





## Acknowledgement of First Nation

The Women's Museum of Australia acknowledges being on the land of the Arrernte people and offers our respect to Arrernte elders and families. We thank them for sharing their home with us.

## About us

The National Pioneer Women's Hall of Fame (NPWHF), renamed the Women's Museum of Australia in 2019, was established in 1993 by Mrs. Molly Clark of Old Andado Station. Molly instigated a public meeting in Alice Springs which endorsed a museum dedicated to raising awareness of the contribution of women to the history of the nation. A working committee was established and the NPWHF moved into the Old Court House building in Parsons Street in 1994. Volunteers set up and ran the museum with the help of a small staff.

The Old Gaol in Stuart Terrace was decommissioned in 1996. The complex remained empty while community groups petitioned the Northern Territory Government to preserve the buildings and the space for community use.

The Northern Territory Government agreed to its preservation and in 2005 the WMoA was granted tenancy. Grants and in-kind contributions from all levels of government were secured to alter and upgrade the Old Gaol Buildings.

The WMoA officially opened in the Old Gaol on International Women's Day, the 8 March 2007. We now represent 2 Museums on site which tell the rich history of our culturally diverse community and their stories.

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This Annual Report was produced for the  
Annual General Meeting of the  
Women's Museum of Australia  
28 September 2022

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*Front cover: Breaking the Bias on International Women's Day March 8. From left to Right Eliza Goetze ABC Alice Springs, Karen Eva-Stirk President, Patti Martin Committee member, Portia Peterkin Administration Officer.*

*This page and title page: Mel Robson's ceramic work Mind the Gaps can be found throughout the grounds. The wording on the ceramics was found in the WMA's archives.*









# President's Report

Karen Eva-Stirk

I am pleased to present the Women's Museum of Australia Incorporated Association's and Old Gaol (WMOA) annual report of our operations and key achievements for 2021-2022. This year marks the beginning of an exciting period of transformation and re-imagining for the WMOA.

The first key role of the president is leading the annual planning of the WMOA and Old Gaol (consistent with the views of all members), help the committee prioritize its goals and then try to keep the committee on track by working within that overall plan.

In April with the help of our facilitator Jessica Hackett a 3-year strategic plan was developed to bring the Museum into the future. Copies are available on request

May was busy with meetings with the tourism sector and gaining more insight into our day-to-day operations and an analysis of our digital presence and how effective this has been.

This has led to the introduction of a digital booking system to increase visitor numbers both nationally and internationally.

Many staff have come and gone over the years and this year has been no different. Our Administration Assistant Portia Peterkin has been a powerhouse working in the office and regularly extends herself well beyond her required hours to ensure the job gets done. Sadly, Portia left us to pursue new horizons.

I am pleased to welcome Vanessa Pannan joining Anne McMahon in the office and will be running the Administration area a welcome relief for Anne who has been doing the hard yards learning a new position as well as taking on extra duties to ensure the efficient running of the Museum.

Ongoing funding for curatorial programs continues to be a challenge as we are not funded by governments. Unlike other museums we must rely on our own funds and unfortunately due to cuts no curating assistance from other Museums are available in the NT to help the collection.

Women's history is Australia's history. Female thinkers, activists, and trailblazers have shaped us into the nation we are today and continue to lead us forward.

Through the Women's Museum of Australia, we are identifying, honouring, and elevating places across the country where women have changed their communities and the world and inspire a new generation of women and girls, and create a future where all people see themselves reflected in a more truthful and inclusive collective history.

The process of historic preservation helps to ensure that these ties remain strong and that resources remain intact for the enjoyment of future generations.

Without sufficient funding we do not have a curator, so we have been in limbo preservation and curating are essential to allow us to:

1. plan, design and implement displays.



# President's Report

2. to rearrange displays so that we do not become stale or the artifacts overworked
3. to store and conserve artifacts in a museum standard way
4. to maintain and sort as appropriate a catalogue of the artifacts
5. to answer questions from the public re research info.
6. to supervise and train volunteers in some of the above
7. to network with other museums and organisations
8. to stay up to date with professional standards in museums etc.
9. to have an emergency plan for unforeseen events. eg natural disasters

In going forward our volunteers will continue to be highly valued, and I acknowledge the diverse range of duties they undertake from entry and retail duties, to guiding, processing curatorial data, general maintenance and even pruning the roses. I thank all our volunteers for what they have achieved this year.

Our caretaker program continues to be a resounding success with Jude and Ray Smith returning to fill the role. Our staff and volunteers continue to make them very welcome.

I also take this opportunity to thank the many members of the Management Committee with whom I have worked over the last few months. It has been a team effort with everyone's input valued and important.

WMA is an important organisation in Australia, and I encourage all members to become engaged in whatever way they can and to visit to see the great work that is being done.

I look forward to a bright future for the Women's Museum of Australia.

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## Office Bearers and Committee Members 2021-2022

Chairperson: Karen Eva-Stirk

Deputy Chairperson: Anna

Dakin, Adrienne Mackenzie

Secretary: Daniela Tama

Treasurer: Julie Ross

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Committee Members:

- Apajok Bair
  - Patti Martin
  - Josef de Beer
  - Pearl Rosenberg
  - Anna Dakin
  - Adrienne Mackenzie
- 

*Previous page and this page: The WMA have some significant textiles in its collection including the Signature Quilt, a cot quilt, aviatrix tapestry and a log-cabin quilt from the 1890s.*





# Treasurer's Report

## Julie Ross

It has been another challenging year (I think I say this every time I report at an AGM).

This past year, Karen and I have shared the role usually performed by the Business Manager.

Fortunately, we were able to employ Anne McMahon as Finance Clerk in February. Anne has settled into her role and taken over the day-to-day financial transactions that the Treasurer used to process.

Unfortunately, with Portia leaving us in April, Anne was thrust into the deep end of the daily running of the museum. Thank you, Anne, for taking on those additional roles.

A huge thank you to our volunteers who provide a memorable experience for our visitors. The feedback we receive is always positive. Without you, we could not operate.

### The financials:

The audited report shows an accounting loss of \$2,631. This includes depreciation of our assets of \$44952. Therefore, our actual trading profit was \$42,321.

Amazingly, this is the most trading profit we have ever made. A testament to everyone concerned.

### Income:

The increase in domestic travellers has increased our Entry fees by 45% on the previous year. Spending in the shop also increased by 43% so it is encouraging to see the support we are receiving from visitors. The breakfast held for International Women's Day contributed over \$3,000 to bank account. Our declining membership is a concern.

### Expenses:

Besides depreciation, employee costs continue to be our largest expense, then cleaning and insurances.

### Balance Sheet:

There are no major changes to the balance sheet. All taxation commitments, GST and employee occupational superannuation has been paid within the required timeframes. The association can pay all its debts when they fall due. I move that the financial report and the audited financial statement be accepted."



The Old Gaol is heritage listed under the Northern Territory Heritage Act. Even the smallest of details, including the hand-drawn calendar on the wall counting down the days and industrial objects have their own stories to tell.



## Strategy 1

To enhance the WMA's recognition and prestige as one of only two women's museums in Australia and highlight the Historical significance of the Old Gaol.

The year proved to be an exciting year for putting the spotlight on the WMA and Old Gaol with several events and exhibitions showcasing the WMA to a national audience.

### Visitor Experience Enhancement Program.

Tourism NT has assisted us with seed grant funding to develop a script for a Twilight tour of the Old Gaol.

These tours are an important part of tourism in many towns and cities around the world representing the town's population and culture.

The fascination which is entwined with all heritage buildings with a rich history, the Old Gaol has its fair share of myth, folklore, and legend.

This experience is an effective means of introducing the Old Gaol and Alice Spring's history to the region's visitors

### Artists in Museums

(Grant: Alice Springs Town Council Community grant)

Cellblock Studio' will provide an accessible and affordable co-working space for local artists, writers, musicians, designers, creative thinkers, entrepreneurs, and freelancers.

The project involves the setup of one coworking studio space within a large cell in the Old Gaol. The studio will be suitable for "hot desking" with 8-10 chairs around a long table in the largest cell in the old Men's Block of cells.

Georgie Mattingley a local visual artist who facilitates an ongoing art therapy program at the Women's Shelter in Alice Springs will be our first artist in residence with this project.

We will be continuing Cellblock Studio' as an ongoing creative space for future years.



Dr Pat Miller AO, Flinders University staff, family and friends enjoying lunch on the lawns while accepting our new acquisition to our collection.

***History sometimes forgets herstory.***

*The Women's Museum of Australia's aim is to tell and celebrate the stories of women. Here is an example Nancy Bird Walton was taught to fly by Charles Kingsford Smith and gained her licence at the age of 17 making her the youngest woman to do so. At the age of 19 she gained her licence to carry passengers and was hired by the Far West Children's Health Scheme to fly nurses and supplies around the areas of Burke and Central Darling shires. One day Nancy striding to the pilot's seat heard a male passenger exclaim "My God! It's a woman!" Her life's work was to promote the place of women in civil aviation. She founded the Australian Women's Pilot Association and was its president until 1955. During WW2 she was Australian Commandant of the Women's Air Training Corp which became the WAAAF.*

*Patti Martin -Member*



## Science Week at WMoA and Old Gaol

(Grant: Inspired NT)

Our aim was to tell and celebrate the stories of women and the successes achieved despite the barriers faced particularly in STEM disciplines.

The disproportionately low numbers of women in STEM-related careers globally can be linked to discriminatory social norms about the kinds of occupations that women are, or are not, capable of or suitable for holding.

The aim of the project was to develop resources that encourage critical reflection that can help to break down discriminatory sociocultural norms and gender stereotypes, and help girls, boys and the community broaden their opportunities and choices concerning school subjects and careers in STEM.

These resources include all forms of learning styles from digital presentations, posters and a gender inclusive teacher and student resource book.

### Strategic Planning for the future

For our Museum and Exhibitions our 3-year strategic plan has included:

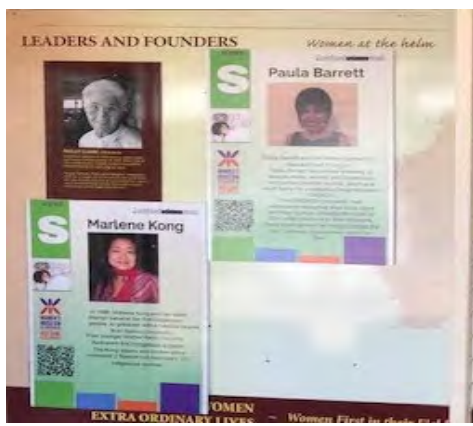
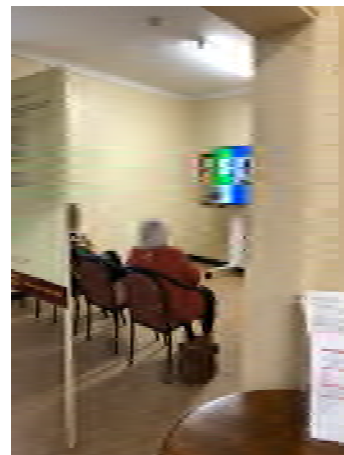
Implementing a 12-month calendar including public events, volunteer appreciation and training, and pop-up exhibitions.

We will investigate and implement exhibition opportunities for local artists, corrections artworks ensuring they align with the vision/mission of the museum and old goal.



**Marlene Kong**

In 1996, Marlene Kong and her sister Marilyn became the first Indigenous people to graduate with a medical degree from Sydney University. Their younger brother Kelvin became Australia's first Indigenous surgeon. The Kong sisters and brother alone represent 2.5 percent of Australia's 125 Indigenous doctors.



LH and below OTS  
150 years celebration

RH Women in STEM  
display in theatrette.  
Her Honour the  
Honourable Vicki  
O'Halloran AO,  
Administrator of the  
Northern Territory  
and Dr Pat Miller AO  
enjoy the  
presentation.

## Strategy 3

To develop the Museum's collection, preserve and recognise its significance

### Regional Museums Support Grant

We were successful in our application under the Regional Museums Support Grant offered by the Northern Territory Government to undertake two projects located in the Main Exhibition Hall.

The first was to install a theaterette and digitize historic recordings to show in the theaterette. And the other is to restore and preserve two significant murals which are showing signs of deterioration.

### Restoration of significant paintings.

Both paintings are by contemporaries of Albert Namatjira, and whose works are significant in their own right. The smaller work is by his nephew, Ivan Panka (b1943) was actively painting in the 1960s and 70s but was not a prolific artist.

The large mural covering most of one wall is signed A. Titus and has been attributed to Athanasius Titus Renkaraka.

This painting is of worth and is one of the reasons that the Gaol Complex escaped demolition. Renkaraka (1944-1989) was a talented artist whose paintings are difficult to find. None of his paintings have been found in public collections so far.

This large mural in the Old Gaol Alice Springs dining room has been cleaned, the cracks at old expansion gaps in the wall have been filled and many of the losses retouched.

What an amazing difference! The Ivan Panka mural, which was suffering after the rains last year caused the paint to start peeling, has been restored and is good as new! Thank you, Cash Brown, and Robin Hodgson, for your wonderful work to preserve this significant work of art.

### Theaterette

This project is ongoing due to CoVID 19.

At present it has a temporary divider for the space to allow viewing of the digital works.

At present two exhibitions have occurred in this space International Woman's Day featuring Her Stories and Women in STEM.



Above: section of the Athanasius Titus Renkaraka mural restored.  
Ivan Panka artwork being carefully restored and preserved for future years.  
Below: Athanasius Titus Renkaraka mural restored



## Strategy 4

### Increase visitor attendance

The Museum is open to local, interstate, and international visitors and is a member of the Amazing Alice Combined Attractions Pass. Entry tickets and souvenir purchases provide revenue to help meet expenses

The coronavirus (COVID-19) pandemic continues to hit hard, with international tourism numbers down significantly at present.

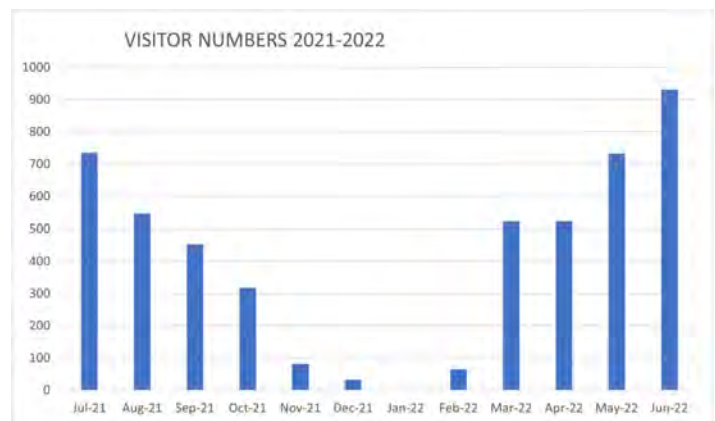
We have also been removed from the itinerary of the Ghan train which again reduced a steady revenue for the Museum. We have however seen a steady rise in interstate visitors and coach tours.

Encouraging more coach groups to visit will be a focus of future marketing campaigns. We continue to work with the Amazing Alice group to market our attractions, particularly through trade shows. This allows us to contact the national and international markets by sharing costs.

We have also been working on a new booking system through FareHarbor to increase our global presence in the market. This move is designed to help grow our online reservations. This software is integrated with booking and travel websites, including TripAdvisor and PicThrive, to provide additional support to increase our presence in the market and help us contact more audiences.

It is also a one stop shop for ticketing and booking solutions designed specifically for tours, activities, attractions, and events and at no cost. This then alleviates process of managing the two-booking systems Eventbrite and Easy booking we had which charged us a percentage of takings.

We have already had bookings through this while still in its infancy with the WMoA.



Facebook Post of a collage taken by M to recommend the Museum to other visitors

## Strategy 5

### Grow and diversify our income

We would like to thank our multiple funding bodies and sponsors for supporting our many projects throughout the year. Without financial and in-kind support and donations these projects could not happen.

#### Funding our future

While we have been very fortunate to receive grant funding for many specific projects, we do not receive grant funding to contribute to our operational costs.

Our income, other than from grants, comes from our entry fees, and rent of part of our retail area and the secured carpark behind the premises. This allows us to employ a full time Administration Officer and a Finance Officer 20 casual hours a week for administration assistance.

To operate effectively, we require, at a minimum, a fulltime business Officer, curator, and administration assistant as well as grant funding for specific projects.

WMOA will continue to advocate for three-year funding agreements from government, ongoing corporate and other sponsorship and support that specifically supports our operations, including maintenance of our facilities, to ensure we are sustainable into the future.



Top: Long-term volunteer Lynne Ansell  
Volunteer outing Road Transport Hall of Fame

Below: Some of the WMA's Management Committee

L to R: Karen Eva-Stirk (President, Patti Martin (Committee), Julie Ross (Treasurer) Anna Darkin, Committee) Josef de Beer (Committee), Adrienne Mackenzie (Vice Chair)



## Strategy 6

### Support leadership and development

#### Our valuable volunteers

We would like to thank all our valuable volunteers who contribute to many aspects of our operations.

#### Value volunteers, offer upskilling and training

Volunteer Outing Road Transport and Ghan Museum

A great success with 14 people attending both Volunteer Men and Women who all support each other.

We had a great space and a great talk and free access to roam about the Museum that we can take back to promote Amazing Alice.

#### Value Committee and develop strategies that support our mission

Complete a skills audit for the board  
Succession plan for the board positions

Create a financial sustainability plan

Governance training for the board

Implement a 12-month calendar including public events, volunteer appreciation and training, and pop-up exhibitions.

Identify the events that will occur in 2022, 2023 and then implement all events by 2024.

Investigate and implement exhibition opportunities for local artists, corrections artworks ensuring they align with the vision/mission of the museum and old goal.

**WOMEN'S MUSEUM OF AUSTRALIA  
INCORPORATED**

**FINANCIAL REPORT  
FOR THE YEAR ENDED 30 JUNE  
2022**

# **WOMEN'S MUSEUM OF AUSTRALIA**

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## WOMEN'S MUSEUM OF AUSTRALIA INCORPORATED

### COMMITTEE'S REPORT

Your Committee members submit the financial report of the Women's Museum of Australia Incorporated for the financial year ended 30 June 2022

#### Committee Members

The names of the committee members throughout the financial year and at the date of this report are:

Lynne Peterkin (President, Resigned 24/11/2021)	Patti Martin (committee member, appointed 24/11/2021)
Wendy Collits (Committee member, resigned 24/11/2021)	Julie Ross (Treasurer, appointed 25/11/2020)
Daniela Tama (Secretary, appointed 27/11/2019)	Jo de Beer (committee member, appointed 16/03/2021)
Apajok Biar (Committee member, appointed 11/9/2020)	Karen Eva-Stirk (Public Officer, President, appointed 24/11/2021)
Adrienne MacKenzie (Committee member, appointed 17/9/2020)	Pearl Rosenberg (committee member, appointed 16th February 2022)
Anna Dakin (committee member, appointed 20/1/2021)	

#### Principal Activities

The principal activities of the association during the financial year was to collect, preserve, research, commemorate and display material relating to pioneering Australian Women.

There were no significant changes in the nature of activities during the financial year.

#### Operating Result

The net surplus (deficit) of the association for the year, after distributions, is : (\$2,626.90)

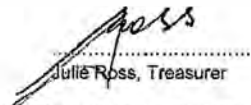
#### After Balance Date Events

No matters or circumstance have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the associations, the results if those operations, or the state of affairs of the association in future years.

Signed in accordance with a resolution of the Members of the Committee:



Karen Eva-Stirk, President



Julie Ross, Treasurer

Dated this 20th July 2022

**WOMEN'S MUSEUM OF AUSTRALIA INCORPORATED**

**INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 30 JUNE 2022**

	2022	2021
Revenue from ordinary activities	192,643	149,365
Cost of goods sold	(32,957)	(25,838)
Employee benefits expense	(39,133)	(36,637)
Depreciation and amortisation expense	(44,952)	(46,135)
Advertising	(5,059)	(2,558)
Functions	(3,475)	(3,520)
Exhibitions & Grants	(27,119)	(10,778)
Other Expenses from ordinary activities	(42,575)	(32,557)
<b>Profit (Loss) from ordinary activities</b>	<b>(2,627)</b>	<b>(8,658)</b>

The accompanying notes form part of these financial statements.

**WOMEN'S MUSEUM OF AUSTRALIA INCORPORATED****BALANCE SHEET  
AS AT 30 JUNE 2022**

	<u>Note</u>	2022	2021
<b>CURRENT ASSETS</b>			
Cash Assets	2	268,534	212,329
Receivables	3	8,734	6,558
Inventories	4	9,376	9,613
<b>TOTAL CURRENT ASSETS</b>		<u>286,644</u>	<u>228,500</u>
<b>NON-CURRENT ASSETS</b>			
Fixed Assets	5	220,686	264,477
<b>TOTAL NON-CURRENT ASSETS</b>		<u>220,686</u>	<u>264,477</u>
<b>TOTAL ASSETS</b>		<u>507,330</u>	<u>492,977</u>
<b>CURRENT LIABILITIES</b>			
Payables	6	3,757	4,660
Other	7	34,608	16,724
<b>TOTAL CURRENT LIABILITIES</b>		<u>38,365</u>	<u>21,384</u>
<b>TOTAL LIABILITIES</b>		<u>38,365</u>	<u>21,384</u>
<b>NET ASSETS</b>		<u>468,965</u>	<u>471,593</u>
<b>MEMBERS' FUNDS</b>			
Retained profits	8	468,965	471,592
<b>TOTAL MEMBERS' FUNDS</b>		<u>468,965</u>	<u>471,592</u>

The accompanying notes form part of these financial statements.

## WOMEN'S MUSEUM OF AUSTRALIA INCORPORATED

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

#### 1 Statement of Significant Accounting Policies

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Act of the Northern Territory. The committee has determined that the association is not a reporting entity.

The financial report has been prepared in accordance with the requirements of the Associations Incorporation of the Northern Territory and other mandatory professional reporting requirements.

No other applicable Accounting Standards, Urgent Issues Consensus Views or other authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The report is also prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuation of non-current assets.

The following specific accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this report.

##### a) Income tax

No provision for income tax has been accounted for in these accounts.

##### b) Fixed Assets

Fixed Assets are carried at cost less, where applicable, any accumulated depreciation.

The depreciable amounts of all fixed assets are depreciated over the useful lives of the assets to the association commencing from the time the assets were held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The carrying amount of fixed assets is reviewed annually by directors to ensure it is not in excess of the recoverable amount of those assets.

**WOMEN'S MUSEUM OF AUSTRALIA INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2022**

	2022	2021
<b>2 CASH ASSETS</b>		
Cash	268,534	212,329
	<u>268,534</u>	<u>212,329</u>
<b>3 RECEIVABLES</b>		
<b>CURRENT</b>		
Prepayments	5,139	4,947
Trade Debtors	3,595	1,611
	<u>8,734</u>	<u>6,558</u>
<b>4 INVENTORIES</b>		
<b>CURRENT</b>		
Inventory	9,376	9,613
	<u>9,376</u>	<u>9,613</u>
<b>5 FIXED ASSETS</b>		
<b>BUILDINGS</b>		
At cost	830,709	830,709
Less accumulated depreciation	-616,640	-574,700
Total Land and buildings	<u>214,069</u>	<u>256,009</u>
<b>PLANT AND EQUIPMENT</b>		
a) Office Equipment		
At cost	41,579	40,417
Less accumulated depreciation	-38,167	-36,354
	<u>3,412</u>	<u>4,063</u>
b) Other capital assets		
At cost	20,249	20,249
Less accumulated depreciation	-17,043	-15,844
	<u>3,206</u>	<u>4,405</u>
Total Buildings, plant and equipment	<u>220,686</u>	<u>264,477</u>
<b>TOTAL FIXED ASSETS</b>	<u>220,686</u>	<u>264,477</u>
<b>6 PAYABLES</b>		
<b>CURRENT</b>		
Unsecured liabilities		55
Trade Creditors	3,757	4,605
	<u>3,757</u>	<u>4,605</u>
<b>7 OTHER LIABILITIES</b>		
<b>Unexpended Grants</b>		
Tourism & Culture 2019 - Old Gaol Kitchen project	1,186	1,186
Arts Trail Stimulus 2019 - Carpark Stage 2	0	2,032
Invisible Farmer Project	5,800	5,800
Zonta Project Funds	4,447	4,447
Science Week 2022	1818	
Tourism NT - Nighttime experience	1,795	
RMS - Exhibition Hall (Mural + Theatre)	9,954	
Community Grant - Shared workspace	4,514	
total unexpended grants	<u>29,514</u>	<u>13,465</u>

Provision for Employee Entitlements	854	-107
Other current liabilities	<u>4,241</u>	<u>3,366</u>
	<u>5,095</u>	<u>16,724</u>

**8 RETAINED PROFITS**

Retained profits at the beginning of the financial year	471,592	480,250
Net Profit (loss) attributable to members of the entity	<u>-2627</u>	<u>-8,658</u>
Retained profits at the end of the financial year	<u>468,965</u>	<u>471,592</u>

**WOMEN'S MUSEUM OF AUSTRALIA INCORPORATED**

**STATEMENT BY MEMBERS OF THE COMMITTEE**

The committee have determined that the association is not a reporting entity

The committee have determined that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

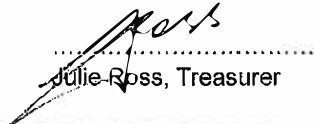
In the opinion of the committee the financial report as set out on pages 2 to 5:

1. Presents a true and fair view of the financial position of the Women's Museum of Australia Incorporated as at 30 June 2022 and its performance for the financial year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that the Women's Museum of Australia Inc will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the committee and is signed for and on behalf of the Committee by;



Karen Eva-Stirk, President



Julie Ross, Treasurer

Dated this 22nd July 2022

## **INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF WOMEN'S MUSEUM OF AUSTRALIA INC.**

We have audited the accompanying financial report, being a special purpose financial report, of the Women's Museum of Australia Incorporated ("the Association"), which comprises the profit and loss statement, balance sheet, accompanying notes comprising a summary of significant accounting policies, other explanatory information and the committee members' declaration for the year ended 30 June 2022.

### *Committees' Responsibility for the Financial Report*

The committee members are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards, the requirements of the *Associations Act of the Northern Territory* (and for such internal control as the committee members determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

### *Auditor's Responsibility*

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee members, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Auditor's Report con't

*Independence*

In conducting our audit, we have followed applicable independence requirements of Australian professional and ethical pronouncements.

*Qualification*

**Completeness of Income**

Significant sources of income include entry fees and sales for the Women's Museum of Australia Incorporated. It is impractical to establish control over the collection of entry fees and sales prior to their entry into the financial records. Accordingly, as the evidence available to me regarding revenue from these sources was limited, my audit procedures with respect the entry fees and sales had to be restricted to the amounts recorded in the financial records. I am therefore unable to express an opinion on the completeness of income for the Women's Museum of Australia Incorporated

*Qualified Audit Opinion*

In my opinion, except for the effects on the financial statements of the matter referred to in the qualification paragraph, the financial report of the Women's Museum of Australia Incorporated presents a true and fair view in accordance with the accounting policies described in Note 1 to the financial statements, the financial position of the Women's Museum of Australia Incorporated as at 30 June 2022 and the results of its operations for financial year then ended.

*Basis of Accounting & Restriction on Distribution*

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the committee's financial reporting responsibilities under the *Associations Act of the Northern Territory*. As a result, the financial report may not be suitable for another purpose.

We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

**A1 Audits**



**Kylie Wee**  
**Registered Company Auditor**

**Date 22<sup>nd</sup> August 2022**

**WOMEN'S MUSEUM OF AUSTRALIA INCORPORATED****DETAILED STATEMENT OF INCOME AND EXPENSES  
FOR THE YEAR ENDED 30 JUNE 2022**

	2022	2021
<b>INCOME</b>		
Sales income	40,213	31052
Subsidies and grants	27,641	7983
NTG - Arts Trail Stimulus Carpark Stage 2	2,032	4750
NTG - Tourism & Culture - Old Gaol Kitchen Project		0
Entry fees	49,643	34213
Other income	8,603	15319
Interest	170	1022
Lease of Carpark	44,989	44989
Retail Rent	10,194	7183
Fundraising & Functions	8,128	1440
Membership subscriptions	1,030	1413
<b>TOTAL INCOME</b>	<b>192,643</b>	<b>149,365</b>
<b>LESS EXPENSES</b>		
Depreciation	44,952	46,135
Exhibitions	9,580	4,545
Grant - NTG Arts Trail Stimulus Carpark Stage 2	2,280	4,750
Grant - NTG Tourism & Culture - Old Gaol Kitchen	15,259	1,483
Employee Wages & occ Super	39,133	36,637
Cost of goods sold	32,957	25,838
Sundry expenses	5,572	3,439
Staff Training	0	83
Audit	1,200	1,700
Advertising	5,059	2,558
Functions & Fundraising	3,475	3,520
Electricity and water	8,598	9,446
Repairs and maintenance	6,577	5,789
Insurance	5,644	4,529
Printing	0	0
Office Supplies	616	360
Cleaning	11,712	3,415
Telephone	1,776	864
Expensed Equipment	0	645
Internet & Website	182	1,682
Software licencings fees	698	605
<b>TOTAL EXPENSES</b>	<b>195,270</b>	<b>158,023</b>
<b>OPERATING PROFIT/(LOSS)</b>	<b>-2,627</b>	<b>-8658</b>



**WOMEN'S  
MUSEUM  
OF AUSTRALIA  
AND  
OLD GAOL  
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