises:

Current Inventories		
Inventories held for resale:		
Finished goods		
Museum publications	17	46
Museum shops' stocks	366	409
Total Inventories	383	455

SALE OF GOODS

Up to 30 June 2019, revenue was recognised from the sale of goods when the significant risks and rewards of ownership transfer to the purchaser and can be measured reliably.

From 1 July 2019, revenue is recognised at the transaction price when the Agency transfers control of the goods to customers.

INVENTORIES

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

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

3.4 COMMONWEALTH GRANTS AND CONTRIBUTIONS

	2020 \$000	2019 \$000
Recurrent	40	282
	40	282

Until 30 June 2019, Income from Commonwealth grants is recognised at fair value when the grant is receivable.

From 1 July 2019, Income from Commonwealth grants are recognised as income when the Agency achieves milestones specified in the grant agreement.

3.5 INTEREST REVENUE

	2020 \$000	2019 \$000
Interest revenue received from Department of Treasury	48	87
	48	87

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

3.6 OTHER REVENUE

	2020 \$000	2019 \$000
Donations and contributions	518	1,180
Grants and subsidies	248	600
Recoups of expenditure	245	213
Other revenue	258	628
	1,269	2,621

Until 30 June 2019, Other Revenue is recognised and measured at the fair value of consideration received or receivable.

From 1 July 2019, donations and contributions, recoups of expenditure and other revenue are recognised as income when they are received.

Grants and subsidies are recognised as income when they are received. Where performance obligations are specified in an agreement, the Agency recognises income when the milestones are achieved.

4.0 KEY ASSETS

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

	NOTES	2020 \$000	2019 \$000
Property, plant and equipment	4.1	65,086	68,071
Right-of-use assets	4.2	301	-
Museum collections	4.3	369,020	368,960
Intangibles	4.4	-	25
		434,407	436,786

4.1 PROPERTY, PLANT AND EQUIPMENT	LAND \$000	BUILDING \$000	LEASEHOLD IMPROVEMENTS \$000	COMPUTER, PLANT, EQUIPMENT AND VEHICLES \$000	FURNITURE AND FITTINGS \$000	TOTAL \$000
AT 1 JULY 2019						
Gross carrying amount	15,319	43,385	10,892	6,728	4,917	81,241
Accumulated depreciation	-	-	(4,174)	(4,303)	(4,693)	(13,170)
Carrying amount at the start of the period	15,319	43,385	6,718	2,425	224	68,071
Additions	-	-	-	48	133	181
Transfers ^(a)	(290)	-	-	-	-	(290)
Revaluation increments/(decrements)	(570)	(777)	-	-	-	(1,347)
Depreciation	-	(868)	(272)	(325)	(64)	(1,529)
Carrying amount at 30 June 2020	14,459	41,740	6,446	2,148	293	65,086
Gross carrying amount	14,459	41,740	10,892	6,337	4,966	78,394
Accumulated depreciation	-	-	(4,446)	(4,189)	(4,673)	(13,308)

^(a) The Department of Planning, Land and Heritage (DPLH) is the only Department with the power to sell or transfer Crown land. The Reserve land 32446 is transferred to DPLH and is accounted as a distribution to owner.

INITIAL RECOGNITION

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

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

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

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

SUBSEQUENT MEASUREMENT

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

- land; and
- buildings.

Land is carried at fair value.

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

LAND AND BUILDINGS

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

Land and buildings were revalued as at 1 July 2019 by the Western Australian Land Information Authority (Valuations and Property Analytics). The valuations were performed during the year ended 30 June 2020 and recognised at 30 June 2020. In undertaking the revaluation, fair value was determined by reference to market values for land: \$315,000 (2019: \$315,000). For the remaining balance, fair value of buildings was determined on the basis of current replacement cost and fair value of land was determined on the basis of comparison with market evidence for land with low level utility (high restricted use land).

As at 9 September 2020, there was insufficient market evidence to quantify the impact of the COVID-19 pandemic. It can only be concluded that there was significant uncertainty of fair value accuracy of land and buildings at the reporting date.

SIGNIFICANT ASSUMPTIONS AND JUDGEMENTS

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

4.1.1 DEPRECIATION AND IMPAIRMENT

CHARGE FOR THE PERIOD

Depreciation

	NOTES	2020 \$000	2019 \$000
Buildings	4.1	868	911
Leasehold improvements	4.1	272	272
Computer, plant, equipment and vehicles	4.1	325	353
Furniture and fittings	4.1	64	72
Total depreciation for the period		1,529	1,608

As at 30 June 2020, there were no indications of impairment to property, plant and equipment.

All surplus assets at 30 June 2020 have either been classified as assets held for sale or have been written-off.

Please refer to note 4.4 'Intangible assets' for guidance in relation to the impairment assessment that has been performed for intangible assets.

FINITE USEFUL LIVES

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

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

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

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period, and adjustments should be made where appropriate.

Leasehold improvements are depreciated over the shorter of the lease term and their useful lives.

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

IMPAIRMENT

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

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

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

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

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

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

4.2 RIGHT-OF-USE ASSETS

	2020 \$000	2019 \$000
Accommodation	122	-
Plant & Equipment	61	-
Vehicles	118	-
Net carrying amount at 30 June 2020	301	-

Additions to right-of-use assets during 2019–20 financial year were \$160,076.

INITIAL RECOGNITION

Right-of-use assets are measured at cost including the following:

- the amount of the initial measurement of lease liability
- any lease payments made at or before the commencement date less any lease incentives received
- any initial direct costs; and
- restoration costs, including dismantling and removing the underlying asset.

This includes all leased assets other than invest property ROU assets, which are measured in accordance with AASB 140 'Investment Property'.

The Western Australian Museum does not have any Investment Property as at 30 June 2020.

The Western Australian Museum has elected not to recognise right-of-use assets and lease liabilities for short-term leases (with a lease term of 12 months or less) and low value leases (with an underlying value of \$5,000 or less). Lease payments associated with these leases are expensed over straight-line basis over the lease term.

SUBSEQUENT MEASUREMENT

The cost model is applied for subsequent measurement of right-of-use assets, requiring the asset to be carried at cost less any accumulated depreciation and accumulated impairment losses and adjusted for any re-measurement of lease liability.

DEPRECIATION AND IMPAIRMENT OF RIGHT-OF-USE ASSETS

Right-of-use assets are depreciated on a straight line basis over the shorter of the lease term and the estimated useful lives of the underlying assets.

If ownership of the leased asset transfers to the Western Australian Museum at the end of the lease term or the cost reflects the exercise of a purchase option, depreciation is calculated using the estimated useful life of the asset. Right-of-use assets are tested for impairment when an indication of impairment is identified. The policy in connection with testing for impairment is outlined in note 4.1.1.

The following amounts relating to leases have been recognised in the statement of comprehensive income:

	2020 \$000	2019 \$000
DEPRECIATION CHARGE OF RIGHT-OF-USE ASSETS		
Buildings	-	-
Accommodation	14	-
Plant and equipment	15	-
Vehicles	46	-
Concessionary leases	-	-
Total right-of-use asset depreciation	75	-
Lease interest expense	8	-
Expenses relating to variable lease payments not included in lease liabilities	-	-
Short term leases	-	-
Low-value leases	-	-
Gains or losses arising from sale and leaseback transactions	-	-

The total cash outflow for leases in 2019–20 financial year was \$81,023.

The Western Australian Museum has leases for vehicles, equipment and residential accommodations.

Up to 30 June 2019, the Western Australian Museum classified leases as either finance leases or operating leases. From 1 July 2019, the Western Australian Museum recognises leases as right-of-use assets and associated lease liabilities in the Statement of Financial Position.

The corresponding lease liabilities in relation to these right-of-use assets have been disclosed in note 6.2.

4.2 MUSEUM COLLECTIONS

At fair value

Carrying value at start of year

Additions

Donations

Revaluation increments

Carrying amount at end of year

	2020 \$000	2019 \$000
At fair value	369,020	368,690
	369,020	368,690
Carrying value at start of year	368,690	356,517
Additions	158	116
Donations	172	784
Revaluation increments	-	11,273
Carrying amount at end of year	369,020	368,690

INITIAL RECOGNITION

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

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

SUBSEQUENT MEASUREMENT

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

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

At 30 June 2020, the fair value of the Museum's collections was \$369.02 million.

DEPRECIATION

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

4.4 INTANGIBLE ASSETS YEAR ENDED 30 JUNE 2020

\$000

LICENCES

1 July 2019

Gross carrying amount	28
Accumulated amortisation	(3)
Carrying amount at start of period	25

<i>Amortisation expense</i>	25
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30 June 2020

Gross carrying amount	28
Accumulated amortisation	(28)
Carrying amount at end of period	-

INITIAL RECOGNITION

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

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

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

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

- the technical feasibility of completing the intangible asset so that it will be available for use or sale;
- an intention to complete the intangible asset, and use or sell it;
- the ability to use or sell the intangible asset;

- the intangible asset will generate probable future economic benefit;
- the availability of adequate technical, financial and other resources to complete the development and to use or sell the intangible asset; and
- the ability to measure reliably the expenditure attributable to the intangible asset during its development.

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

SUBSEQUENT MEASUREMENT

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

4.4.1 AMORTISATION AND IMPAIRMENT

2020
\$000

2019
\$000

CHARGE FOR THE YEAR

Licences	25	3
Total amortisation for the period	25	3

As at 30 June 2020 there were no indications of impairment to intangible assets.

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

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

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

ASSET

USEFUL LIFE

Licences	3–10 years
----------	------------

LICENCES

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

WEBSITE COSTS

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

DEVELOPMENT COSTS

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

COMPUTER SOFTWARE

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

IMPAIRMENT OF INTANGIBLE ASSETS

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

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

5. OTHER ASSETS AND LIABILITIES

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

	NOTES	2020 \$000	2019 \$000
Receivables	5.1	563	396
Amount receivable for services	5.2	42,089	40,564
Payables	5.3	(579)	(760)
Other liabilities	5.4	(280)	(19)

5.1 RECEIVABLES

CURRENT

	2020 \$000	2019 \$000
Trade receivables	388	264
Allowance for impairment of trade receivable	-	-
Accrued interest	7	22
GST receivable	168	110
Total current receivables	563	396

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

5.2 AMOUNT RECEIVABLE FOR SERVICES (HOLDING ACCOUNT)

NON-CURRENT

	2020 \$000	2019 \$000
Asset replacement	41,622	40,097
Leave liability	467	467
Total	42,089	40,564

AMOUNTS RECEIVABLE FOR SERVICES

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

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

5.3 PAYABLES

CURRENT

	2020 \$000	2019 \$000
Trade payables	148	170
Accrued expenses	395	503
GST payable	18	66
Other	18	21
Balance at the end of the period	579	760

PAYABLES

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

ACCRUED SALARIES

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

The accrued salaries suspense account (See Note 6.1 'Restricted cash and cash equivalents') consists of amounts paid annually, from agency appropriations for salaries expense, into a Treasury suspense account to meet the additional cash outflow for employee salary payments in reporting periods with 27 pay days instead of the normal 26. No interest is received on this account.

	2020 \$000	2019 \$000
5.4 OTHER LIABILITIES		
CURRENT		
Income received in advance	280	19
Balance at the end of the period	280	19

Income received in advance relate to grant income received for research projects and delivery of Museum services. Income is recognised when the Western Australian Museum achieves milestones specified in the grant agreements.

6. FINANCING

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

	NOTES
Cash and cash equivalents	6.1
Lease Liabilities	6.2
Finance costs	6.3

	2020 \$000	2019 \$000
6.1 CASH AND CASH EQUIVALENTS		
CURRENT		
Cash and cash equivalents	1,621	1,672
Restricted cash and cash equivalents:		
Specific purpose grant funds ^(a)	1,700	1,540
NON-CURRENT		
Accrued salaries holding account with Treasury WA ^(b)	280	198
Balance at end of period	3,601	3,410

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

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

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

	2020 \$000	2019 \$000
6.2 LEASES LIABILITIES		
Current	75	-
Non-current	223	-
Balance at end of period	298	-

The Western Australian Museum measures a lease liability, at the commencement date, at the present value of these payments that are not paid at that date. The lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, the Western Australian Museum uses the incremental borrowing rate provided by Western Australian Treasury Corporation.

Lease payments included by the Western Australian Museum as part of the present value calculation of lease liability include:

- fixed payments (including in-substance fixed payments), less any lease incentives receivable;

- variable lease payments that depend on an index or a rate initially measured using the index or rate as at the commencement date;
- amounts expected to be payable by the lessee under residual value guarantees;
- the exercise price of purchase options (where these are reasonably certain to be exercised); and
- payments for penalties for terminating a lease, where the lease term reflects the agency exercising an option to terminate the lease.

The interest on the lease liability is recognised in profit or loss over the lease term so as to produce a constant periodic rate of interest on the remaining balance of the liability for each period. Lease liabilities do not include any future changes in variable lease payments (that depend on an index or rate) until they take effect, in which case the lease liability is reassessed and adjusted against the right-of-use asset.

Periods covered by extension or termination options are only included in the lease term by the Western Australian Museum if the lease is reasonably certain to be extended (or not terminated).

Variable lease payments, not included in the measurement of lease liability, that are dependent on sales are recognised by the Western Australian Museum in profit or loss in the period in which the condition that triggers those payments occurs.

This section should be read in conjunction with note 4.2.

SUBSEQUENT MEASUREMENT

Lease liabilities are measured by increasing the carrying amount to reflect interest on the lease liabilities; reducing the carrying amount at amortised cost, subject to adjustments to reflect any reassessment or lease modifications.

	2020 \$000	2019 \$000
Lease interest expense	8	-
Finance costs expended	8	-

Finance cost includes the interest component of lease liability repayment.

7. FINANCIAL INSTRUMENTS AND CONTINGENCIES

	NOTES
Financial instruments	71
Contingent assets	7.2.1
Contingent liabilities	7.2.2

7.1 FINANCIAL INSTRUMENTS

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

	2020 \$000	2019 \$000
FINANCIAL ASSETS		
Cash and cash equivalents	1,621	1,672
Restricted cash and cash equivalents	1,980	1,738
Financial assets at amortised cost ^(a)	395	286
Total financial assets	3,996	3,696
FINANCIAL LIABILITIES		
Financial liabilities at amortised cost	561	694
Total financial liabilities	561	694

^(a) The amount of Financial assets at amortised cost excludes GST recoverable from the ATO (statutory receivable).

7.2 CONTINGENT ASSETS AND LIABILITIES

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

7.2.1 CONTINGENT ASSETS

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

7.2.2 CONTINGENT LIABILITIES

BUILDING WITH COMBUSTIBLE CLADDING

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

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

8. OTHER DISCLOSURES

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

8.1 EVENTS OCCURRING AFTER THE END OF REPORTING PERIOD

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

8.2 INITIAL APPLICATION OF AUSTRALIAN ACCOUNTING STANDARDS

(A) AASB 15 REVENUE FROM CONTRACT WITH CUSTOMERS AND AASB 1058 INCOME OF NOT-FOR-PROFIT ENTITIES

AASB 15 *Revenue from Contracts with Customers* replaces AASB 118 *Revenue* and AASB 111 *Construction Contracts* for annual reporting periods on or after 1 January 2019. Under the new model, an entity shall recognise revenue when (or as) the entity satisfies a performance obligation by transferring a promised good or service to a customer and is based upon the transfer of control rather than transfer of risks and rewards.

AASB 15 focuses on providing sufficient information to the users of financial statements about the nature, amount, timing and uncertainty of revenue and cash flows arising from the contracts with customers. Revenue is recognised by applying the following five steps:

- Identifying contracts with customers.
- Identifying separate performance obligations.
- Determining the transaction price of the contract.
- Allocating the transaction price to each of the performance obligations.
- Recognising revenue when or as each performance obligation is satisfied.

Revenue is recognised either over time or at a point in time. Any distinct goods or services are separately identified and any discounts or rebates in the contract price are allocated to the separate elements.

In addition, income other than from contracts with customers are subject to AASB 1058 *Income of Not-for-Profit Entities*. Income recognition under AASB 1058 depends on whether such a transaction gives rise to liabilities or a contribution by owners related to an asset (such as cash or another asset) recognised by the Western Australian Museum.

The Western Australian Museum adopts the modified retrospective approach on transition to AASB 15 and AASB 1058. No comparative information is restated under this approach, and the Western Australian Museum recognises the cumulative effect of initially applying the Standards as an adjustment to the opening balance of accumulated surplus/(deficit) at the date of the initial application (1 July 2019).

Under this transition method, the Western Australian Museum elects to not apply the standards retrospectively to non-completed contracts at the date of the initial application.

Refer to Notes 3.1, 3.2 and 3.3 for the revenue and income accounting policies adopted from 1 July 2019.

The effect of adopting AASB 15 and AASB 1058 are as follows:

	30 JUNE 2020 \$000	ADJUSTMENTS \$000	30 JUNE 2020 UNDER AASB 118 AND 1004 \$000
User charges and fees	1,582	-	1,582
Sales of goods	779	-	779
Commonwealth Grants	40	-	40
Other revenue	1,269	-	1,269
State Grants	150	-	150
	3,820	-	3,820

(B) AASB 16 LEASES

AASB 16 *Leases* supersedes AASB 117 *Leases and related Interpretations*. AASB 16 primarily affects lessee accounting and provides a comprehensive model for the identification of lease arrangements and their treatment in the financial statements of both lessees and lessors.

The Western Australian Museum applies AASB 16 *Leases* from 1 July 2019 using the modified retrospective approach. As permitted under the specific transition provisions, comparatives are not restated. The cumulative effect of initially applying this Standard is recognised as an adjustment to the opening balance of accumulated surplus/(deficit).

The main changes introduced by this Standard include identification of lease within a contract and a new lease accounting model for lessees that require lessees to recognise all leases (operating and finance leases) on the Statement of Financial Position as right-of-use assets and lease liabilities, except for short term leases (lease terms of 12 months or less at commencement date) and low-value assets (where the underlying asset is valued less than \$5,000). The operating lease and finance lease distinction for lessees no longer exists.

Under AASB 16, the Agency takes into consideration all operating leases that were off balance sheet under AASB 117 and recognises:

- a) right of use assets and lease liabilities in the Statement of Financial Position, initially measured at the present value of future lease payments, discounted using the incremental borrowing rate (2.5%) on 1 July 2019;
- b) depreciation of right-of-use assets and interest on lease liabilities in the Statement of Comprehensive Income; and
- c) the total amount of cash paid as principal amount, which is presented in the cash flows from financing activities, and interest paid, which is presented in the cash flows from operating activities, in the Statement of Cash Flows. In relation to leased vehicles that were previously classified as finance leases, their carrying amount before transition is used as the carrying amount of the right-of-use assets and the lease liabilities as of 1 July 2019.

The Western Australian Museum measures concessionary leases that are of low value terms and conditions at cost at inception. There is no financial impact as the Agency is not in possession of any concessionary leases at the date of transition.

The right-of-use assets are assessed for impairment at the date of transition and the Western Australian Museum has not identified any impairments to its right-of-use assets.

On transition, the agency has elected to apply the following practical expedients in the assessment of their leases that were previously classified as operating leases under AASB 117:

- (a) A single discount rate has been applied to a portfolio of leases with reasonably similar characteristics;
- (b) The Agency has relied on its assessment of whether existing leases were onerous in applying AASB 137 Provisions, *Contingent Liabilities and Contingent Assets* immediately before the date of initial application as an alternative to performing an impairment review. The Agency has adjusted the ROU asset at 1 July 2019 by the amount of any provisions included for onerous leases recognised in the statement of financial position at 30 June 2019;
- (c) Where the lease term at initial application ended within 12 months, the Agency has accounted for these as short-term leases;
- (d) Initial direct costs have been excluded from the measurement of the right-of-use asset;
- (e) Hindsight has been used to determine if the contracts contained options to extend or terminate the lease.

The Western Australian Museum has not reassessed whether existing contracts are, or contained a lease at 1 July 2019. The requirements of paragraphs 9–11 of AASB 16 are applied to contracts that came into existence post 1 July 2019.

MEASUREMENT OF LEASE LIABILITIES	\$000
Operating Lease commitments disclosed as at 30 June 2019	49
Discounted using incremental borrowing rate at date of initial application ¹	-
Add:	
Finance Lease liabilities recognised as at 30 June 2019	159
Less:	
Short-term leases not recognised as liability	
Low value leases not recognised as liability	
Lease liability recognised as at 1 July 2019	208
Current lease liabilities	42
Non-current lease liabilities	166

¹ The WATC incremental borrowing rate was used for the purpose of calculating the lease transition opening balance.

8.3 KEY MANAGEMENT PERSONNEL

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

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

	2020	2019
COMPENSATION OF MEMBERS OF THE ACCOUNTABLE AUTHORITY		
<i>Compensation Band (\$)</i>		
\$0–10,000	7	7
COMPENSATION OF SENIOR OFFICERS		
<i>Compensation Band (\$)</i>		
\$110,001–120,000	-	1
\$130,001–140,000	1	-
\$140,001–150,000	1	1
\$150,001–160,000	-	-
\$160,001–170,000	-	-
\$170,001–180,000	1	1
\$180,001–190,000	1	1
\$200,001–210,000	-	1
\$210,001–220,000	1	-
\$250,001–260,000	-	-
\$260,001–270,000	-	1
\$270,001–280,000	1	-

	2020	2019
	\$000	\$000
Total compensation of members of accounting authority	23	24
Total compensation of senior officers	1,131	1,087
	1,154	1,111

Total compensation includes the superannuation expense incurred by the Western Australian Museum in respect of senior officers.

8.4 RELATED PARTY TRANSACTIONS

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

Related parties of the Western Australian Museum include:

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

MATERIAL TRANSACTIONS WITH RELATED PARTIES

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

8.5 RELATED BODIES

The Western Australian Museum has no related bodies.

8.6 AFFILIATED BODIES

The Western Australian Museum has no affiliated bodies.

8.7 REMUNERATION OF AUDITORS

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

	2020 \$000	2019 \$000
Auditing the accounts, financial statements, control and performance indicators	43	33
	43	33

8.8 EQUITY

CONTRIBUTED EQUITY

	2020 \$000	2019 \$000
Balance at start of period	200	-
<i>Contributions by owners</i>		
Capital appropriation	-	-
<i>Other contributions by owners</i>		
Royalties for Regions Fund — Regional Community Services Account	-	200
Total contributions by owners	200	200
<i>Distributions to owners</i>		
Transfer of net assets to other agencies:		
Land transferred to Department of Planning, Lands and Heritage	(290)	-
Total distribution to owners	(290)	-
Transfer of debit balance in Contributed Equity to Retained Earnings	90	-
Balance at end of year	-	200
ASSET REVALUATION SURPLUS		
Balance at start of period	219,347	209,374
Net revaluation increments/(decrements):		
Land	(570)	(66)
Buildings	(777)	(1,234)
Museum collections	-	11,273
Balance at end of period	218,000	219,347

8.9 SUPPLEMENTARY INFORMATION	2020 \$000	2019 \$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	-	-

8.10 EXPLANATORY STATEMENT (CONTROLLED OPERATIONS)

All variances between estimates (original budget) and actual results for 2020, and between the actual results for 2020 and 2019 are shown below. Narratives are provided for key variations selected from observed major variances, which are generally greater than:

- 10% and \$1 million for the Statements of Comprehensive Income, Cash Flows, and the Statement of Financial Position.

STATEMENT OF COMPREHENSIVE INCOME	ESTIMATE 2020 \$000	ACTUAL 2020 \$000	ACTUAL 2019 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2020 AND 2019 \$000
EXPENSES					
Employee benefits expense	19,343	18,686	16,843	(657)	1,843
Supplies and services	4,763	6,465	5,551	1,702	914
Depreciation and amortisation expense	1,525	1,629	1,611	104	18
Finance costs	-	8	-	8	8
Accommodation expenses	3,308	3,007	3,753	(301)	(746)
Grants and subsidies	75	80	80	5	-
Cost of sales	415	467	417	52	50
Other expenses	128	274	332	146	(58)
Total cost of services	29,557	30,616	28,587	1,059	2,029

STATEMENT OF COMPREHENSIVE INCOME (CONT.)	VARIANCE NOTE	ESTIMATE 2020 \$000	ACTUAL 2020 \$000	ACTUAL 2019 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2020 AND 2019 \$000
INCOME						
<i>Revenue</i>						
User charges and fees		1,560	1,582	1,920	22	(338)
Sales		1,096	779	1,023	(317)	(244)
Commonwealth grants and contributions		201	40	282	(161)	(242)
Other grants and contributions non- government		-	248	600	248	(352)
Interest revenue		65	48	87	(17)	(39)
Other revenue	B	984	1,021	2,021	37	(1,000)
Total revenue		3,906	3,718	5,933	(188)	(2,215)
NET COST OF SERVICES		25,651	26,898	22,654	1,247	4,244
INCOME FROM STATE GOVERNMENT						
Service appropriation	C	24,141	24,010	21,553	(131)	2,457
Royalties for Regions Fund	2,D	80	1,377	173	1,297	1,204
Services received free of charge		1,221	1,092	1,892	(129)	(800)
State grants and contributions		230	150	550	(80)	(400)
Total income from State Government		25,672	26,629	24,168	957	2,461
SURPLUS/(DEFICIT) FOR THE PERIOD		21	(269)	1,514	(290)	(1,783)

MAJOR ESTIMATE AND ACTUAL (2020) VARIANCE NARRATIVES

- Supplies and services increased by \$1.702 million (36%) in 2019–20 when compared to the Estimate 2020 due expenditure to operate the Gwoonwardu Mia Aboriginal Centre in Carnarvon (\$0.459 million), additional expenditure on the Mount making project (\$0.255 million) which were fully recouped from the New Museum project capital funding and exhibitions fees paid as the WA Museum planned and commit to exhibitions programs for 2020–21.
- Royalties for Regions income increased by \$1.297 million as the WA Museum received additional funding to operate the Gwoonwardu Mia Aboriginal Centre in Carnarvon.

MAJOR ACTUAL (2020) AND COMPARATIVE (2019) VARIANCE NARRATIVES

- A Employee benefits expense increased by \$1,843 million (11%) as new staff were recruited to prepare for the transition to operations for the new Perth site and to reopen the Gwoonwardu Mia Aboriginal Cultural Centre.
- B Other revenue were lower in 2019–20 actual when compared to 2018–19 actual as a one-off donated collection asset (\$0.783 million) were received and sponsorship income were higher in 2018–19.
- C Service appropriation were higher in 2019–20 actual to pay for additional expenditure for the transition to operations for the new Perth site.
- D Royalties for Regions income were higher in 2019–20 by \$1.204 million as the WA Museum received additional funding to reopen the Gwoonwardu Mia Aboriginal Cultural Centre.

STATEMENT OF FINANCIAL POSITION	VARIANCE NOTE	ESTIMATE 2020 \$000	ACTUAL 2020 \$000	ACTUAL 2019 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2020 AND 2019 \$000
ASSETS						
<i>Current assets</i>						
Cash and cash equivalents		991	1,621	1,672	630	(51)
Restricted cash and cash equivalents		1,496	1,700	1,540	204	160
Inventories		412	383	455	(29)	(72)
Receivables		207	563	396	356	167
Total current assets		3,106	4,267	4,063	1,161	204
<i>Non-current assets</i>						
Restricted cash and cash equivalents		260	280	198	20	82
Amounts receivable for services		41,265	42,089	40,564	824	1,525
Property, plant and equipment		71,133	65,086	68,071	(6,047)	(2,985)
Museum collections		356,567	369,020	368,690	12,453	330
Right-of-use assets		-	301	-	301	301
Intangible assets		22	-	25	(22)	(25)
Total non-current assets		469,247	476,776	477,548	7,529	(772)
TOTAL ASSETS		472,353	481,043	481,611	8,690	(568)

STATEMENT OF FINANCIAL POSITION (CONT.)	ESTIMATE 2020 \$000	ACTUAL 2020 \$000	ACTUAL 2019 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2020 AND 2019 \$000
VARIANCE NOTE					
LIABILITIES					
<i>Current liabilities</i>					
Payables	473	579	760	106	(181)
Lease Liabilities	-	75	-	75	75
Provisions	2,582	3,212	2,323	630	889
Other current liabilities	21	280	19	259	261
Total current liabilities	3,076	4,146	3,102	1,070	1,044
<i>Non-current liabilities</i>					
Lease Liabilities	-	223	-	223	223
Provisions	927	1,076	1,005	149	71
Total non-current liabilities	927	1,299	1,005	372	294
TOTAL LIABILITIES	4,003	5,445	4,107	1,442	1,338
NET ASSETS	468,350	475,598	477,504	7,248	(1,906)
EQUITY					
Contributed equity	-	-	200	-	(200)
Reserves	212,434	218,000	219,347	5,566	(1,347)
Accumulated surplus	255,916	257,598	257,957	1,682	(359)
TOTAL EQUITY	468,350	475,598	477,504	7,248	(1,906)

MAJOR ESTIMATE AND ACTUAL (2020) VARIANCE NARRATIVES

There were no major variances.

MAJOR ACTUAL (2020) AND COMPARATIVE (2019) VARIANCE NARRATIVES

There were no major variances.

STATEMENT OF FINANCIAL POSITION (CONT.)	VARIANCE NOTE	ESTIMATE 2020 \$000	ACTUAL 2020 \$000	ACTUAL 2019 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2020 AND 2019 \$000
STATEMENT OF CASH FLOWS						
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation	E	22,616	22,485	19,985	(131)	2,500
Royalties for Regions fund	3,F	280	1,377	173	1,097	1,204
Capital contributions		-	-	200	-	(200)
Holding account drawdowns		-	-	43	-	(43)
State grants and contributions		431	150	550	(281)	(400)
Net cash provided by State Government		23,327	24,012	20,951	685	3,061
CASH FLOWS FROM OPERATING ACTIVITIES						
<i>Payments</i>						
Employee benefits		(19,322)	(17,619)	(16,752)	1,703	(867)
Supplies and services	4,G	(4,669)	(6,977)	(5,696)	(2,308)	(1,281)
Accommodation		(2,180)	(2,152)	(1,896)	28	(256)
Grants and subsidies		(75)	(80)	(80)	(5)	-
GST payments on purchases		(832)	(740)	(477)	92	(263)
GST payments to taxation authority		(25)	(78)	-	(53)	(78)
Other payments		(453)	(282)	(339)	171	57
<i>Receipts</i>						
Sale of goods and services		1,096	799	985	(297)	(186)
User charges and fees		1,560	1,605	1,906	45	(301)
Commonwealth grants and contributions		-	168	282	168	(114)
Grants and subsidies		-	-	-	-	-
Interest received		65	62	78	(3)	(16)
GST receipts on sales		358	327	232	(31)	95
GST receipts from taxation authority		397	291	15	(106)	276
Other receipts		934	1,195	1,558	261	(363)
Net cash used in operating activities		(23,146)	(23,481)	(20,184)	(335)	(3,297)

CASH FLOWS FROM INVESTING ACTIVITIES	VARIANCE NOTE	ESTIMATE	ACTUAL	ACTUAL	VARIANCE	VARIANCE
		2020	2020	2019	BETWEEN ESTIMATE	BETWEEN ACTUAL
		\$000	\$000	\$000	AND ACTUAL	RESULTS FOR
					\$000	2020 AND 2019
						\$000
Proceeds from sale of non-current physical assets		-	-	-	-	-
Purchase of non-current physical assets		(200)	(340)	(163)	(140)	(177)
Net cash used in investing activities		(200)	(340)	(163)	(140)	(177)
Net (decrease)/increase in cash and cash equivalents		(19)	191	604	210	(413)
Cash and cash equivalents at the beginning of period		2,766	3,410	2,806	644	604
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD		2,747	3,601	3,410	855	191

MAJOR ESTIMATE AND ACTUAL (2020) VARIANCE NARRATIVES

- 3 Royalties for Regions income were higher in 2019–20 actual by \$1.097 million as the WA Museum received additional funding to reopen the Gwoonwardu Mia Aboriginal Cultural Centre in Carnarvon.
- 4 Supplies and services increased by \$2.539 million (54%) in 2019–20 actual as prior year accrued expenses were paid, payments were made to operate the Gwoonwardu Mia Aboriginal Centre in Carnarvon (\$0.459 million), additional expenditure on the Mount making project (\$0.255 million) which were fully recouped from the New Museum project capital funding and and exhibitions fees were paid as the WA Museum planned and commit to exhibitions programs for 2020–21.

MAJOR ACTUAL (2020) AND COMPARATIVE (2019) VARIANCE NARRATIVES

- E Service appropriation were higher in 2019–20 actual to pay for additional expenditure for the transition to operations for the new Perth site.
- F Royalties for Regions income were higher in 2019–20 by \$1.204 million as the WA Museum received additional funding to reopen the Gwoonwardu Mia Aboriginal Cultural Centre.
- G Supplies and services increased by \$1.512 million (27%) in 2019–20 actual as payments were made to operate the Gwoonwardu Mia Aboriginal Centre in Carnarvon (\$0.459 million), additional expenditure on the Mount making project (\$0.255 million) which were fully recouped from the New Museum project capital funding and exhibitions fees were paid as the WA Museum planned and commit to exhibitions programs for 2020–21.

KEY PERFORMANCE INDICATORS

CERTIFICATION OF KEY PERFORMANCE INDICATORS

For the year ended 30 June 2020

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 2020.



Alan Robson

Chair, Western Australian Museum Board of Trustees

9 September 2020



Steve Scudamore

Vice-Chair, Western Australian Museum Board of Trustees

9 September 2020

DETAILED KEY PERFORMANCE INDICATORS

SUMMARY OF SERVICES

GOVERNMENT GOAL

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

DESIRED OUTCOMES

SERVICES

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

12. Collections management, research and conservation services.

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

13. Collections effectively documented and digitised.

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

15. Online access to collections, expertise and programs.

16. Museum services to the regions.

EXPLANATORY NOTES

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

OUTCOME 11

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

INDICATOR 11.1

Percentage of the Collection stored to the required standard.

This Key Effectiveness Indicator (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 underpin 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 11.1

	ACTUAL 2016–17	ACTUAL 2017–18	ACTUAL 2018–19	TARGET 2019–20	ACTUAL 2019–20
Percentage of the Collection stored to the required standard	99%	99%	99%	99%	99%

INDICATOR 11.2

Percentage of the State's Museum Collection accessible online.

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

INDICATOR 11.3

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

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

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

MEASUREMENT OF THE INDICATOR

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

KEY EFFECTIVENESS INDICATOR 11.2

	ACTUAL 2016-17	ACTUAL 2017-18	ACTUAL 2018-19	TARGET 2019-20	ACTUAL 2019-20
Percentage of the Collection accessible online	16%	18%	19%	19%	18%
Total number of items documented and digitised available online	1,311,607	1,452,430	1,517,334	1,592,430	1,517,334

EXPLANATORY NOTES

The total number of items documented and digitised available online were same as 2018-19. The Museum did not meet its 2019-20 target as staff resources were prioritised towards delivery of the new Western Australian Museum site in the Perth Cultural Centre.

MEASUREMENT OF THE INDICATOR

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

KEY EFFECTIVENESS INDICATOR 11.3

	ACTUAL 2016-17	ACTUAL 2017-18	ACTUAL 2018-19	TARGET 2019-20	ACTUAL 2019-20
Proportion of the Collection documented and digitised	26%	26%	26%	27%	29%

EXPLANATORY NOTES

While the Collection is mainly documented in manual form, only a proportion of the Collection is currently digitised. This is a legacy of many decades of collecting before digital technology existed. As at 30 June 2020, the number of items in the Collection documented and digitised was 2,376,088 which represents 29% of the total Collection items (8,214,498 items). This represents 5.9% increase on the 2019-20 target.

OUTCOME 12

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

INDICATOR 12.1

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

This measure 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-curating and/or co-presenting inspiring programs and exhibitions.

MEASUREMENT OF THE INDICATOR

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

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

KEY EFFECTIVENESS INDICATOR 12.1

	ACTUAL 2016-17	ACTUAL 2017-18	ACTUAL 2018-19	TARGET 2019-20	ACTUAL 2019-20
Number of people engaging with and accessing Museum content and collections	1,608,084	2,158,423	1,991,289	1,977,023	1,814,517
Total number of visitors (to Museum and non-Museum sites and outreach programs)	659,566	878,887	782,824	697,023	576,063
Total number of online visitors to website	948,518	1,279,536	1,208,465	1,280,000	1,238,454

EXPLANATORY NOTES

- The Total number of visitors to Museum and non-Museum sites decreased by 17.4% (120,960 visitors) on the 2019-20 target and was 26.4% (206,761 visitors) below the 2018-19 actual. The decrease in visitations was attributed to public sites being closed in the fourth quarter as mandated by the State Government to mitigate the impacts of COVID-19 across Western Australia.
- The Total number of online visitors to websites was higher in 2019-20 by 2.5% (29,989) when compared to the 2018-19 actual and was 3.2% (41,546) below the 2019-20 target. The Museum has been working to drive visitation to the website ahead of people physically visiting our sites. The decrease in website access during the fourth quarter was in line with the closure of the Museum sites to the public and consequently a reduction in the physical visitations.

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

The table below details the breakdown of visitors (to Museum and non-Museum sites and outreach programs)

	TOTAL
Museum of Geraldton	42,801
Museum of the Goldfields	35,830
Museum of the Great Southern	85,574
WA Maritime Museum	111,875
WA Shipwrecks Museum	140,374
WA Museum Collections and Research Centre	4,502
Metropolitan outreach	36,597
Regional outreach	8,064
Off-site activation and outreach	43,581
Off-site exhibitions — Museum co-produced or co-presented content as part of a partnership	64,313
Gwoonwardu Mia — Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon	2,552
	576,063

INDICATOR 12.2

Percentage of visitors to Museum sites satisfied with services.

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

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

This is a subset of the 'Total number of visitors' under Key Effectiveness Indicator 12.1, as the Museum only conducts and can only administer controlled randomly sampled audience research at its own sites, and the survey instrument used is not applicable across the wider range of visitors (e.g. 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 12.2

Percentage of visitors to the Museum sites satisfied with services

	ACTUAL 2016-17	ACTUAL 2017-18	ACTUAL 2018-19	TARGET 2019-20	ACTUAL 2019-20
Percentage of visitors to the Museum sites satisfied with services	98%	97%	97%	97%	97%

EXPLANATORY NOTES

The Museum achieved an average overall satisfaction rating of 97% across all the sites in 2019-20 when Museum sites were open. The satisfaction rating demonstrates that the programs and exhibitions are current, engaging and are very much appreciated by audiences.

PERCENTAGE OF VISITORS TO THE MUSEUM SITES SATISFIED WITH SERVICES

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

	TOTAL	MUSEUM OF THE GREAT SOUTHERN	MUSEUM OF GERALDTON	MUSEUM OF THE GOLDFIELDS	WA MARITIME MUSEUM	WA SHIPWRECKS MUSEUM
Very satisfied	66%	79%	76%	76%	55%	62%
Quite satisfied	31%	21%	23%	22%	39%	34%
Neither satisfied nor dissatisfied	2%	0%	1%	2%	5%	3%
Quite dissatisfied	1%	0%	0%	0%	1%	0%
Very dissatisfied	0%	0%	0%	0%	0%	0%
Don't know	0%	0%	0%	0%	0%	1%

SERVICE 12

Collections management, research and conservation services.

INDICATOR 12.1

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

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

MEASUREMENT OF THE INDICATOR

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

KEY EFFICIENCY INDICATOR 12.1	ACTUAL 2016-17	ACTUAL 2017-18	ACTUAL 2018-19	TARGET 2019-20	ACTUAL 2019-20
Average cost per object of managing the Collection	\$1.51	\$1.29	\$1.15	\$1.15	\$1.11
Total cost of services (\$000)	12,228	10,508	9,391	9,510	9,106
Revenue (\$000)	3,081	2,836	2,296	1,384	780
Total number of objects in the Collection	8,097,781	8,146,221	8,196,205	8,248,583	8,214,498

EXPLANATORY NOTES

- The combination of increase in the total number of objects and reduction in cost of services contributed to the reduction in the average cost for managing the Collection by 3.5% when compared with the 2018-19 actual and 2019-20 target.
- Underspend in Collections management, research and conservation services in 2019-20 was attributed to lower expenditure in supplies and services on externally funded grant projects as a consequence of lower revenue generated.
- The revenue received in 2019-20 was lower by 44% (\$0.604 million) when compared to the 2019-20 target as some externally-funded grant projects ended in 2019-20; and some of the revenue was accounted as income received in advance because the performance obligation of the grant projects was scheduled for future years.

SERVICE 13

Collections effectively documented and digitised.

INDICATOR 13.1

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

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

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

associated with the object, such as its provenance. For example, a specimen of a kangaroo has no value in itself, however, the location and date it was found, with a description of the significance of the specimen, and 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.

EXPLANATORY NOTES

- The combination of increase in the total number of objects documented and digitised and reduction in cost of services contributed to a reduction in the average cost for documenting and digitising the Collection by 9% when compared with the 2019–20 target, and 12% when compared to the 2018–19 actual.
- Underspend in total cost of services in 2019–20 was attributed to lower expenditure in supplies and services on externally funded grant projects as a consequence of lower revenue generated.
- The revenue received in 2019–20 was lower by 43% (\$0.104 million) when compared to the 2019–20 target as some of the externally-funded grant projects ended in 2019–20; and some of the revenue was accounted as income received in advance because the performance obligation of the grant projects was scheduled for future years.

KEY EFFICIENCY INDICATOR 13.1

	ACTUAL 2016–17	ACTUAL 2017–18	ACTUAL 2018–19	TARGET 2019–20	ACTUAL 2019–20
Average cost per object of documenting and digitising the Collection	\$1.04	\$0.86	\$0.77	\$0.75	\$0.68
Total cost of services (\$000)	2,158	1,854	1,657	1,683	1,607
Revenue (\$000)	544	501	405	242	138
Total number of objects in the Collection	8,097,781	8,146,221	8,196,205	8,248,583	8,214,498
Number of items documented and digitised in the Collection	2,069,462	2,144,177	2,159,649	2,244,177	2,376,088

SERVICE 14

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

INDICATOR 14.1

Average cost of Museum services per Museum access.

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

Museum services, either virtually or through regional sites, as these costs have been reported under Service 15.

MEASUREMENT OF THE INDICATOR

Total cost of service / Number of public sites, public programs and collections accessed on site = Average cost of Museum Services per Museum Access.

KEY EFFICIENCY INDICATOR 14.1	ACTUAL 2016-17	ACTUAL 2017-18	ACTUAL 2018-19	TARGET 2019-20	ACTUAL 2019-20
Average cost of Museum services per Museum access	\$27.67	\$21.64	\$24.46	\$30.04	\$35.48
Total cost of services (\$000)	11,944	12,458	10,288	11,891	11,943
Revenue (\$000)	2,436	4,351	2,806	1,722	2,230
Number of public sites, public programs and collections accessed on site	431,647	575,758	420,610	395,900	336,929

EXPLANATORY NOTES

- The average cost per access for Museum services increased by 18% when compared to 2019-20 target. The increase in average cost per access was due a reduction in visitation to Museum sites as the public locations were closed during the fourth quarter at the Direction of the State Government to mitigate the impact of COVID-19. The average cost per access increased by 45% when compared with the 2018-19 actual, partially due to closed public sites and an increase in salary expenditure as the Museum recruited staff for the new Western Australian Museum site in Perth.
- The increase in total cost of services 2019-20 actual, when compared to 2018-19 actual, was due to higher expenditure on salaries as additional staff were recruited ahead of the opening of the new Museum in Perth.
- Revenue was higher in 2019-20 by 30% (\$0.508 million) when compared to the 2019-20 target due to the additional one-off sponsorship income received for the Planet Shark: Predator or Prey exhibition from the Foundation for the WA Museum. The revenue was lower in 2019-20 when compared to 2018-19 actual by 21%, due to site closure in the fourth quarter because of COVID-19. Also, there were no international and interstate tourists in the last quarter of the financial year due to WA's hard borders closure.
- Visitations was below 2019-20 target by 24% due to Museum closures as mandated by the State Government to mitigate the risk of spreading COVID-19.

SERVICE 15

Online access to collections, expertise and programs.

INDICATOR 15.1

Average cost of Museum services per Museum access.

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

MEASUREMENT OF THE INDICATOR

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

Please note this measure is different from the 'total number of online visitors to the website' in Key Effectiveness Indicator 12.1. The former measures the number of 'things' people view online; the latter is a measure of the number of people visiting online.

KEY EFFICIENCY INDICATOR 15.1

	ACTUAL 2016-17	ACTUAL 2017-18	ACTUAL 2018-19	TARGET 2019-20	ACTUAL 2019-20
Average cost of Museum services per Museum access	\$0.36	\$0.32	\$0.30	\$0.36	\$0.29
Total cost of services (\$000)	539	652	627	751	697
Revenue (\$000)	-	72	14	-	13
Number of online access to collections, expertise and programs	1,495,285	2,011,746	2,062,225	2,062,000	2,368,865

EXPLANATORY NOTES

- The average cost of Museum services per online access decreased in 2019-20 actual, as the number of online accesses was higher than the 2018-19 actual and 2019-20 target.
- The decrease in total cost of services (\$ 0.054 million) in 2019-20 actual when compared to 2019-20 target was attributed to delays in staff recruitment for the new Western Australian Museum in Perth's transition to operation.
- Online accesses to collections, expertise and programs were higher by 15% when compared to 2018-19 actual and 2019-20 target. This is attributed to the increase in visitors accessing WA Museum content through our website and the increased interest generated by publicity and promotion about the new Western Australian Museum in Perth.

SERVICE 16

Museum services to the regions.

INDICATOR 16.1

Average cost per access.

The delivery of services to the State's regions is a priority for the WA Government and the Museum. The Museum delivers this service through fixed assets, that is public sites located at Geraldton, Kalgoorlie-Boulder and Albany, 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 16.1	ACTUAL 2016-17	ACTUAL 2017-18	ACTUAL 2018-19	TARGET 2019-20	ACTUAL 2019-20
Average cost per access	\$15.24	\$19.19	\$18.29	\$19.00	\$30.33
Total cost of services (\$000)	5,535	5,817	6,624	5,722	7,253
Revenue (\$000)	1,022	1,144	961	788	707
Total number of regional accesses	363,224	303,129	362,214	301,123	239,134

EXPLANATORY NOTES

- The average cost per access in the regions was higher than 2018-19 actual (66%) and 2019-20 target (60%) due to an increase in expenditure as the WA Museum took on additional responsibility to re-open and oversee management of the Gwoonwardu Mia Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon in 2019-20.
- The increase in total cost of services was due to an increase in operating expenditure required to operate Gwoonwardu Mia Cultural Centre.
- Revenue was lower in 2019-20 by 10% (\$0.081 million) when compared to the 2019-20 target, and 26% below the 2018-19 actual due to Museum closures during the fourth quarter to minimise the spread of COVID-19.
- The number of accesses were lower when compared to the 2019-20 target (28%) and 2018-19 actual (40%), due to Museum closures as mandated by the State Government, and the subsequent cancellation of offsite activation programs.

MINISTERIAL DIRECTIONS

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

OTHER FINANCIAL DISCLOSURES

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

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

Capital Projects in Progress: Nil.

Capital Projects Completed: The lift upgrade for the Museum of the Goldfields was completed in 2019–20.

EMPLOYMENT AND INDUSTRIAL RELATIONS

The following table summarises the Museum's employee demographics and headcount as at 30 June 2020.

EMPLOYMENT TYPE	HEADCOUNT	FTE
Permanent full-time	113	113
Permanent part-time	52	30.63
Fixed term full-time	58	58
On secondment	4	3
	227	204.63

DEVELOPING A SKILLED, MOTIVATED AND FLEXIBLE WORKFORCE

The Museum is committed to building a highly skilled, professional workforce with the ability to adapt to changing business needs and organisational priorities.

In 2019–20, staff attended a total of 282 training sessions, representing 2,890 hours across a range of learning areas. Areas of focus this year included equal opportunity and anti-bullying training; accountable and ethical decision-making; record keeping awareness; and work health and safety-related training including emergency warden and evacuation, fire systems, first aid, and Occupational Safety and Health (OSH) responsibilities. All frontline staff undertook the Australian Hotels Association (WA) COVID-19 hygiene course prior to the museums re-opening. Approximately 100 staff undertook white card construction training and the Multiplex site induction in preparation for the installation of content in the new Museum.

The Museum's total cash expenditure on staff training was \$48,228.61. Not all training is delivered at a cash cost and the total commitment when staff time is added is significantly greater.

WORKERS COMPENSATION AND INJURY MANAGEMENT

In 2019–20 there were five new compensation claims. One claim was carried over from the previous reporting period.

UNAUTHORISED USE OF CREDIT CARDS

Personal expenditure under *Treasurer's Instruction 321* 'Credit Cards — Authorised Use'. This financial year, the number of instances in which a WA Government Purchasing Card was used for a personal purpose was 23 occasions, for a total cost of \$1,552. The instances were investigated and determined to be minor, inadvertent use of purchase cards and in all cases, 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.

GOVERNANCE AND DISCLOSURES

WESTERN AUSTRALIAN MUSEUM BOARD OF TRUSTEES

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

The Board met on five occasions in 2019–20.

	DESIGNATION	OCCUPATION	INITIAL APPOINTMENT	EXPIRY	MEETINGS ATTENDED
Alan Robson AO	Chair	Academic	01/01/2012	31/12/2023	5
Steve Scudamore	Vice-Chair	Non-Executive Director	24/10/2006	31/12/2023	5
Ian Fletcher AM	Trustee	Retired businessman	01/01/2012	31/12/2019	3
Irene Stainton	Trustee	Consultant Aboriginal Affairs	13/12/2011	07/10/2021	2
Rubini Ventouras	Trustee	Lawyer	10/07/2012	10/07/2020	5
Lawrie Tremaine	Trustee	Chief Financial Officer	16/08/2016	10/07/2020	4
Deborah Leavitt	Trustee	Director Communications and Media	20/12/2019	10/07/2020	1
Joanne Farrell	Trustee	Retired Executive	11/02/2020	10/02/2024	2
Duncan Ord OAM	Ex-officio	DLGSC	Ex-officio	N/A	1*

* Margaret Butcher, Assistant Director General, attended three meetings and Rob Didcoe, Executive Director, Culture and the Arts (WA) attended one meeting 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.
- Deputy Chair of the Council of the National Library.
- Deputy Chair of Universities Australia.
- Member of the Western Australian Science Council.
- Member of the Board of the CSIRO.

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

MR STEVE SCUDAMORE



**VICE-CHAIR OF THE TRUSTEES
CHAIR OF THE MUSEUM'S FINANCE AND AUDIT COMMITTEE**

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

- Non-Executive Director on the Boards of Pilbara Minerals, Australis Oil and Gas and Regis Resources.
- Chairman of MDA Insurance.
- Chairman WA and Board member of Australian British Chamber of Commerce.

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

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

MR IAN FLETCHER AM



TRUSTEE

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

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

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

He was appointed a Trustee in 2012 and his term ended on 31 December 2019.

MS IRENE STANTON



TRUSTEE

CHAIR OF THE WA MUSEUM ABORIGINAL ADVISORY COMMITTEE

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

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

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

She was appointed a Trustee in 2011.

MS RUBINI VENTOURAS



TRUSTEE

Ms Ventouras is General Counsel of Australian Capital Equity Pty Ltd, a private investment group whose interests include investments in mining, media and industrial services.

Previously, she was:

- General Counsel and Company Secretary of BCI Minerals Limited and a member of the Senior Leadership Team;
- Group Executive Legal Services Newmont Asia Pacific and a member of the Regional Executive Team;
- Senior Associate at Herbert Smith Freehills.

Ms Ventouras has a Bachelor of Law and a Bachelor of Commerce (Accounting), is admitted to practice law in Western Australia and the High Court of Australia. She is a Graduate Member of the Australian Institute of Company Directors.

Ms Ventouras was appointed a Trustee in 2012 and is a member of the Museum's Finance and Audit Committee. She is also a director of the Foundation for the WA Museum's Board.

MR LAWRIE TREMAINE



TRUSTEE

Mr Tremaine has extensive finance leadership experience, predominantly in the resource and minerals processing industry and more recently energy markets.

He is currently Chief Financial Officer of Origin Energy Limited. Prior to this, he worked for 10 years at Woodside Petroleum, the final six years as Chief Finance Officer and at Alcoa for 17 years where he held senior financial roles in Australia and across the Asia Pacific.

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

He was appointed a Trustee in 2016.

MS DEBORAH LEAVITT



TRUSTEE

Ms Leavitt is the Director of Communications and Media for the WA Department of Education, where she provides strategic advice and direction for media, marketing and communications. She leads the teams responsible for public relations & marketing campaigns, media relations and internal communication.

Ms Leavitt has extensive experience in media and strategic management. She spent five years as Manager of ABC Radio National and 10 years leading ABC Radio in Western Australia. She has held a variety of media and public relations roles, including at the ABC and the United States' National Public Radio.

Ms Leavitt grew up in Boston and graduated from Bowdoin College and Columbia University with a Bachelor of Arts in Art History and Political Science. She is a board member of Fremantle Press, a Fulbright Scholar selector and a committee member with Women in Media.

She was appointed a Trustee in 2019.

MR DUNCAN ORD OAM

EX-OFFICIO MEMBER

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

MS JOANNE FARRELL



TRUSTEE

Ms Farrell's career with Rio Tinto (32 years), BHP (six years) and the WA Government (two years), covered a variety of leadership roles in human resources, training, communications, health, safety, environment, government and community relations. She worked in most of the states of Australia as well as in the UK and the USA and held accountabilities for operations in Asia, Africa and Europe as well as Australia and the Americas.

Ms Farrell's non-executive and not for profit roles have included Director of Australia China Business Council, Director Perth Institute of Contemporary Arts (PICA), and a Special Advisor on the Male Champions of Change.

Ms Farrell is a member of the Senate of the University of Western Australia and a Director of the Royal Flying Doctor Service (WA Operations), a member of the Senior Advisory Group to the Minister for Indigenous Australians, the Hon Ken Wyatt AM MP, on the Indigenous Voice to Parliament as well as a member of Chief Executive Women, the Australian Institute of Company Directors and a Fellow of the Australian Institute of Management (WA).

She was appointed a Trustee in 2020.

DISCLOSURES

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

BOARD AND COMMITTEE REMUNERATION

WESTERN AUSTRALIAN MUSEUM BOARD OF TRUSTEES

POSITION	NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	GROSS/ACTUAL REMUNERATION
Chair	Alan Robson	Bi-annual	12 months	\$7,665.00
Vice-Chair	Steve Scudamore	Bi-annual	12 months	\$4,051.50
Member	Ian Fletcher	Bi-annual	6 months	\$2,025.75
Member	Irene Stainton	Bi-annual	12 months	\$4,051.50
Member	Lawrie Tremaine	N/A	12 months	\$0**
Member	Deborah Leavitt	N/A	6 months	\$0***
Member	Joanne Farrell	Bi-annual	12 months	\$2,025.75
Ex-officio	Duncan Ord	N/A	Ex-officio	N/A
				\$23,871.00

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

** Elected not to receive remuneration.

*** Full-time public-sector employees are ineligible to receive a sitting fee.

WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

POSITION	NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	GROSS/ACTUAL REMUNERATION
Chair	Irene Stainton	Sessional	12 months	\$690.00
Member	Tony Calgaret	Sessional	12 months	\$160.00
Member	John Mallard	Sessional	12 months	\$160.00
Member	Martin Bin Rashid	Sessional	12 months	\$160.00
Member	Violet Pickett	Sessional	12 months	\$320.00
Member	Jason Masters	N/A	12 months	\$0***
Member	Hector O'Loughlin	N/A	12 months	\$0**
Member	Chad Creighton	Sessional	12 months	\$0**
Member	Milli Rundell	N/A	6 months	\$0***
Member	Sonya Stephens	Sessional	6 months	\$160.00
				\$1,650.00

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

** Elected not to receive remuneration.

*** Full-time public-sector employees are ineligible to receive sitting fees.

No other advisory committees received any remuneration.

ADVISORY COMMITTEES

WA MUSEUM FINANCE AND AUDIT COMMITTEE

- Steve Scudamore (Chair)
- Rubini Ventouras
- Joanne Farrell

WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

- Ms Irene Stainton (Chair)
- Mr Tony Calgaret
- Mr John Mallard
- Mr Martin Bin Rashid
- Mrs Violet Pickett
- Mr Jason Masters
- Mr Hector O'Loughlin
- Mr Chad Creighton
- Ms Milli Rundle (appointed December 2019)
- Ms Sonya Stephen (appointed December 2019)

WA MARITIME MUSEUM ADVISORY COMMITTEE

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

WA MUSEUM MARITIME ARCHAEOLOGY ADVISORY COMMITTEE

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

MUSEUM OF THE GREAT SOUTHERN ADVISORY COMMITTEE

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

MUSEUM OF GERALDTON ADVISORY COMMITTEE

- Mr Malcolm Smith (Chair)
- Mr Bob Urquhart (Vice-Chair)
- Ms Lesley Colliver
- Mr Gary Martin
- Ms Marilyn McLeod
- Mr Phil Melling
- Mr Christopher Cox
- Mr Jordan Stoa
- Ms Rebecca Millar
- Cr Robert Hall (ex-officio) / Cr Steve Douglas (proxy)

MUSEUM OF THE GOLDFIELDS ADVISORY COMMITTEE

- Mr Frank Andinach (Chair)
- Mr Laurie Ayers
- Mr Scott Wilson
- Mr Paul Tonkin
- Ms Alison Kent
- Ms Linda Crook
- Ms Chelsie Grace (appointed December 2019)
- Ms Jane Menzies (appointed December 2019)
- Cr Linden Brownley (ex-officio)

GWOONWARDU MIA ADVISORY COMMITTEE

(appointed February 2020)

- Mr Clifton Lockyer
- Mr Charlie Laphorne
- Mr John Dale
- Mr John Oxenham
- Ms Hazel Walga
- Ms Cherie Sibosado
- Mr Barry Bellotti
- Ms Stephanie Leca
- Mr Robert Vinson (ex-officio)
- Mr David Burton (ex-officio)

OTHER LEGAL REQUIREMENTS

ADVERTISING

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

Total expenditure for 2019–20 was \$428,929.10.

EXPENDITURE	TOTAL (exc. GST)	AGENCY OR ORGANISATION	TOTAL (exc. GST)
MARKET RESEARCH	\$116,668.02	Morris Hargreaves McIntyre	\$116,668.02
POLLING	\$0		
DIRECT MAIL	\$0		
MEDIA ADVERTISING	\$312,261.08	Advertising (under \$2,300 ea)	\$12,366.55
		Initiative Media Australia	\$113,840.84
		Integrity (Recruitment Advertising Perth Museum)	\$37,125.40
		Carat Australia	\$73,638.19
		Facebook	\$28,275.82
		Google	\$15,411.00
		The Brand Agency	\$28,509.50
		WA Newspaper	\$3,093.78

DISABILITY ACCESS AND INCLUSION PLAN OUTCOMES

The Museum is committed to ensuring all facets of its operations are fully accessible to all sectors of the community by removing or reducing any physical, sensory or intellectual barriers to access. The Museum interprets fully accessible to mean that all Museum activities, facilities and services (both in-house and contracted) are open, available and usable for people with disability, providing them with the same opportunities, rights and responsibilities enjoyed by other people in the community.

The Museum's Disability Access and Inclusion Plan (DAIP), available on the Museum's website museum.wa.gov.au/about/corporate-documents/daip, specifies how the Museum aims to achieve this and improve its performance in access and inclusion. Key activities implemented during 2019–20 are summarised as follows:

OUTCOME 1

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

Highlights included:

- During the July 2019 school holiday, the WA Maritime Museum in collaboration with Kalparrin, held two sensory sessions of the *Planet Shark: Predator or Prey* exhibition for children with disability and special needs. Both sessions were fully booked, attracting 164 attendees in total. A third sensory session was held on 25 January 2020, focusing on the *Ancient Rome: Epic Innovators and Engineers* exhibition, attracting 94 attendees.
- As part of the *Fremantle Festival: 10 Nights in Port* in July 2019, the WA Shipwrecks Museum in partnership with Sensorium Theatre and the City of Fremantle, presented *Oddysea*. This was an immersive, multi-sensory theatre experience designed for children and young people with complex learning and access needs. Nine performances over four days were presented to an overall audience of 386 people.
- In September 2019, an accessible session of the free interactive performance, *Shark Show: World of Wonders* at the WA Maritime Museum, was presented in a modified format to a disability support group for young adults.
- On 12–13 October 2019, the WA Maritime Museum in partnership with the City of Fremantle, presented the Wide Angle Film Festival: Children's Program, which showcased films made by or featuring people living with disability, with screenings designed for maximum disability access and inclusion, including open captions, audio description, flashing light free guarantee, and a screening kit for the needs of people with anxiety and post-traumatic stress disorder which was available on request from the City of Fremantle. Special access for disability parking on-site was also arranged with Fremantle Ports to maximise site accessibility.
- On 30 November 2019, the Museum of the Goldfields, in partnership with the City of Kalgoorlie-Boulder, hosted an off-site *Sensitive Santa Experience* for children who find heightened sensory environments challenging.

Kmart Australia and Target Australia were also involved in the program and concurrently offered a sensitive shopping experience by reducing in-store music volume and other noises.

- Education program requests from school groups with students who have disability received responses on a case-by-case basis. For example, in December 2019, the WA Maritime Museum delivered two Discovery Walk tours for the Education Support Centre at Rockingham Senior High School for students with intellectual disability.
- In April 2020, the Museum's Visitor Services Officers engaged with 12 visually impaired young adults (11–18 years old) representing Visibility WA. The group was guided on a tactile tour experience at both the WA Maritime and WA Shipwrecks Museums. The tactile tour incorporates specially selected objects that allow for other sensory experiences, including touch, sound and smell, to be engaged.
- An external HMAS *Ovens* submarine tour was developed and launched in June 2020. The tour takes place along the WA Maritime Museum boardwalk with a volunteer guide, who highlights

external features of the submarine. The guide also uses an image book to highlight internal points of interest. This tour not only offers a high-quality experience for visitors who may be physically or mentally unable to board the submarine, but also provides tour opportunities for volunteer submarine guides who are elderly or have health conditions that prevent them from delivering on-board tours.

OUTCOME 2

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

Highlights included:

- The WA Museum continues to consult actively with a representative panel comprising people with disability, advocates and carers, to ensure universal access provisions (such as interactive experiences, public programs, signage and wayfinding) are central to the development of the new WA Museum. A visit to the new WA Museum is planned for the Access and Inclusion Panel in July 2020 to 'road test' the Museum ahead of its scheduled opening on 21 November 2020.

- In October 2019, an upgraded lift was installed at the Museum of the Goldfields enabling universal access to all levels, including the iconic headframe and the Gold Vault.
- The WA Shipwrecks Museum continues to collaborate with the City of Fremantle to facilitate public use of a beach wheelchair.
- The Museum of the Great Southern has improved its way-finding signage by designing and installing pathways and signage that meets universal access provisions.
- In February 2020, the WA Maritime Museum in partnership with Prospero Productions, launched an immersive *Under the Dome: Cinema Experience*. The 180° curved dome cinema with 5.1 surround sound, will feature documentary films until 2025. The cinema has 22 seats, including two which can be removed for visitors in wheelchairs.
- Lighting levels in the retail area of the WA Maritime Museum and in the Batavia Gallery at the WA Shipwrecks Museum have been increased to improve visual accessibility for visitors.

OUTCOME 3

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

Highlights included:

- All information provided by the WA Museum to the public, including the Museum's website, complies with the *State Government Access Guidelines for Information, Services and Facilities*.
- The WA Museum's website and multimedia information meets the international standard Web Content Accessibility Guideline (WCAG) Version 2.0 Level AA, that is, it is perceivable, operable, understandable, and robust; and allows people with disability, their families and carers to plan for visits to Museum programs, exhibitions, events, and other activities, whether held at Museum or non-Museum facilities.
- The WA Museum's website and associated multimedia content is accessible by default and can be provided in alternative formats upon request.

- Videos in Auslan have been created in partnership with students from Shenton Deaf College, and a guided tour for deaf community and people who are hard of hearing is being developed for the New Museum for WA.
- The WA Museum released the *Culture WA* search portal, officially launched by the Minister for Culture and the Arts, Hon. David Templeman MLA on 5 December 2019. The website enables users to search the diverse collections of the State cultural institutions (including the Western Australian Museum, the State Library of WA, the State Records Office of WA and the Art Gallery of WA) from a single access point. The website has been designed to meet the WA Government's standard established for web accessibility, including meeting the international standard WCAG Version 2.0 Level AA; full tab-based navigation, and the ability to resize text.
- As part of a nationally consistent approach to stop the spread of COVID-19, the WA Museum public sites were closed from noon on 23 March and reopened on 6 June. During the temporary closure, the WA Museum

developed the *Distant Discoveries* program, including a range of videos, photography and stories, to keep the Museum connected to its audiences and community: museum.wa.gov.au/distant-discoveries.

Most of the videos produced for the Distant Discoveries program contain open captions, as recommended by the Disability Services Commission WA guidelines for government videos provided online:

- The Museum of the Goldfields filmed *Goldfields: Sandalwood Camp*, an online resource which showcases a camp similar to the one that Paddy Hannan and many other prospectors lived in whilst seeking their fortune in WA's Eastern Goldfields;
- The Museum of the Great Southern produced seven online 'Curatorials', which cover the rich history of the Great Southern region. Each online video has closed captions and transcripts are available on request;
- During National Archaeology Week (17 May — 23 May), the WA Museum produced a video of the chilling 1629 *Batavia* shipwreck tale from the WA Shipwrecks Museum;

- The Museum of Geraldton shared a photo journey from the 1970s — *Raising the Batavia* — revealing how the WA Museum’s pioneering Maritime Archaeology team and volunteers from the Geraldton community recovered *Batavia’s* hull, timbers and relics;
- The WA Maritime Museum filmed a short video to share the history of the homemade tin canoes that were fashioned by children from scavenged corrugated iron.

OUTCOME 4

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

Highlights included:

- Disability awareness training for 45 Museum volunteers was delivered by Disability in the Arts, Disadvantage in the Arts (DADAA) on 12 and 14 September 2019 at the WA Maritime Museum.
- In May 2020, staff of the Museum of the Goldfields participated in accessibility and inclusivity training

in which they wore simulation glasses from Vision Australia and/or used mobility aids (e.g. wheelchair, crutches). The training session raised awareness and focused on site-specific considerations to further improve the museum experience for visitors with visual impairment and/or physical and mobility impairment.

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

OUTCOME 5

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

Highlights included:

- The WA 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.

- Information regarding each Museum site’s accessibility is available on the ‘Contact Us’ page of the Museum website via a hyperlink to the ‘museums’ page.

OUTCOME 6

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

Highlights included:

- Community Panels for the new WA Museum, including the Access and Inclusion Panel, usually meet four times per year to provide input into programming and universal access. The Access and Inclusion Panel is a representative panel of people with disability, advocates and carers. Due to COVID-19 restrictions, the Panels only met twice in 2019–20. However, a forthcoming visit to the new WA Museum is planned for the Community Panels, including the Access and Inclusion Panel, in July 2020.

- The Museum’s state-wide program of engagement is supported by strong partnerships. A Memorandum of Understanding with Access Plus was signed in 2019–20 to support and develop programs that increase accessibility and better represent all Western Australians.
- The Museum conducted audience research with a range of community members, including people with disability, to gain feedback and input into visitor experiences, graphic design and programs currently being developed.

OUTCOME 7

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

Highlights included:

- Recruitment practices are inclusive and people with disability are encouraged to apply for employment with the WA Museum. Advertised positions include the statement: ‘The WA Museum is an equal opportunity employer and is committed to creating an equitable and diverse working environment and

providing opportunities for Aboriginal and Torres Strait Islander people, people with disability, people from culturally diverse backgrounds and young people. The Museum values the importance of a work environment which is representative of the wider community and which supports a variety of perspectives.’

- The Museum engages volunteers who identify as having a disability. The Museum continues to make reasonable adjustments enabling a greater degree of accessibility for volunteers with disability. Diversity is fully embraced ensuring all volunteers (and employees alike) are supported to contribute to the Museum and have a fulfilling experience.
- A new initiative for families with autistic and low-sensory needs children is being developed in consultation with the Autism Association of Western Australia and DADAA. This will feature downloadable social story guides, and some supplementary resources for self-guided visits to the WA Maritime and the WA Shipwrecks Museums. This project is ready for community testing and final development in late 2020.

- Initial discussions regarding the development of a loan package of WA Museum objects for people who are blind or visually impaired have commenced in consultation with DADAA. This project is designed to meet the needs of people with disability who cannot physically visit the WA Museum.

COMPLIANCE WITH PUBLIC SECTOR STANDARDS AND ETHICAL CODES

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

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

The ethical compliance of Museum employees is underpinned by the Department of Local Government, Sport and Cultural Industries' (DLGSC) *Code of Conduct*. New staff are introduced to the Code of Conduct during their induction.

Ongoing compliance is supported by compulsory accountable and ethical decision-making training, and as of 30 June 2020, 93.7% of Museum employees 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 2019–20 the Museum recorded:

- One breach of the Public Sector Standards in Human Resources Management.
- No breaches of the Public Sector Code of Ethics or the Culture and Arts Portfolio Code of Conduct.
- No incident of misconduct requiring investigation.
- No Public Interest Disclosures were received.

RECORD KEEPING PLANS

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

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

Government organisations are required to report on:

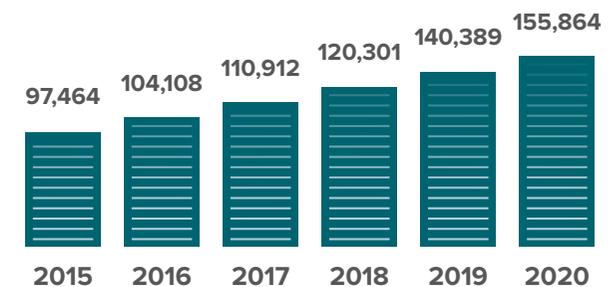
Whether the efficiency and effectiveness of the organisation's record keeping systems have been evaluated or, alternatively, when such an evaluation is proposed.

The Museum is committed to good records management practices that comply with the *State Records Act 2000*. In line with the *Record Keeping Plan*, the Records Officers monitor, review and update practices to maintain and increase

the efficiency and effectiveness of the Museum's record keeping and the use of the electronic document and records management system, *Content Manager*.

The Museum uses *Content Manager* to manage physical and electronic records, including the retention and disposal of such records. The Museum has more than 155,000 documents registered in *Content Manager*.

The chart below shows the document registration growth in *Content Manager* from 2015 – 2020.



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

All new *Content Manager* users undertake an introduction course focusing on the recordkeeping system and practices. A refresher course is also available.

Resources and guidance is available to all staff through the Museum's intranet and Records staff are also available to provide one-to-one assistance on a needs basis.

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

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

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

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

Staircase in the new WA Museum

Credit: Michael Haluwana, Aeroture

© WA Museum



GOVERNMENT POLICY REQUIREMENTS

SUBSTANTIVE EQUALITY

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

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

WORK, HEALTH, SAFETY AND INJURY MANAGEMENT

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

The Executive Risk Management Committee and Occupational Safety and Health (OSH) Committees provide a formal mechanism for managing safety and health issues that arise. Three OSH Committees meet on a quarterly basis, which includes all regional and metropolitan sites. The committees work to resolve safety and health issues, as well as reviewing incident reports, safety risks, and key performance indicators.

Elected Safety and Health Representatives are given appropriate resources to conduct workplace inspections, assist with resolving safety concerns, and participate in workplace incident investigations.

All Workers' Compensation claims are managed by RiskCover, DLGSC and the Museum in accordance with the *Workers' Compensation and Injury Management Act 1981*. The Museum provides assistance

to employees who sustain an injury or illness in the course of their duties and facilitates an early return to work where practicable. Return to Work Plans are developed in accordance with the legislative requirements and managers, supervisors and injured employees work together to achieve positive outcomes.

A Work Health and Safety Workplace Self-Assessment was completed in 2017, against the WorkSafe Plan. Progress was made against the resulting Implementation Plan during 2019–20, with 63% of actions complete at 30 June 2020.

Initiatives and activities closed during the year included:

- Establish a Policy Register that is capable of recording when policies and associating documents are due for review, includes version control and responsible officer.
- Initiate a formal process to capture and record details of all training provided to, or credentials required, by all workers including volunteers and work experience students.

- Report to the OSH Committees and Executive Risk Management Committee a range of work health safety KPI data with a mix of lead and lag indicators, including Workers Compensation and injury management information.
- Establish a Workplace Inspection Schedule and report inspection KPIs to the OSH Committees and Executive Risk Management Committee.
- Report inspections KPIs to the OSH Committee.
- Ensure that safety risks awaiting corrective action are subject to risk treatment where indicated by policy.

MEASURE	ACTUAL RESULTS			RESULTS AGAINST TARGET		
	2017-18	2018-19	2019-20	TARGET	COMMENT ON RESULT	
Number of fatalities	0	0	0	0	Nil	
Lost time injury and disease incident rate ¹	0.52	1.02	0.98	0.47		
Lost time injury and disease severity rate ²	0	0	0	0	No severe injuries for the period	
Percentage of injured workers returned to work:	Within 13 weeks	100%	100%	80%	80%	4/5 injured workers returned to full duties within 13 and 26-week timeframes
	Within 26 weeks	100%	100%	80%	80%	
Percentage of managers trained in occupational safety, health and injury management responsibilities, including refresher training within 3 years	19.6%	63.2%	60%	80%	Training was held on manager workplace safety and health responsibilities	

¹ how many lost time injuries per 100 workers

² how many severe injuries per 100 workers

GOVERNMENT BUILDING TRAINING POLICY

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

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

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

Fossil slab

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APPENDICES

SPONSORS, BENEFACTORS AND GRANTING AGENCIES

Australian Museum	Department of Primary Industries and Regional Development	Foundation for the WA Museum, representing:	• Community Broadcasting Foundation
Australian Biological Resources Study (Cth)	Director of National Parks (Cth)	• 4ZZZ	• Cook, Jeannine
Australian Research Council (Cth)	Embassy of the Kingdom of the Netherlands, Canberra	• ABC Science	• Cooper, Andrew
City of Albany	Indigenous Advancement Strategy	• Abode Real Estate	• Crommelin OAM, Carole
Commonwealth Scientific and Industrial Research Organisation	InterAct for Change	• Alder & Partners	• Crostella, Luca
Denis Ashton Bequeath	James Cook University	• Alder, David	• Curtin University
Department of Biodiversity, Conservation and Attractions	Linc Property	• Alex Hotel	• Day, John
Department of Communications and the Arts (Cth)	Rio Tinto	• Ashforth, Michael & Ileana	• Department of Jobs, Tourism, Science and Innovation
Department of the Environment and Energy (Cth)	Rothwell, John	• Barker, Dawn	• D'Orsogna, Maria
Department of Communities	Schmidt Ocean Institute	• BDO	• Edel, Robert & Lang, Karen
Department of Industry, Innovation and Science (Cth)	Scripps Institution of Oceanography	• Black, Melissa	• Edith Cowan University
Department of Infrastructure, Transport, Cities and Regional Development (Cth)	TAG Family Foundation	• Brasington, Nick	• Estate of the late Dr Harry Butler AO CBE
Department of Local Government, Sport and Cultural Industries	The Hermon Slade Foundation	• Bruce, Darryl	• FBI Radio
	The Swiss Polar Institute	• Budiselik, Kate	• Fletcher AM, Ian & Fletcher, Christine
	The Western Australian Biodiversity Science Institute	• Cardaci, Mae	• Fogarty Foundation
	The Western Australian Marine Science Institution	• Chaney, Hon John	• Ford, Alan
	University of Tasmania (NESP Marine Biodiversity Hub)	• Chaney, Jody	• Frichot, Kate
		• Cheltenham Festivals	• Gage Roads Brewing
		• City of Albany	• Gardiner, David
		• Clark, Peter	• Goodlad, John
		• Clough, Jock	• Grand Hyatt Singapore
		• Coffey, Meg	• Gubgub, Jamelia & Wallace, David
		• Coles, Alec	
		• Collins, Harvey	

- Hanlon, Timothy
- Harris, Elizabeth
- Harris, Martin
- Heyder and Shears
- Hickman, Dallas
- Hobbs, Julie
- Hughes, Janine
- Hyatt Great Scotland Yard
- Hyatt Regency Danang Resort
- Hyatt Regency London
- JB Were
- Johnston, Michelle
- Kailis OBE AM, Dr Patricia, in memory of
- Kailis Australian Pearls
- Ketelsen, Torsten & Mona
- Kopejtka, Karen & Paul
- Kyle, David
- Lewis, Dr Richard & Johnston, Dr Michelle
- Major, Lauren
- Malloch, Timothy
- Martin, David
- Matthews, Margaret
- McClements, Meredith
- McCusker Charitable Foundation
- McDonald, Jackson
- McKechnie QC, Hon John & McKechnie, Beth
- Meer kats
- Milner, Emma
- Minderoo Foundation
- Mirmikidis, Athan
- Murdoch University
- Museum of Applied Arts and Sciences
- NWS Shipping
- Oliver, Peter & Kerry
- Osborn, Wayne
- Packer, Philippa
- PAV Events
- Peet, Julian
- Phelps, Rosalind Ruth (nee Rowell)
- Pratt, Rosemary
- Pringle, David
- Putcuyp, Jozef & Mustafina, Elena
- PwC
- Queensland Department of Environment and Science
- Queensland Museum
- Ranalli, Rob & Watts, Mel
- Robson AO CitWA, E. Prof. Alan
- Rodgers, Bryan
- Rowell, Caterina
- Rowell, Rob
- RTR FM
- Ruse, Felicity
- Salmon, Bobbie
- Santos
- Savage, Linda
- Scudamore, Steve & Last, Anne
- Seven West Media
- Shallue, David
- Silverstream Wines
- Singapore Airlines
- Singapore Airlines Cargo
- Sloboda, Anna
- Smith, Lloyd
- Smith, Senator Dean
- State Theatre Centre of Western Australia
- Swift, Helen
- Teo, Mei
- The McClements Foundation
- The Stan Perron Charitable Foundation
- The University of Western Australia
- The West Australian
- Thick, Phil & Rogers, Paula
- Three Triple R
- Tianqi Lithium Australia
- Ungar, Tim & Chris
- Watts, Mel
- Wehr, Fred
- West Winds Gin
- Western Australian Museum
- Woodside
- Wordsworth, Sara
- Wright, Maryann

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

TEMPORARY EXHIBITIONS

* As part of a nationally consistent approach to reduce the spread of COVID-19, the WA Museum sites were closed to the public from 12pm on Monday 23 March and reopened on Saturday 6 June 2020. Some temporary exhibitions remained *in situ* and consequently, these exhibitions will continue to be on display past 30 June.

EXHIBITION TITLE	LOANING INSTITUTIONS AND INDIVIDUALS	START DATE	END DATE
			
<i>Fishing WA: WA Camera Club Exhibition and Competition</i>	Western Australian Photographic Federation	6/07/2019	25/08/2019
<i>Planet Shark: Predator or Prey</i>	Grande Exhibitions; Western Australian Museum	6/07/2019	10/11/2019
<i>Nikon-Walkley Press Photography Exhibition</i>	The Walkley Foundation	31/08/2019	6/10/2019
<i>PrintWest Photographic Exhibition</i>	Western Australian Photographic Federation	25/10/2019	15/12/2019
<i>Container — the box that changed the world</i>	Australian National Maritime Museum	2/11/2019	23/03/2020
<i>Ancient Rome: Epic Innovators and Engineers</i>	Artisans of Florence	7/12/2019	11/10/2020*
<i>Unanchored World</i>	Stephen Eastaugh and Malcolm McKinnon	21/12/2019	1/03/2020
<i>Italy: Twilight Skylines from Police Helicopters</i>	Consulate of Italy Perth	8/03/2020	6/09/2020*
			
<i>Naval Seapower in Miniature</i>	Gerry Westernberg	28/06/2019	1/07/2019
<i>Soundmarks</i>	Fremantle Biennale	01/11/2019	24/11/2019
<i>As Eye See It Photographic Exhibition</i>	Department of Communities	30/08/2019	20/10/2019
<i>The Art of Storytelling</i>	United Nations Association of Australia WA	23/12/2019	1/03/2020

EXHIBITION TITLE

LOANING INSTITUTIONS AND INDIVIDUALS

START DATE

END DATE



EXHIBITION TITLE	LOANING INSTITUTIONS AND INDIVIDUALS	START DATE	END DATE
<i>Ancient Rome: The Empire that Shaped the World</i>	Artisans of Florence	13/04/2019	21/07/2019
<i>Boorongurups: A collection by Tjyllyungoo</i>	Lance Chadd	6/07/2019	7/08/2019
<i>Exhibition: Sue Codee and Kerri Blades</i>	Sue Codee and Kerri Blades	6/07/2019	21/07/2019
<i>2018 Australian Geographic Nature Photographer of the Year</i>	South Australian Museum	1/08/2019	1/09/2019
<i>Close Up: A Microscopic View of Moths</i>	Chelsea Hopkins-Allan	10/08/2019	18/09/2019
<i>Lustre: Pearling & Australia</i>	Western Australian Museum	21/09/2019	2/02/2020
<i>Wild Things: An exhibition by Maxine Holman</i>	ArtSouth WA and the Southern Art & Craft Trail	21/09/2019	13/10/2019
<i>True to Nature: a Celebration of Western Australia's Wildflowers</i>	Bryony Fremlin, Maxine Holman, Penny Leech, Margaret Pieroni and Katrina Syme	28/09/2019	4/10/2019
<i>Viewpoint</i>	Community Access	23/11/2019	28/11/2019
<i>The Antarctica VR Experience</i>	White Spark Pictures	14/12/2019	09/02/2020
<i>Through Sawdie's Lens: A photographic exhibition by Bert Saw</i>	Bert Saw	6/02/2020	26/02/2020
<i>Evolution: Torres Strait Masks</i>	National Museum of Australia; Gab Titui Cultural Centre	15/02/2020	22/11/2020*
<i>Feathered Fishers & Others: An art exhibition by Sylvia Harrison</i>	Sylvia Harrison	29/02/2020	22/03/2020

EXHIBITION TITLE	LOANING INSTITUTIONS AND INDIVIDUALS	START DATE	END DATE
			
<i>Our Stories in Stitches: A Yamaji Art Exhibition</i>	Yamaji Art	29/06/2019	4/08/2019
<i>From Another View</i>	State Library of WA; Minderoo Foundation	3/07/2019	28/07/2019
<i>Astrofest Astrophotography 2019 Exhibition</i>	International Centre for Radio Astronomy Research	2/08/2019	26/08/2019
<i>Stories & Structures: New Connections</i>	Microscopy Australia	9/08/2019	13/10/2019
<i>The Antarctica Experience: A Virtual Reality Adventure</i>	White Spark Pictures	30/08/2019	20/10/2019
<i>Evolution: Torres Strait Masks</i>	National Museum of Australia; Gab Titui Cultural Centre	26/10/2019	2/02/2020
<i>Lustre: Pearling & Australia</i>	Western Australian Museum	21/02/2020	10/01/2021*
			
<i>Lustre: Pearling & Australia</i>	Western Australian Museum	25/05/2019	1/09/2019
<i>Deep Light: Illuminating the wrecks of Sydney and Kormoran</i>	Western Australian Museum	26/10/2019	23/08/2020*
<i>Ngalipa Wangka Art Project</i>	East Kalgoorlie Primary School, Edie Ulrich, Marjorie Stubbs and Danny Ulrich	1/11/2019	9/12/2019
<i>rECONstructed Art Competition</i>	Kalgoorlie-Boulder Urban Landcare Group (KBULG)	16/11/2019	1/12/2019



New WA Museum

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