



ANNUAL  
REPORT  
2020-21



WESTERN  
AUSTRALIAN  
MUSEUM



## OUR MUSEUMS AND CULTURAL SITES

[ above ] Old meets new—the modern cantilevered building sits above the heritage listed Hackett Hall at the WA Museum Boola Bardip.

[ above right ] The WA Museum Boola Bardip takes its place at centre-stage of the Perth Cultural Centre.

© Michael Haluwana, Aeroture

[ cover ] WA Museum Boola Bardip golden staircase, inspired by a gold and quartz boulder found in the Murchison goldfield.

© Peter Bennetts, courtesy Hassell + OMA

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### WA MUSEUM BOOLA BARDIP

Perth Cultural Centre, James Street, Perth.

### WA MARITIME MUSEUM

Victoria Quay, Fremantle.

### WA SHIPWRECKS MUSEUM

Cliff Street, Fremantle.

### MUSEUM OF GERALDTON

Museum Place, Batavia Coast Marina, Geraldton.

### MUSEUM OF THE GOLDFIELDS

Hannan Street, Kalgoorlie.

### MUSEUM OF THE GREAT SOUTHERN

Residency Road, Albany.

### WA MUSEUM COLLECTIONS AND RESEARCH CENTRE

49 Kew Street, Welshpool.

### WA MUSEUM CORPORATE OFFICE

140 William Street, Perth.

### GWOONWARDU MIA

Gascoyne Aboriginal Heritage and Cultural Centre  
146 Robinson Street, Carnarvon.

The WA Museum also retains an interest in the National Anzac Centre in Albany through a Service Level Agreement with the City of Albany.



The Western Australian Museum recognises Aboriginal and Torres Strait Islander peoples as the first peoples of Australia and we respect the Traditional Owners of the Country on which we operate and their connection to the lands, waters and skies.

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





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Visitors at the WA Museum Boola Bardip.

© Michael Haluwana, Aeroture (top left);  
Jarrad Seng (above left); Kaifu Deng (above);  
Jacqueline Jane Photography (left and bottom previous)

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[ above ] Tianqi Lithium *Connections* Gallery at the WA Museum Boolabardip.

[ right ] The view to the City Room at the WA Museum Boolabardip.

© Michael Haluwana, Aeroture (above); Peter Bennetts, courtesy Hassell + OMA (right)



## ABOUT THIS REPORT

The Western Australian Museum Annual Report 2020–21 is a review of the Museum's performance for the financial year ending 30 June 2021.

WA MUSEUM ANNUAL REPORTS ARE AVAILABLE ONLINE AT [museum.wa.gov.au/about/corporate-documents](https://museum.wa.gov.au/about/corporate-documents)



FOR MORE INFORMATION ABOUT THE WA MUSEUM VISIT [museum.wa.gov.au](https://museum.wa.gov.au)



The report is produced in accordance with the provisions of the *Museum Act 1969* (WA), its amendments, and other relevant legislation that governs the Western Australian 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* (WA).

Digital copies are archived in the State Library of Western Australia, the National Library of Australia, Canberra, and the Western Australian Museum Library.



# STATEMENT OF COMPLIANCE

FOR THE YEAR ENDED 30 JUNE 2021

**HON. DAVID TEMPLEMAN MLA**  
MINISTER FOR CULTURE AND THE ARTS

In accordance with section 63 of the *Financial Management Act 2006* (WA), 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 2021.

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

**Hon. Melissa Parke**  
Chair, Western Australian Museum  
Board of Trustees  
7 September 2021

**Steve Scudamore**  
Vice Chair, Western Australian  
Museum Board of Trustees  
7 September 2021

# MESSAGE FROM THE OUTGOING CHAIR

There has been no greater honour during my nearly 10-year tenure as Chair of the Western Australia Museum Board of Trustees, than to witness the historic opening of the WA Museum Boola Bardip.



Today, the WA Museum Boola Bardip is a cultural beacon in the heart of Perth that is filled with inclusive stories which illustrate who we are, where we came from and where we are going.

The way in which the WA Museum Boola Bardip was developed—many stories, many voices—has, I believe, set a new standard for public engagement in museums.

The rigorous measures implemented by the WA Government to limit COVID-19 community transmission were essential to ensure that work on the new museum could proceed and we were fortunate that we were able to open to the public with literally no COVID-related restrictions on visitation.

The WA Museum is a robust and dynamic institution, fit for its bright future. The Board of Trustees is extremely grateful to the WA Government for its foresight and commitment to providing Western Australians, and all who visit our State, a world-class museum of which we can be extremely proud.

On behalf of the Board of Trustees, I sincerely thank everyone who helped to bring this bold vision to fruition, particularly the tremendous team at the WA Museum and our delivery partners, inside and outside Government, all of whom contributed to planning, design, construction, curation, and delivery.

Of course, the WA Museum Boola Bardip is just one part of an organisation that encompasses several museums, extensive collections and an immense amount of work with communities across our State, and it has been particularly gratifying to see these other elements flourish, despite the pressures of completing the new Museum and the interference of the pandemic.

The Board thanks the many partners and benefactors who support the important, ongoing work of the Museum through the Foundation for the WA Museum, and the WA Museum's advisory committees for their excellent counsel.

This is my final year as Chair of the WA Museum and it has been an honour and a privilege to serve in this role, especially at such an exciting period of development.

I am grateful to my fellow Board members for their commitment to the WA Museum. I thank successive governments and Ministers who have supported the WA Museum and its development and, of course, colleagues across government who have contributed in many ways. My very good wishes go to the Hon. Melissa Parke who succeeds me as Chair.

I especially want to thank the WA Museum's dedicated staff and volunteers who work so hard to ensure that the people of Western Australia get the museum they deserve. In particular, I commend the Museum's Chief Executive Officer, Alec Coles, with whom I have worked so closely over the last nine years. His vision and leadership has not only ensured the realisation of the WA Museum Boola Bardip, but has transformed the organisation into one that is fit to face the future with confidence.

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

[ right ] The WA Museum Boola Bardip.

© Michael Haluwana, Aeroture

# MESSAGE FROM THE CEO



The most conspicuous achievement of this year has been, without doubt, the opening of the WA Museum Boola Bardip in November 2020. Despite the challenges presented by COVID-19, the project was completed on time, within budget, and to great acclamation. This was, of course, the result of years of dedicated work by literally thousands of people, including Museum staff, colleagues from the Department of Local Government, Sport and Cultural Industries (DLGSC), the Department of Finance, the Department of Treasury and, of course, the contractors, architects and sub-contractors.

Since opening, nearly half a million people have visited the WA Museum Boola Bardip, in no small part thanks to the WA Government's commitment to offer free entry to visitors for at least the first 18 months.

I wish to thank and recognise the Minister for Culture and the Arts, the Hon. David Templeman, MLA for his unstinting support, especially for the development of the WA Museum Boola Bardip.

WA Museum Boola Bardip has already received a number of awards and we are hopeful that it will receive many more. Whilst we are proud of the bricks and mortar, the concrete and glass, and of the contents, it is the philosophy and the journey of which we should be most proud. The commitment to privilege many voices telling many stories (boola bardip) resulted in some 54,000 people being consulted or engaged, in some way, in the creation of the new Museum.



Our determination that we should not speak for people who would speak for themselves, I believe, established a new paradigm for Australian museums.

While this approach may have been novel, the creation of the WA Museum Boola Bardip involved a great deal of traditional museum activity, such as developing storylines, researching, managing and preparing collections, and installing displays: just a lot more than we had ever attempted previously!

Having said this, the WA Museum has continued to work across the State, including through its regional museum sites, through its research activity, and through two novel digital programs: *Collections WA* and a forthcoming regional collections tourism portal due to be launched next year.

You will find accounts of the breadth and diversity of this activity in the following pages.

[ right ] The WA Museum Boola Bardip.

[ below ] The Old Gaol featured at the centre of WA Museum Boola Bardip.

© Peter Bennetts, courtesy Hassell + OMA (right);  
Michael Haluwana, Aeroture (below)





Obviously, the COVID-19 pandemic had a major impact on operations, particularly during periods of restricted movement, and especially during the short periods of lockdown. There is no doubt that visitation suffered during these periods, both in the metropolitan sites and in the regions, although some of our regional sites benefited subsequently from the Government's 'Wander out Yonder' campaign.

The years ahead will require a focus on collections management, as well as our regional activity. We must also ensure that the content and operations of the WA Museum Boola Bardip are optimised, both now and in the future. Anyone who thought that cutting the ribbon meant that the job was done, was badly mistaken. Whether it is adding content, improving access, or just fixing the toilets(!), there will always be much to be done to sustain the impact.

In a series of extraordinary years for the WA Museum, there has been none more extraordinary than this.

I am grateful to everyone who has contributed to the work of the Museum this year, particularly all the WA Museum staff and volunteers who have worked tirelessly and at an unprecedented pace.

As ever, I thank the Foundation for the WA Museum for its support for the Museum and its activities, especially CEO Jenny Allen and Chair, Nev Power. In doing so, I also want to thank all the generous funders and donors to the Foundation.

I am, of course, grateful to the WA Museum's Board of Trustees for their unwavering support and guidance. In particular, I thank its departing members, Duncan Ord, *ex-officio* member, and retiring Chair, Emeritus Professor Alan Robson for their wisdom and good counsel. For the last nine years, Alan and I have shared the journey, from the first imagining of the WA Museum Boola Bardip to its completion in November. I could not have asked for a more committed and supportive Chair: I thank him and congratulate him for his part in the Museum's achievements.

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



## AGENCY OVERVIEW

## OUR PURPOSE

### 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.

[ above ] *Erth's Dinosaur Zoo* performance at the WA Museum Boola Bardip.

[ right ] Kalgoorlie WA Day Festival 2021 at the Museum of the Goldfields.

© Josie Nolan (above);  
Chuck Thomas, Remote Digital Imagery (right)



## VISION

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

## VALUES

### ACCOUNTABLE

We exist for the benefit of 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 discovery, 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 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.

## 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, which encompasses the following five priorities:

### NEW MUSEUM PROJECT

The development of the New Museum is the key organisational priority. We will ensure that its development achieves the Mission, promotes the Museum's unique selling points and delivers benefits to the State through the creation of jobs, delivery of tourism revenues, and contributes to the growth of the Western Australian economy.

### HEART OF THE COMMUNITY

The Museum is an experience, involving the hearts and minds of all Western Australians in the creation and sharing of knowledge, ideas and stories.

### ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES

We acknowledge the primary rights of Aboriginal and Torres Strait Islander peoples in their cultural heritage. We will work pro-actively and collaboratively, in active partnership, with Aboriginal and Torres Strait Islander peoples in all that we do.

### WORLD LEADER

We will expand our international reputation for collections, research, public engagement and creativity. We will promote our leadership role locally, nationally and internationally.

### SUSTAINABLE GROWTH

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

THE WA MUSEUM 2014–25 STRATEGIC PLAN IS AVAILABLE AT [museum.wa.gov.au/about/corporate-documents](https://museum.wa.gov.au/about/corporate-documents)



## NEW MUSEUM PROJECT

### WA MUSEUM BOOLA BARDIP

Boola Bardip—Western Australia’s new State Museum—was officially opened by Western Australian Premier Mark McGowan on 21 November 2020.



**BOOLA BARDIP**  
MEANS **MANY STORIES**  
IN THE NYOONGAR  
LANGUAGE

**1,500** FIRST  
PERSON **STORIES**  
**FEATURED**

**54,000**  
PEOPLE **CONTRIBUTED**  
TO **CONTENT**

**3,330**  
**JOBS CREATED**  
DURING THE PROJECT

**8** **PERMANENT**  
EXHIBITION **GALLERIES**

**1,000**m<sup>2</sup> **SPECIAL**  
EXHIBITION **GALLERY**

“ I congratulate everyone involved in creating this extraordinary museum that I know will delight generations of Western Australians to come. ”

— Premier Mark McGowan





“ The new WA Museum Boola Bardip will play a vital role in our community as a vibrant centre of inspiration, learning and enjoyment for people of all ages. ”

— Minister David Templeman

[ above left ] Visitors at the WA Museum Boola Bardip.

[ left ] Minister for Culture and the Arts, Hon. David Templeman MLA; Premier of Western Australia, Hon. Mark McGowan MLA; and WA Museum Aboriginal Advisory Committee Chair, Irene Stainton, unveil the WA Museum Boola Bardip opening plaque on 21 November 2020.

© Rebecca Mansell (top left);  
Michael Haluwana, Aeroture (left)

[ above ] Visitors look through ‘The Lantern’ at the WA Museum Boola Bardip.

© Peter Bennetts, courtesy Hassell + OMA

## THE BUILT FORM

WA Museum Boola Bardip, in the heart of the Perth Cultural Centre, integrates five renovated and revitalised heritage buildings with a spectacular new building, creating eight new permanent exhibition galleries, a 1,000m<sup>2</sup> special exhibition gallery, lifelong learning studios, and retail, café and public spaces. The State Government’s \$400 million infrastructure project was overseen by the New Museum Project Steering Committee with representatives from the DLGSC, Department of Finance—Strategic Projects, Department of Treasury, State Solicitor’s Office and the WA Museum. The multi-award-winning development was designed and built by Managing Contractor Multiplex and international architectural consortium Hassell + OMA. In 2019 it was identified by global news network, CNN, as “...one of the ten most anticipated buildings set to shape the world in 2020”.

## SONGLINES: TRACKING THE SEVEN SISTERS

The WA Museum Boola Bardip was the first tour venue for this extraordinary exhibition. Created over many years by the National Museum of Australia, the exhibition had only been shown in Canberra, and Perth became its next venue, prior to a major international tour that will take it around the world. Created on Country by Aboriginal people in the Martu and Ngaanyatjarra lands of Western Australia, and in the Anangu Pitjantjatjara Yankunytjatjara (APY) lands of South Australia and its border with Western Australia and the Northern Territory, this was the perfect 'first' temporary exhibition to be shown at the WA Museum Boola Bardip.

As it left WA, on the next leg of its international tour, John McDonald, art critic of the Sydney Morning Herald described it as “...the most important exhibition ever to tour from Australia.”

At an evening Q&A session with its lead curator, Margo Neale, a member of the audience declared that “...this exhibition will change the world”; in the context of global attitudes to Australia’s first peoples, we agree.

[ below ] The opening of the special exhibition *Songlines: Tracking the Seven Sisters* at the WA Museum Boola Bardip.

© PMLD



## PEOPLE FIRST

During the development of WA Museum Boola Bardip and its opening, the Museum maintained a 'People First' approach in all aspects of the project. The Museum engaged more than 54,000 people to seek their perspectives on the stories, objects and experiences they wanted in their museum. Content was also informed by four Community Panels, the WA Museum Aboriginal Advisory Committee and the Whadjuk Content Working Group. Their contributions, in addition to input from Aboriginal and Torres Strait Islander communities across the State, are evident in the first-person stories shared throughout the WA Museum Boola Bardip.



**250,000** PEOPLE VISITED WA MUSEUM BOOLA BARDIP IN THE **FIRST TWO MONTHS** OF OPENING.

Selfies with 'Otto' the blue whale during school holidays at the WA Museum Boola Bardip.

© Jarrad Seng



[ above ] Community Panels at the WA Museum Boola Bardip.

© Michael Haluwana, Aeroture

## FREE GENERAL ADMISSION

The WA Government committed to providing free general admission for at least the first 18 months of operation. This has contributed to the extraordinary level of visitation so far, with many people returning on several occasions. General admission for children under the age of 15 will always be free.

## ACTIVATION

Prior to the opening of WA Museum Boola Bardip, the Museum invited Western Australian individuals, organisations and community groups to submit Expressions of Interest for new experiences within the Museum complex and the Perth Cultural Centre, including in the *Stan Perron WA Treasures* Gallery, Woodside Learning Studios and the outdoor City Room. The purpose was to identify learning opportunities and skills-sharing activities, by engaging the arts and crafts, science and technology, heritage and environmental sectors. The call-out was also extended to qualified wellness and fitness practitioners and professionals who could offer activities for visitors' minds, bodies and souls—including dance, yoga, Tai Chi and meditation.

## YOGA UNDER THE BLUE WHALE

Vinyasa Yoga sessions, facilitated by experienced instructors, are hosted under the Museum's blue whale, 'Otto', in Hackett Hall's *Stan Perron WA Treasures Gallery*.

Power Flow Yoga with Kylie Pearsall.

© Cathy Stewart



## ANCIENT GREEKS

The *Ancient Greeks: Athletes, Warriors and Heroes* exhibition opened on Sunday 20 June 2021. A special Members' Day, held beforehand on the Saturday, featured a number of family activities and a presentation screening with Dr Peter Higgs, exhibition curator and Acting Keeper Greece and Rome at the British Museum. The WA Museum is the first museum to bring this international exhibition from the British Museum to the Southern Hemisphere. The WA Museum established a tri-partite partnership with the National Museum of Australia in Canberra and The Auckland War Memorial Museum Tāmaki Paenga Hira, to bring this exhibition to the Antipodes.

*Ancient Greeks: Athletes, Warriors and Heroes*, image of terracotta group of two women playing knucklebones, 330–300 BCE, found in Capua, Italy. [GR 1867, 0510.1]

© WA Museum





## HIGHLIGHTS

### WA MUSEUM BOOLA BARDIP

- 67,000 people entered the online ballot for free tickets to the opening.
- More than 50,000 people visited during the nine-day opening festival.
- Because COVID-19 restrictions prevented a major launch event across the Cultural Centre, Perth Festival was commissioned to create a special series of launch films inside the new Museum spaces featuring WA artists.
- Launch of 16 facilitated education programs which address Human and Social Sciences (HASS); Science, Technology, Engineering and Mathematics (STEM); and cross-curriculum priorities.
- School holiday programs included workshops about animation, podcasting and video game creation, and 'live' dinosaur fun with the puppeteer show *Erth's Dinosaur Zoo*.

**499,600** TOTAL VISITS

1

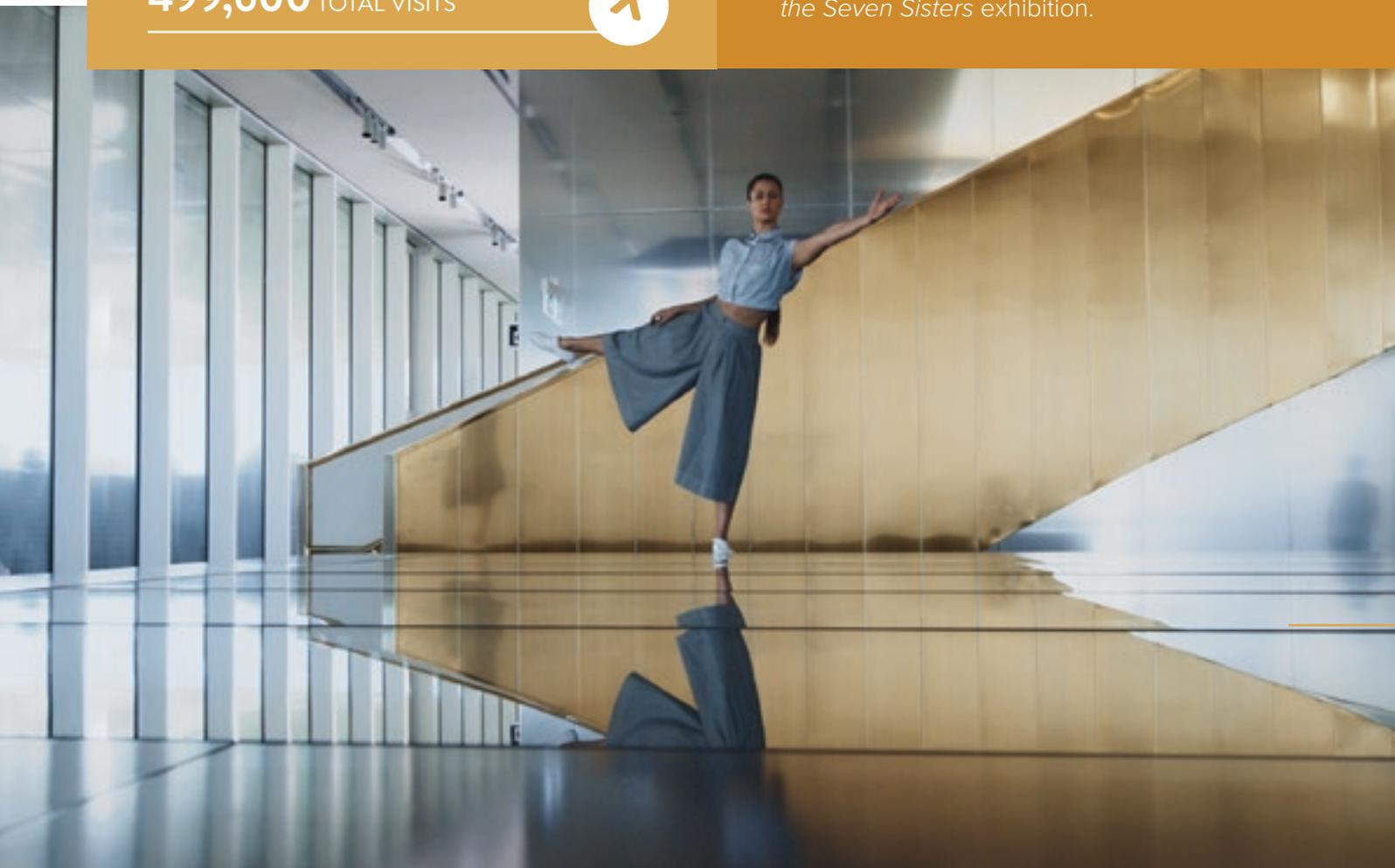


Woven family tree.

© National Museum of Australia

### WEAVING KNOWLEDGE

Whadjuk Nyoongar artist, Sharyn Eagan facilitated a creative experience for families to craft their own woven objects and figures—inspired by the Minyma Punu Kungkarangkalpa artworks on display in the *Songlines: Tracking the Seven Sisters* exhibition.





WA Museum conservators Iva Cirkovic (left) and Gwynneth Pohl (right) preparing mannequins for transport.

© WA Museum

### MANNEQUINS ON THE MOVE

Conservators, with the assistance of volunteers and 17 staff from other WA Museum departments, assembled 75 boxed mannequins in five hours in October 2020. The conservation team and volunteers then dressed, padded and packed 64 mannequins ready for transport to the WA Museum Boola Bardip in 11 days.



[ left ] Opening film *Structural—Brooke Leeder & Dancers*.

Courtesy Perth Festival

## WA MARITIME MUSEUM

- The Museum offered varied school holiday programs including fully booked screenings of *Horrible Histories: The Movie—Rotten Romans* and *Vikings*-inspired performances and activities.
- During National Science Week 2020, the Museum hosted a *Deep Blue—Meet the Marine Scientists* Q&A event and online activation.
- Community photographic exhibitions were shown in the Balustrade Gallery, including *My Country, PrintWest, In My View: Where Pictures and Words Tell Their Own Story* and *Fire and Water: Restricted Entry Part 2*.

91,323 TOTAL VISITS



### UNDER THE DOME CINEMA: WHALE SUPER HIGHWAY

The WA Museum partnered with Fremantle film production company, Prospero Productions, to present the Under the Dome 180° hemispherical cinema at the WA Maritime Museum. The documentary film, *Whale Super Highway*, followed humpback whales and blue whales on their 6,500 kilometre migration down the coast of Western Australia, to the waters of Antarctica.

Under the Dome, a unique cinema experience.

© WA Museum



PURCHASE  
TICKETS AT THE  
FRONT DESK



The *Brickwrecks* models [above and above left] were enjoyed by all ages.

© Rebecca Mansell

## BRICKWRECKS

The *Brickwrecks: Sunken Ships in LEGO® Bricks* exhibition featured large-scale models of ships including the famous VoC vessel *Batavia*. The exhibition was developed and designed by the WA Museum in partnership with the Australian National Maritime Museum and Ryan ‘The Brickman’ McNaught.

[ right ] Ryan McNaught is the only LEGO® certified professional in the Southern Hemisphere and one of only 14 in the world.

© Endemol Shine Productions/Channel Nine Australia





**99,455** TOTAL VISITS



[ above ] Gerry Westenberg at the opening of *Naval Seapower in Miniature* at the WA Shipwrecks Museum.

© David Nicolson Photography

## DEEP LIGHT

For more than 66 years the wrecks of HMAS *Sydney II* and the German raider HSK *Kormoran*, destroyed in Australia's worst naval disaster, sat silently on the ocean floor, their location a mystery until they were discovered in 2008, 200km west of Shark Bay. The *Deep Light: Illuminating the Wrecks of Sydney and Kormoran* exhibition and film were curated by producer Robyn Johnston, with assistance from noted military historian and author Wes Olson.

ROV taking images of the wreck of HMAS *Sydney II*.

© WA Museum and Curtin University

## WA SHIPWRECKS MUSEUM

- Renowned naval ship model maker Gerry Westenberg's exhibition *Naval Seapower in Miniature* featured more than 100 detailed models. The centrepiece was a large diorama depicting Fremantle Harbour in 1944 when it was the main submarine base for the South West Pacific theatre of operations in World War II.
- Projections on the building were part of the inaugural Kidogo Arthouse Irish Aboriginal Festival event, *Hand in Hand*.
- WA Shipwrecks Museum and WA Maritime Museum school holiday activities included a partnership with the City of Fremantle to present the *Time Travel Adventure Trail*, a kids' activity focused on historic locations around the City.
- A new education program, *Shipwrecked! A Past in the Present Experience*, was launched. Created for Year 2 students, the program includes a facilitated activity in the Education Activity Room and a self-guided Museum exploration, through which students explore HASS topics using real historical objects and stories.



## MUSEUM OF GERALDTON

- An exhibition of photographs from the Geraldton Regional Aboriginal Medical Service (GRAMS) 2020 NAIDOC photography competition—with the theme 'Always Was, Always Will Be'.
- The Australian Geographic Nature Photographer of the Year 2020 competition exhibition featured landscape photographs by professional, emerging and junior photographers from 14 countries.
- Students from 14 schools in the Mid-West attended the RAC Imagine Program™ at the Museum. The program teaches children about past and future technologies, and participants got a ride on the driverless RAC Intellibus®.



### GERALDTON LUSTRE WORKSHOP

In support of the *Lustre: Pearling and Australia* exhibition, the Museum of Geraldton offered the 'Inspired by Nature' jewellery-making classes during the school holidays.

© WA Museum

47,557 TOTAL VISITS





## RECONSTRUCTED ART

Presented in collaboration with the Kalgoorlie-Boulder Urban Landcare Group, the *rEConstructed Art Competition* at the Museum of the Goldfields showcased artworks created with items that would otherwise go to landfill.

© WA Museum

58,151 TOTAL VISITS



## MUSEUM OF THE GOLDFIELDS

- *Happy Birthday Play School: Celebrating 50 Years* was launched, featuring a local Aboriginal musician singing the Play School theme song in language.
- *Water Fun*, hosted in collaboration with the Water Corporation, gave visitors the chance to play under a colourful and cooling water-mist frame.
- Complementing the *Preppers* exhibition, a Survival 101 Workshop was presented by Jim Greer, specialising in equipment for survival in the bush, and Kado Muir, specialising in bush foods.

## MUSEUM OF THE GREAT SOUTHERN

- The *Astrofest 2020* exhibition featured astro-images from members of WA's talented astrophotography community, including two local contributors.
- National Science Week 2020 events, including *Tuesday Curatorials*, *Science in the Café* and *On Country: Oyster Harbour Boodja*, were delivered in partnerships with six local and state collaborators—including the Great Southern Science Council and Gondwana Link.
- A professional development day for local secondary school teachers introduced the Museum's Schools Program and, in particular, the new World War I handling kits. The handling kit contains replicas of objects relating to World War I, including a soldier's equipment.

80,626 TOTAL VISITS



## HANDS-ON LEARNING

Museum of the Great Southern staff developed new handling kits aimed at the Science and History curriculum outcomes, with the first two prototypes covering World War I [below left] and Dinosaurs [below].

© Krysta Guille



## GWOONWARDU MIA

- The Gwoonwardu Mia team continued to develop programs for the local community and tourists—including for school holidays and NAIDOC Week.
- Two staff members participated in the WA Museum's Emerging Curators Program, which included taking part in the installation of the temporary exhibition *Songlines: Tracking the Seven Sisters*, at the WA Museum Boola Bardip.
- Gwoonwardu Mia became the venue for the popular Carnarvon Twilight Markets, providing important evening activation.

**7,706** TOTAL VISITS

1

## MULTICULTURAL DAY FUN

On WA Day 2021, Gwoonwardu Mia hosted a Multicultural Day. Attendees were invited to come together to create cuisine from their country. There was a fashion parade with participants wearing traditional dress and performance costumes as well as live music performed by local artists.

© Ben Teo Photography





## ON COUNTRY: OYSTER HARBOUR BOODJA

As part of National Science Week 2020, the Museum of the Great Southern held an *On Country* event at the Oyster Harbour Fish Traps. The visit to Menang Boodja was led by Menang Elder Vernice Gillies and Menang man Larry Blight who explained the technology used by the Menang people, who for more than 6,000 years had used sustainable fishing techniques. Participants explored the foreshore of the harbour with the Menang guides and listened to the rich and vibrant culture of an ancient people.

Participants of *On Country* at the Oyster Harbour Fish Traps, situated east of Albany.

© WA Museum



## AUGMENTED MUSEUM EXPERIENCES

### MENANG MURAL

As part of Reconciliation Week, the Museum of the Great Southern commissioned Menang artist Michael Cummings to create an artwork for a wall mural at a space that will be used for educational programs and during NAIDOC week.

### WINTER STAR WATCHING

The Museum of the Goldfields hosted its annual stargazing series, *Winter Star Watching*. Across three evenings, 144 astronomy enthusiasts met to explore the stars.



[ left and below left ] Menang artist Michael Cummings' artwork of the local frog *Litoria moorei*, at the Museum of the Great Southern.

[ below ] Butterflies from *Bayonets and Butterflies*.

© Michael Cummings (left); WA Museum (below left);  
Courtesy Annales des Sciences Naturelles, Zoologie (below)

## 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). This year, the WA Museum continued its work at the NAC, focusing on visitor enquiries relating to curatorial content; care of objects and environmental condition reporting; curatorial support; and refreshing of content.

Phase One of the NAC refresh program included the development of new audio-visual content

entitled *Bayonets and Butterflies*, created by filmmaker Sam Hobbs, in partnership with Siamese and supported by the WA Museum.

## INDIAN OCEAN TERRITORIES

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

### EMERGING CURATORS

The WA Museum continued to work with the Shire of Cocos (Keeling) Islands: four Emerging Curators were engaged in 2019 to record oral histories, which are in the final stages of development. In July 2020, a site visit provided in-person training for the Cocos Malay Emerging Curators using the Home Island Museum as a case study.



### CHRISTMAS ISLAND FIELDWORK

The WA Museum prepared 19 bird specimens on Christmas Island which were shipped back to Perth.

The Christmas Island endemic subspecies of white-tailed tropicbird, the golden bosun (*Phaethon lepturus fulvus*), prepared by WA Museum staff.

© WA Museum



## TEMPORARY EXHIBITIONS

### LOANING INSTITUTIONS AND INDIVIDUALS

START DATE END DATE



<i>Songlines: Tracking the Seven Sisters</i>	National Museum of Australia	21/11/2020	26/4/2021
<i>State of Emergency: Western Australia's Response to COVID-19</i>	Western Australian Museum	21/11/2020	30/11/2021
<i>Yiwarra Kuju: The Canning Stock Route</i>	National Museum of Australia	21/11/2020	30/11/2021
<i>Sharing Stories in an Ancient Land</i>	Western Australian Museum	23/12/2020	30/8/2021
<i>Ancient Greeks: Athletes, Warriors and Heroes</i>	The British Museum	19/6/2021	7/11/2021



<i>Under the Dome: Whale Super Highway</i>	Prospero Productions	23/2/2020	Ongoing
<i>Ancient Rome: Epic Innovators and Engineers</i>	Artisans of Florence in collaboration with the Niccolai Group (Firenze)	7/12/2019	11/10/2020
<i>My Country</i>	West Australian Photographic Federation	19/9/2020	25/10/2020
<i>PrintWest Photography Exhibition</i>	West Australian Photographic Federation	31/10/2020	30/11/2020
<i>In My View</i>	West Australian Photographic Federation	12/12/2020	28/2/2021
<i>Vikings: Warriors of the North, Giants of the Sea</i>	Museums Partner and the National Museum of Denmark	12/12/2020	16/5/2021
<i>Italy: Twilight skylines from Police helicopters</i>	Consulate of Italy, Perth, and Massimo Sestini	8/3/2020	6/9/2020
<i>Fire and Water – Restricted Entry Part 2</i>	Chung Wah Association	13/3/2021	20/6/2021
<i>Brickwrecks: Sunken Ships in LEGO® Bricks</i>	Western Australian Museum and Australian National Maritime Museum	27/6/2021	30/1/2022



<i>Deep Light: Illuminating the Wrecks of Sydney and Kormoran</i>	Western Australian Museum	12/9/2020	31/1/2021
<i>Naval Seapower in Miniature</i>	Gerry Westenbergh	13/2/2021	26/4/2021
<i>Ocean Meets Land</i>	Rocky Bay Studio	8/5/2021	6/6/2021

**LOANING INSTITUTIONS  
AND INDIVIDUALS**
**START DATE END DATE**


<i>Lustre: Pearl and Australia</i>	Western Australian Museum	21/2/2020	10/1/2021
<i>Spy: Espionage in Australia</i>	National Archives of Australia	23/1/2021	26/4/2021
<i>GRAMS NAIDOC 2020 Photography Exhibition</i>	Geraldton Regional Aboriginal Medical Service	14/3/2021	13/6/2021
<i>Australian Geographic Nature Photographer of the Year Exhibition 2020</i>	South Australian Museum	8/5/2021	15/8/2021



<i>Deep Light: Illuminating the Wrecks of Sydney and Kormoran</i>	Western Australian Museum	26/10/2019	23/8/2020
<i>Australian Geographic Nature Photographer of the Year 2020</i>	South Australian Museum	5/9/2020	6/12/2020
<i>2020 rECONstructed Art Competition</i>	Kalgoorlie Urban Landcare Group	7/11/2020	29/11/2020
<i>Preppers</i>	Art on the Move	14/12/2020	21/2/2021
<i>Happy Birthday Play School: Celebrating 50 years</i>	National Museum of Australia	6/3/2021	9/5/2021



<i>Evolution: Torres Strait Islander Masks</i>	National Museum of Australia and Gab Titui Cultural Centre	15/2/2020	22/11/2020
<i>Astrofest 2020</i>	Astrofest Astrophotography Competition	1/8/2020	31/8/2020
<i>True to Nature: Botanical Exhibition</i>	Various Artists	19/9/2020	12/10/2020
<i>Southern Art and Craft Trail</i>	Albany Community Artists	26/9/2020	11/10/2020
<i>Point of View</i>	Viewpoint Art Group	5/12/2020	18/12/2020
<i>Australian Geographic Nature Photographer of the Year Exhibition 2020</i>	South Australian Museum	2/1/2021	21/3/2021
<i>The Great War in Miniature</i>	Chris Williams	22/3/2021	10/5/2021
<i>Refugium</i>	Mix Artists	3/4/2021	22/4/2021
<i>Spy: Espionage in Australia</i>	National Archives of Australia	8/5/2021	1/8/2021
<i>Fremantle International Portrait Prize Exhibition</i>	Fremantle International Portrait Prize	22/5/2021	31/7/2021

# VISITATION



**3,703,139**  
 PEOPLE ENGAGED WITH  
 MUSEUM CONTENT AND  
 COLLECTIONS

**613,000**  
 FIRST TIME VISITS TO  
 WA MUSEUMS  
**+75%**




## WANDER OUT YONDER CAMPAIGN

Tourism Western Australia’s ‘Wander Out Yonder’ campaign, developed in response to COVID-19 interstate and international travel restrictions, significantly boosted intrastate travel.

The Museum of the Goldfields was featured in the Kalgoorlie-Boulder and Lake Ballard four-day itinerary, and the Museum of Geraldton was included in the ‘Best of the Coral Coast’ 11-day itinerary.

The Ivanhoe headframe welcomes visitors to the Museum of the Goldfields, and its viewing platform provides 360 degree panoramic views of the City of Kalgoorlie-Boulder and surrounds.

© Abby Murray Photography

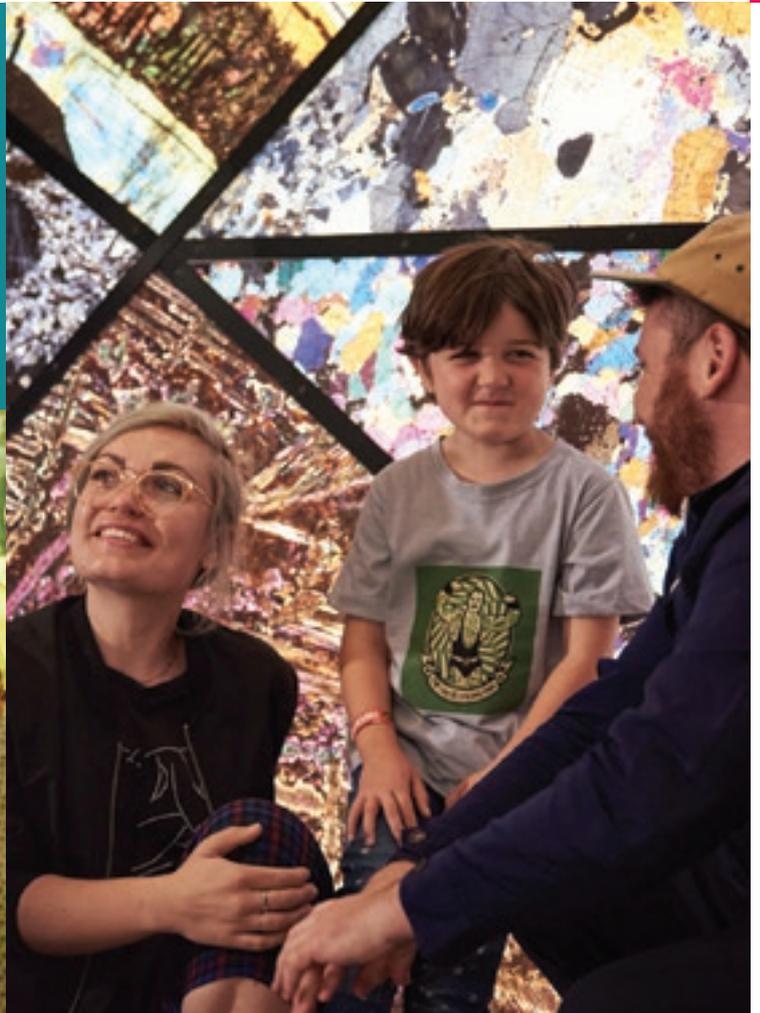
**971,528 VISITORS** TO WA MUSEUMS  
AND OFF-SITE/OUTREACH PROGRAMS

1

[ left ] Shipwrecks Gallery at the Museum of Geraldton.

[ below ] Visitors to the preview of the *Vikings* exhibition at the WA Maritime Museum.

© Zen Photography (left); Kate Drennan Photography (below)



[ above ] Visitors at the WA Museum Boola Bardip.

[ below ] Children taking part in an engagement program.

© Rebecca Mansell



## COLLECTIONS ONLINE

The WA Museum continues to invest in digitising the State Collection to enhance accessibility for researchers and interested online users.

### EXHIBITION CONTENT MANAGEMENT SYSTEM (ECMS)

The ECMS stores and manages public-facing Museum content. The platform acts as a single source of information that feeds multiple outcomes for visitors. As part of the development of the WA Museum Boola Bardip, the ECMS digitised:

- 10,696 elements (e.g. a collection item, a model, a building).
- 5,809 perspectives (someone's view on one of the elements, e.g. a video or audio recording, a newspaper article).
- 154 experiences (a grouping of multimedia components to provide an experience to the user).
- 10,279 labels.

### ONLINE DATABASE

The WA Museum's website [museum.wa.gov.au](http://museum.wa.gov.au) has been an integral platform for online visitors to explore, engage with and learn about the organisation and its collections, research activity, events and exhibitions, as well as access to current information.



**1,517,346** ITEMS DOCUMENTED,  
DIGITISED AND **MADE AVAILABLE ONLINE**

Collections are recorded on digital databases and key information—metadata—is added to the record. Where possible, digital images are also captured and the record is then made available online.

© WA Museum



## COLLECTIONS WA

*Collections WA* brings together online collections from libraries, galleries, museums, archives, historical societies, cultural organisations, community groups and other collecting organisations across Western Australia.

Developed under the auspices of a WA Collections Sector Working Group, chaired by the CEO of the WA Museum, *Collections WA* is managed by the WA Museum in association with the Australian Museums and Galleries Association of Western Australia, the latter providing training for the staff and volunteers of regional collections. Funding for different elements of the program is provided by Lotterywest, DLGSC and the Department of Primary Industries and Regional Development. This program is part of the McGowan Government's commitment to promote regional collections.



**collectionswa.net.au**  
IS A USER-FRIENDLY DATABASE OF  
WESTERN AUSTRALIA'S CULTURAL  
COLLECTIONS



## Roebourne Races

Published: Thursday, 7 May, 2000 - 15:49  
City of Karatha Local History Archives



## CULTURE WA

*Culture WA* provides a single entry point for users to access the online collections of the WA Museum, State Records Office of Western Australia and State Library of Western Australia, with collections from the Art Gallery of WA to be made available in the future. The WA Museum developed *Culture WA* and is responsible for maintaining the platform.

## REGIONAL COLLECTIONS TOURISM PORTAL

As the second part of fulfilling the McGowan Government's commitment to promote regional collections, a major regional tourism collections portal is under development which will feature many of WA's most interesting regional museums and collections. It has been developed with high quality images and other content and will be launched to the market next year.

The WA State fossil emblem Gogo Fish *Mcnamaraspis kaprios* [right]; Gogo App [far right].

© WA Museum

## DIGITAL EXPERIENCE INTEGRATION –THE GOGO APP

Launched on 29 January 2021, visitors to the WA Museum Boola Bardip are offered an augmented digital experience via 'Gogo', a free app for hand-held devices. Gogo uses Bluetooth location awareness to provide additional audio and visual content. It allows visitors to explore particular objects that interest them, or can lead them on a series of tours around the exhibitions.

## MUSEUM WEBSITE

The opening of the WA Museum Boola Bardip, the ballot for free tickets to the opening festival, and the associated social and traditional media coverage, had a significant impact on traffic to the website which increased by 83 percent.

[ below ] Ballot winners enjoy the WA Museum Boola Bardip on opening day.

© Michael Haluwana, Aeroture



**NAMED AFTER THE EXTRAORDINARILY IMPORTANT 'GOGO FISH' FOSSILS FROM THE KIMBERLEY**

**2,296 TOURS**  
FOR AN AVERAGE  
OF **134 MINUTES**

ADDITIONAL INFO  
ABOUT **250 ITEMS**

**14,415**  
**OBJECTS** EXPLORED  
BY THE USERS

FEATURES INCLUDE **VOICEOVERS AND WORKS BY WESTERN AUSTRALIAN ACTORS AND WRITERS**

**2,731,611 WEBSITE VISITS**  
COMPARED TO 1,238,454 IN 2019–20





**2,711** ITEMS OF  
CONTENT IN MEDIA

**50,351,812**  
PEOPLE REACHED

## MUSEUM IN THE MEDIA

An important aspect of establishing the WA Museum at the heart of the community is to ensure that it is communicating, regularly and effectively, through media and social media channels.

The lead up to and the opening of the WA Museum Boola Bardip had a profound impact on the level of interest in the WA Museum from a range of local, national and international media organisations. The heightened interest in the architectural design, permanent and temporary exhibitions, and the opening nine-day festival

resulted in broad ranging coverage across media outlets and communications channels, including radio, television, print, online and social media. The overwhelming majority of those reports and articles were positive.

This year the WA Museum achieved 2,660 media contacts with a range of local, national and international traditional, industry and social media journalists and bloggers.

## MUSEUM SOCIAL MEDIA

Social media engagement with the WA Museum's social media platforms Facebook, Twitter and Instagram grew sharply in the last year. Social media continues to be a strong platform to inform, engage and market the Museum's exhibitions to a wide range of people locally, nationally and internationally.



**43,377** LIKES **+8.5%**  
REACHING 5,485,837 PEOPLE **+50%**



**7,657** FOLLOWERS  
**+385** NEW FOLLOWERS **+5.3%**



**15,384** FOLLOWERS  
**+7,727** NEW FOLLOWERS **+101%**



WA Museum Boola Bardip  posted a video to the playlist  
**Opening Celebrations!**  
21 November 2020 · 

Wow! [Eskimo Joe](#), [Stella Donnelly](#) and [Perth Symphony Orchestra](#) in the new WA Museum Boola Bardip!

Check out this breathtaking first-time collaboration of 'From the Sea' under Otto, the 123-year-old blue whale skeleton.

This is one of five incredible films being released during our opening – so stay tuned!

Enormous thanks to our celebration partners, [Perth Festival](#).



## ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES

The WA 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.

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

### THE CREATION, NAMING AND OPENING OF BOOLA BARDIP

A long-standing commitment to ensure that the New Museum address the imbalance of the past and give voice to Aboriginal and Torres Strait Islander peoples, was fulfilled with the opening of the WA Museum Boola Bardip. Many Aboriginal communities and individuals contributed to the content of the Museum and for its part, the Museum adhered to its stated aim that it would not try to speak for people who would speak for themselves.

[ right ] Premier Hon. Mark McGowan MLA; WA Museum Aboriginal Advisory Committee Chair and Board of Trustee, Irene Stainton; Nyoongar Elder, Marie Taylor; and Minister for Culture and the Arts, Hon. David Templeman MLA on the opening day of the WA Museum Boola Bardip.

© Michael Haluwana, Aeroture

A recurring compliment from visitors references the way in which the voices and the stories of Aboriginal people are shared throughout the whole museum, not just in the *Ngalang Koort, Boodja Wirn* Gallery.

The naming of the Museum, Boola Bardip, meaning many stories in Nyoongar, has also been well received, after wide consultation and specialist input from the Nyoongar Boodja Language Centre.

It is inevitable that some visitors—a relatively small proportion—have commented adversely on the strong representation of Aboriginal voices. The WA Museum's response is that Aboriginal people have experienced marginalisation from such displays in the past and that this is the opportunity to set the record straight and provide balance.

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



## EMERGING CURATORS PROGRAM

The WA Museum continued with its successful Aboriginal Emerging Curators program in 2020–21.



## WADJEMUP ONLINE PROJECT

In partnership with Rottnest Island Authority, two emerging curators, Samara King, a Karajarri woman from Broome, and Vanessa Smart, a Nyoongar woman from Manjimup, were hosted to research and develop a digital resource about Wadjemup (Rottnest Island), as the original planned physical exhibition was impacted by the COVID-19 pandemic. The Wadjemup website [www.alwayswadjemup.com](http://www.alwayswadjemup.com) was launched on 9 July 2021 and features many aspects of Wadjemup heritage, including traditional Nyoongar culture and post-colonial history on Wadjemup, including some uncomfortable stories.

Member for Fremantle, Hon. Simone McGurk MLA (centre) with emerging curators Samara King (left) and Vanessa Smart (right).

© Rottnest Island Authority



## GWOONWARDU MIA EMERGING CURATORS

Gwoonwardu Mia—Gascoyne Aboriginal Heritage and Cultural Centre staff Toni Roe (Operations Manager Engagement and Events) and Norma Lee (Engagement Assistant) participated in the Emerging Curator program. The program has a strong focus on professional and personal development and mentoring.

The outcome of this year's program will be the development of a project plan, as a pre-cursor to building a physical yarning circle in the interpretive space at Gwoonwardu Mia.

Emerging curators Toni Roe and Norma Lee at the National Museum of Australia, Canberra.

© WA Museum





## ABORIGINAL COMMUNITY LIAISON OFFICERS

In 2020–21, the New Museum Project moved into the final stages including exhibition delivery and planning for the opening. The Community Liaison Officers, along with the organisations that supported the content development, completed their works, delivering multimedia projects, animation, objects and artworks, image permission and consent and audio stories.

Whadjuk Nyoongar Community Liaison Officer Sandra Harben consulting with Brendan Moore.

© Barbara Harben

## CELEBRATING BOOLA BARDIP

Community groups and individuals with whom the Museum worked throughout the New Museum Project were invited to the official opening of the WA Museum Boola Bardip. With COVID-19 travel restrictions in place, many were unable to travel in November 2020. However, over the following months the Museum

welcomed a number of organisations and community members to see their stories and collections on display.

The Wadumbah Dance Group shared their ancient story through music and dance at the WA Museum Boola Bardip opening ceremony.

© Michael Haluwana, Aeroture





Yirra Yaakin performing *Bilya Kaatjin*.

© Yirra Yaakin

#### YIRRA YAAKIN THEATRE COMPANY

The WA Museum continued its community partnership with Yirra Yaakin Theatre Company through a Memorandum of Understanding. Programs included live streaming a performance from the WA Maritime Museum during NAIDOC Week 2020.

## PARTNERSHIPS WITH ABORIGINAL ORGANISATIONS

The WA Museum continues to work in partnership with Aboriginal organisations across all its sites in Western Australia—to support local artists, consultants, researchers and contributors.

#### TJUMA PULKA MEDIA ABORIGINAL CORPORATION

The Museum of the Goldfields has developed a relationship with Tjuma Pulka Media Aboriginal Corporation, for the purpose of creative collaboration and content creation.



## HEALTHY RELATIONSHIP

An exhibition of photographs from the Geraldton Regional Aboriginal Medical Service (GRAMS) 2020 NAIDOC photography competition—with the theme 'Always Was, Always Will Be'—was displayed at the Museum of Geraldton.

Shauna Oakley (left) and Sarah Stewart (right) at the launch of the GRAMS NAIDOC 2020 photography competition.

© WA Museum



## RECONCILIATION ACTION PLAN

The Innovate Reconciliation Action Plan (RAP) affirms the WA Museum's commitment to sustainable and meaningful engagement with, and involvement of, Aboriginal and Torres Strait Islander peoples in all that it does.

WA Museum staff have been resourced to develop stronger relationships, to promote cross cultural understanding through the development and implementation of cultural learning programs, and to provide tangible economic opportunities for Aboriginal and Torres Strait Islander people, through diversifying the work force and increasing targeted engagement of Aboriginal and Torres Strait Islander businesses.

The WA Museum's Aboriginal Advisory Committee and the members of the RAP Working Group have provided guidance, insights and tangible solutions to enhance the delivery of positive outcomes. Planning of the second iteration of the Innovate RAP commenced this year and will be carried over to 2022–24.

### REPRESENTATION IN THE WORKFORCE

During the recruitment process for the WA Museum Boola Bardip, 11 new staff members identified as Aboriginal or Torres Strait Islander.

Visitor Services Officer Tiahna Oxenham (right) with a visitor in the Wesfarmers *Ngalang Koort Boodja Wirn* Gallery at the WA Museum Boola Bardip.

© Michael Haluwana, Aeroture



## SIGNIFICANT EVENTS



### CELEBRATING SONGLINES

On 24 March 2021, the WA Museum hosted a community celebration of the highly acclaimed *Songlines: Tracking the Seven Sisters* exhibition. The Museum brought 12 artists and representatives from art centres and remote communities from around Australia to celebrate and farewell the exhibition for its imminent journey overseas. A group of ten school children performed the Seven Sisters dance, which demonstrated the transference of knowledge from one generation to the next.

*Minyma Punu Kungkarangkalpa* (Seven Sisters Tree Women and Wati Nyiru), 2018, by Tjanpi Desert Weavers.

© Jacqueline Jane Photography

**240 GUESTS** INCLUDING EXHIBITION PARTNERS AND MEMBERS OF THE WA MUSEUM ABORIGINAL ADVISORY COMMITTEE AND THE NATIONAL MUSEUM OF AUSTRALIA

### COMMUNITY VISITS TO BOOLA BARDIP

On 15 April 2021, Yamatji Marlpa Aboriginal Corporation Board members visited the WA Museum Boola Bardip and were provided with a tour of the Wesfarmers *Ngalang Koort Boodja Wirn* Gallery and other areas by the Museum's staff.

Board members, Doris Eaton (centre) and Diane Stewart (right), of the Yamatji Marlpa Aboriginal Corporation at the WA Museum Boola Bardip.

© Yamatji Marlpa Aboriginal Corporation



### NAIDOC FAMILY FUN DAY

All the museums and Gwoonwardu Mia delivered NAIDOC Week focused programs in November 2020. At the Museum of the Goldfields, the local family-owned, Bush Ghoodhu: Wongutha Tours, presented stories from the Museum's *Ngurra Yiwarra* permanent exhibition as a gateway to stargazing through the eyes of the world's first astronomers.

Bush Ghoodhu: Wongutha Tours in the Museum of the Goldfields during NAIDOC Week 2020.

© WA Museum

## RECONCILIATION WEEK

In May 2021, Reconciliation WA marked National Reconciliation Week 2021 by commencing its Reconciliation Walk from the City Room at the WA Museum Boola Bardip.

The WA Museum supported the Department of Local Government, Sport and Cultural Industries' Reconciliation Street Banner project by purchasing Reconciliation Week banners, which were displayed in the Perth Cultural Centre, the WA Museum Boola Bardip, the Museum of the Goldfields and the Museum of Geraldton.

[ right and below ] The Reconciliation Walk began with a ceremony in the City Room at the WA Museum Boola Bardip.

© WA Museum



**3,000** PEOPLE PARTICIPATED IN THE WALK





## REPATRIATION PROGRAM

The WA Museum's 2020–21 repatriation program continued to prioritise the return of Aboriginal Ancestral Remains. During the year, there were successful returns to the Esperance Nyungar community representing three Ancestors, and the Ngaanyatjarra community in Warburton representing one Ancestor. A formal request for the return of Ancestral Remains has been received from the Yinggarrda community in Carnarvon, which will be pursued in 2021–22.

Other activities included provenance research on Ancestral Remains from the Ashburton River in the Pilbara, with initial discussions held with the

---

During May 2021, Ancestral Remains of one Ancestor from Lake Throssell in the Gibson Desert was delivered to Ngaanyatjarra Traditional Custodians in Warburton.

The remains were held in the community pending a re-burial trip to Lake Throssell in July 2021.

Esperance Tjaltjraak community members accept Ancestral Remains from the WA Museum for return and re-burial.

© WA Museum

## RETURN TO COUNTRY

The return of Ancestral Remains, representing three ancestors, to the Esperance Tjaltjraak Native Title Aboriginal Corporation (ETNTAC) was the culmination of a project that formally began in 2017, with an approach to ETNTAC for their support and assistance in the repatriation of their Ancestors. In November 2020, WA Museum staff delivered the Ancestral Remains to ETNTAC for temporary storage prior to their re-burial. The first of the re-burials was undertaken in December 2020, when the remains of a small child were placed back in country in the location from where they had been excavated in the early 1980s.

Directors of the Mirning Traditional Lands Aboriginal Corporation and the Board of the Karlka Niyaparli Aboriginal Corporation.

The only non-Ancestral Remains related activity in this year's repatriation program focused on provenance research of a potential West Kimberley women's secret and sacred object.

## WORLD LEADER

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

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

## CULTURAL PROPERTY

Research collections are utilised by WA 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.

Items from the WA Museum's early childhood collection in the Collections and Research Centre.

Bo Wong, © WA Museum



### 13 NEW SPECIES UNEARTHED

WA Museum and University of Western Australia researchers discovered 13 new species of elusive ‘sprickets’, in Australia’s north-west. Sprickets are distantly related to spiders, but also resemble crickets (hence the name!), but are known scientifically as schizomids.



SPRICKETS MEASURE ONLY  
**3mm x 0.5mm**

THE NEW SPECIES BELONG TO THE **DRACULOIDES** GENUS, NAMED AFTER BRAM STOKER’S **DRACULA** FOR THEIR **FANG-LIKE TEETH**.

**WESTERN AUSTRALIA** IS A GLOBALLY RECOGNISED **HOTSPOT** FOR **UNUSUAL SUBTERRANEAN CREATURES**.

Male specimen of *Draculoides anachoretus*.

© WA Museum

### FOSSIL DISCOVERIES

WA Museum Curator of Terrestrial Zoology, Dr Kenny Travouillon, discovered the oldest fossil bilby (*Bulbadon warburtonae*) and bandicoot (*Bulungu minkinaensis*) in central Australia, dated at 26 million years old.

Reconstruction of the oldest bilby, *Bulbadon warburtonae*, by George Aldridge.

© WA Museum

“ Discovering new fossil species helps us understand how animals evolved through time and how well they coped with climate change. ”

— Dr Kenny Travouillon



## BUILDING THE COLLECTION

The WA Museum acquires items for the State Collection through donations, fieldwork and purchases. The focus for much of this year was on acquiring objects for exhibition in the WA Museum Boola Bardip, funded by the DLGSC as part of the New Museum Project.

**18,766 ITEMS**  
ADDED TO THE  
STATE COLLECTION  
DURING 2020–21

**668 ITEMS**  
PURCHASED TO THE  
VALUE OF **\$482,458**

**1,046 ITEMS**  
DONATED TO THE  
VALUE OF **\$72,206**

**17,052**  
ITEMS COLLECTED  
DURING FIELDWORK

### STORY WIRES DONATION TO THE WA MUSEUM

WA Museum Boola Bardip's *Ngalang Koort Boodja Wirn* Gallery features two Story Wires, used particularly by desert women in drawing designs for stories in sand: one from Warakurna, donated by Dr Pamela McGrath (Adjunct Fellow, National Centre for Indigenous Studies, Australian National University) and one from Tjukurla, donated by Dr Jennifer Green (Postdoctoral Fellow in Australian Sign Languages and Linguistics, University of Melbourne).

Story Wires on display in the Wesfarmers *Ngalang Koort Boodja Wirn* Gallery at the WA Museum Boola Bardip.

© WA Museum



### DIAMONDS IN THE ROUGH

3,338.57 carats of partially processed rough and polished diamonds were received from Rio Tinto Argyle Diamonds, some of which are displayed in the *Origins* Gallery of the WA Museum Boola Bardip.

Diamonds on display in the *Origins* Gallery, WA Museum Boola Bardip

© Kaifu Deng





### VACCINATION VIALS

Western Australian Department of Health donated ten vials from the first day of COVID-19 vaccination in WA to the WA Museum History Department.

© WA Museum



### ABORIGINAL ARTEFACTS

WA Museum's Anthropology and Archaeology Department received a donation from Lucy Obszanski of two shields (collected by her father, Les Fletcher) from the Pilbara in the 1940s, and a donation of a boomerang from John and Lucy Obszanski, which was collected by Richard Obszanski.

[ left ] Boomerang donated to the WA Museum by John and Lucy Obszanski.

© WA Museum



## CONSERVING OUR HERITAGE

The conservation and preservation of the Museum's collection is accomplished using preventive and remedial techniques, in accordance with international and national standards of best practice.

**300 OBJECTS**  
TREATED BY MUSEUM  
CONSERVATORS

**412 OBJECTS**  
ASSESSED

**74 MARITIME**  
ARCHAEOLOGICAL  
OBJECTS TREATED

**2,545 OBJECTS**  
PAINSTAKINGLY PACKED  
FOR TRANSPORT TO **WA**  
**MUSEUM BOOLA BARDIP**

*Selencosmia* sp. being prepared for display in the WA Museum Boola Bardip.

© WA Museum

**46 NEW ANIMAL SPECIES AND ONE NEW ANIMAL GENUS** DESCRIBED

**81 NEW ANIMAL SPECIES HOLOTYPE** ADDED TO THE COLLECTION

**THREE NOMINAL FOSSIL GENERA AND FIVE NEW NOMINAL FOSSIL SPECIES** DESCRIBED

## HOT AND COLD CONSERVATION

WA Museum conservators freeze-dried numerous seeds, nuts and other plant material and a variety of arachnids for preservation. More than 500 kilograms of sand, soil and sediment were heat-treated in preparation for installation in WA Museum Boola Bardip.

## NEW KNOWLEDGE

The WA Museum and its associates are prolific contributors to the knowledge and understanding of Western Australia's natural environment, for the benefit of a range of communities and industries, in Australia and world-wide. These contributions range across the fields of science and technology, research and development, conservation, planning, development and education.

As a result of research and fieldwork efforts, the WA Museum continues to add to the State Collection.

**77**

PEER-REVIEWED **RESEARCH ARTICLES** AND **TWO BOOKS**

**8**

**RESEARCH PRESENTATIONS**

**75**

**PUBLIC TALKS**

**27**

**WORKSHOPS WITH EXTERNAL AUDIENCES**

**18**

**FIELD TRIPS WITHIN WA AND OFFSHORE**

**22**

**RESEARCH PROJECTS, IN COLLABORATION WITH NATIONAL AND INTERNATIONAL PARTNERS**

**5,068** STATE COLLECTION ITEMS WERE LOANED TO GROUPS AND ORGANISATIONS

## MUSEUM EVERYWHERE

The WA Museum shares its collections, skills and expertise locally, nationally and internationally. Its work includes loaning objects to groups and organisations for research and public display. Advice and support were provided to numerous organisations including:

- Argyle Diamonds (advice on assessing the significance of collections).
- Nyngulu Joint Management Body, Exmouth (advice provided on the purchase of a suitable showcase, content development and interpretation for Mandu Mandu shell beads).
- Fresh Water Bay Museum, Town of Claremont (advice on a new museum and storage facility standards).

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

As the State's pre-eminent repository of Western Australia's natural and cultural heritage, the WA Museum is widely regarded as a leading authority on issues of marine and terrestrial biodiversity, geoscience and matters of cultural significance. As such, the Museum provides advice and research findings in response to requests from Government and the private sector.

Museum fieldwork contributes to significant research outcomes that add to the understanding of Western Australia's unique environment.



[ above ] Dr Nerida Wilson processing samples of tiny barnacles from sunken mangrove roots collected by the ROV *SuBastian*.

[ above right and right ] *Cymbiola baili*, a predatory marine snail that was collected during the expedition.

© Connor Ashleigh, Schmidt Ocean Institute (above); WA Museum (above right and right)

## ASHMORE REEF EXPEDITION

Museum staff Corey Whisson, Department of Aquatic Zoology, and Dr Nerida Wilson, Molecular Systematics Unit, took part in an expedition to Ashmore Reef onboard the *RV Falkor*. The purpose of the voyage was to study mesophotic reefs in an area that had not been explored before at these depths (approximately 30–110 metres).

This was the final of three expeditions to carry out marine research along the Western Australian coastline, that involved national and international collaborations.

[ right ] Marine Invertebrate Curator Dr Zoe Richards undertaking coral biodiversity studies at the Houtman Abrolhos Islands.

© David Juskiewicz

## HOUTMAN ABROLHOS ISLANDS EXPEDITION

An expedition to the Houtman Abrolhos Islands included ten days of fieldwork funded by an Australian Research Council Linkage Grant. Marine Invertebrate Curator Dr Zoe Richards and students from Curtin University collected hundreds of specimens to add to the collection, and captured hundreds of digital images and approximately one hour of video footage. These digital assets are being collated into a video called *See Abrolhos* which will be shown at the WA Museum Boola Bardip and the Museum of Geraldton in late 2021 to early 2022.

138

CORAL BIODIVERSITY BELT AND POINT-INTERCEPT **TRANSECTS** WERE UNDERTAKEN **ACROSS 23 SITES**

130

**HARD CORAL SPECIMENS** INCLUDING ULTRA-FROZEN TISSUE SUBSAMPLES

120

GENERAL **MARINE INVERTEBRATE SAMPLES** WERE COLLECTED

96

**WATER SAMPLES** WERE COLLECTED ACROSS SIX SITES USING THREE DIFFERENT METHODS





## WA MUSEUM RESERVE MANAGEMENT

Dr Ross Chadwick, Curator Anthropology, and Anneliese Carson, Assistant Curator Archaeology, travelled to Meekatharra to undertake a site inspection of Glengarry Reserve, an Aboriginal quarry site vested with the WA Museum. They undertook a survey to define the correct boundaries of the Glengarry Reserve and the exact location of cultural features.

Assistant Curator of Archaeology Anneliese Carson undertaking a survey of Glengarry Reserve in Meekatharra [right]; the old well was used as a pinpoint for survey transects [left].

© WA Museum

Using the old well as a location pinpoint, staff walked line transects to verify the position of stone quarrying.



## SEARCHING FOR THE SOUTHERN BROWN BANDICOOT

Team members from the Museum's Terrestrial Zoology Department and the Department of Biodiversity, Conservation and Attractions successfully collected specimens of a possible new species of Quenda (Southern Brown Bandicoot) at Beatty's Beach Reserve near Albany.

Tissue samples were sent to the Australian National University for sequencing as part of the Oz Mammals Genomics project.

Possible new species of Southern Brown Bandicoot spotted at Beatty's Beach Reserve, near Albany.

© WA Museum



## COASTAL CONNECTIONS: ARCHAEOLOGY IN NAPIER BROOME BAY, KIMBERLEY

Funded by an Australian Heritage Grant, WA Museum archaeologists partnered with the Department of Biodiversity, Conservation and Attractions (Parks and Wildlife, East Kimberley), Balangarra Aboriginal Corporation and the University of Western Australia to further archaeological investigations initiated in 2018 for the North Kimberley Marine Park.

This inter-agency archaeological fieldwork program focused on coastal sites related to the historical trepang industry and other heritage sites—including World War II infrastructure in Napier Broome Bay.

Archaeological investigations in Napier Broome Bay.

© WA Museum

## MARITIME ARCHAEOLOGY

The WA Museum studies, protects and interprets maritime archaeology sites and objects under the *Underwater Cultural Heritage Act 2018* (Cth) and the *Maritime Archaeology Act 1973* (WA).

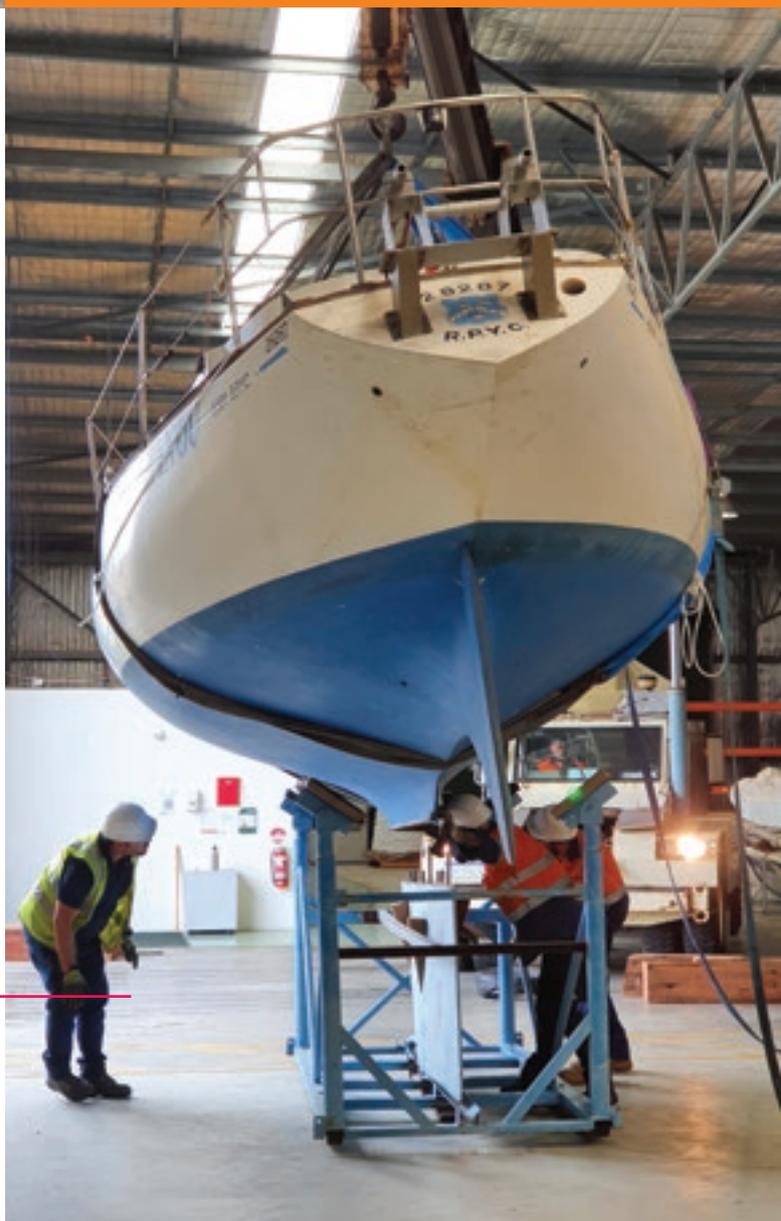
Significant projects and collaborations undertaken by the WA Museum's Maritime Heritage Department this year included:

### RELOCATING THE BOAT COLLECTION

In August 2020, the WA Museum relinquished the lease for A-Shed, Fremantle, triggering a massive collection move of some 1,000 objects to the Collection and Research Centre (CRC) in Welshpool. Prior to relocating the items, the Maritime Heritage team and volunteers spent three days a week for six weeks auditing, cleaning and documenting objects—including boats of all shapes and sizes, spars, oars, rudders, and masts. The project was completed in June 2021.

[ right ] *Perie Banou*, the yacht Jon Sanders single-handedly carried out a double circumnavigation of the world, being relocated.

© WA Museum



WA Museum is supporting the production of *Shipwreck Hunters Australia*—a six-part series, produced by VAM Media and Terra Australis Productions for the streaming service Disney Plus. The documentary crew travelled with some of the Museum's Maritime Heritage team to Trial Rocks, Monte Bello Islands (130km off the Pilbara coast) and observed their underwater fieldwork to inspect and record the *Trial* (1622) shipwreck.

*Shipwreck Hunters Australia* on screen team: Ryan Chatfield, Johnny Debnam, Ash Sutton, Anouska 'Nush' Freedman and Andre Rerekura [right and below].

© VAM Media and Terra Australis Productions

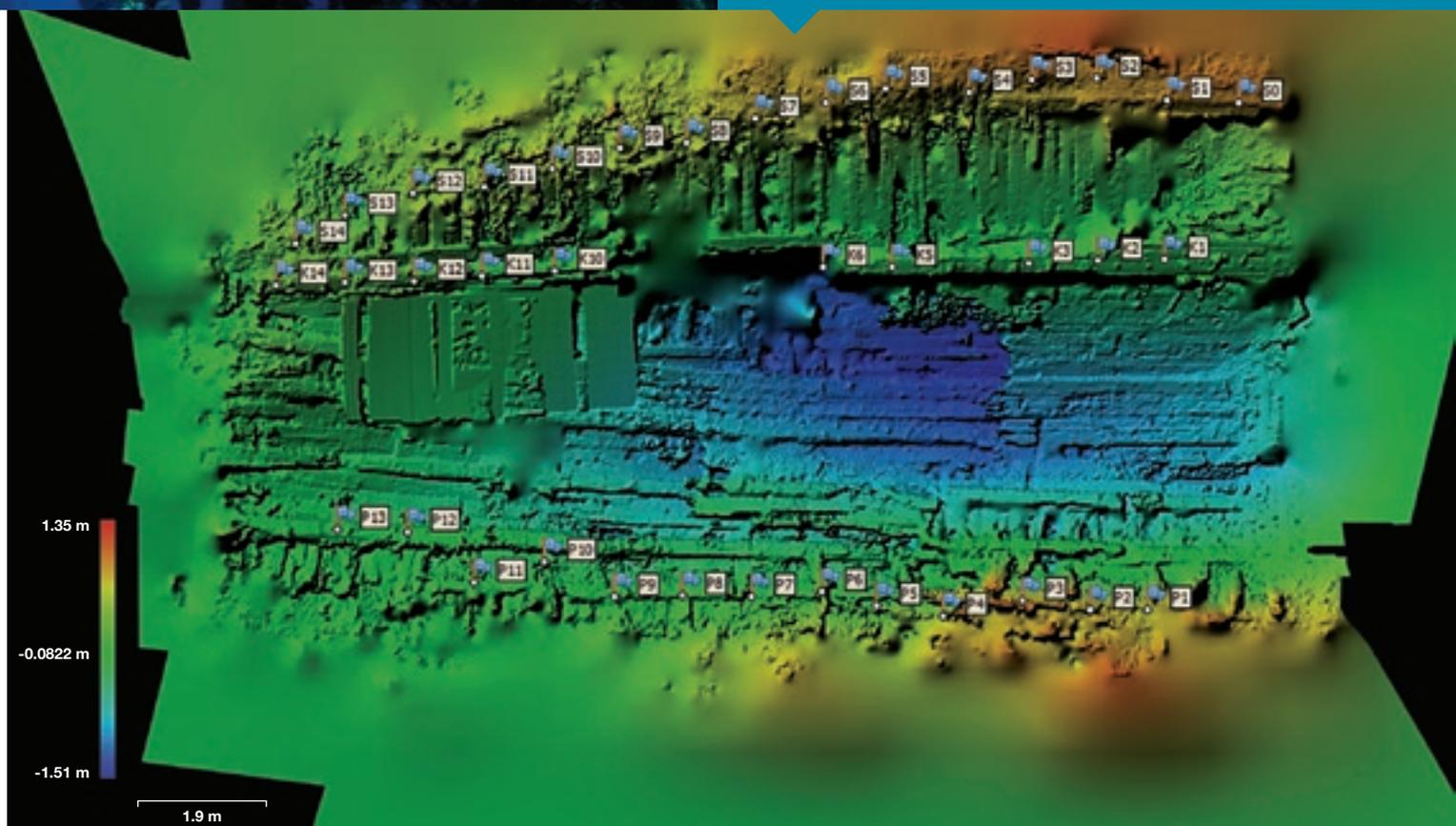


### 3D MAPPING

WA Museum's Maritime Heritage staff with colleagues from Curtin HIVE (Hub for Immersive Visualisation and e-Research) completed 3D mapping of *Santo Antonio de Tanna*, a Portuguese ship which sank off the coast of Mombasa, Kenya in 1698.

Digital elevation model of the *Santa Antonio de Tanna* wreck site. Illustration by Lachlan Shaw.

© Curtin University



# SUSTAINABLE GROWTH

## WORKFORCE PLANNING

The organisational restructure—which commenced in July 2019—is nearing completion, as the WA Museum moves into the operational phase following the opening of WA Museum Boola Bardip. Augmenting the workforce of the WA Museum was necessary for the delivery and on-going operation of the new Museum. To date, the restructure has allowed for greater collaboration across the organisation; Aboriginal engagement and stakeholder relationships; collections preservation and cataloguing; and development of digital projects.



## RECRUITMENT DRIVE

The WA Museum launched a recruitment drive for staff and volunteers for the WA Museum Boola Bardip.

The inaugural Visitor Services Officers and the Operations staff, WA Museum Boola Bardip.

© WA Museum

**4,426 APPLICATIONS RECEIVED FOR THE VISITOR SERVICE OFFICER POSITIONS—31 PERMANENT AND 23 CASUAL STAFF ENGAGED**

## STRATEGIC PARTNERSHIPS

The WA Museum identifies opportunities to partner with a range of organisations and individuals in Australia and internationally, for the mutual benefit of strengthening both organisations, encouraging

diversity and inclusion, broadening expertise and knowledge sharing, and improving exhibition and activity offerings to the people of Western Australia.

WA Museum collaborated with many organisations including (but not limited to):



western australian marine science institution

## CENTRAL ENERGY PLANT IN THE PERTH CULTURAL CENTRE

A major element of the creation of the WA Museum Boola Bardip was to create a Central Energy Plant to serve, not only the new Museum, but the major cultural centre buildings, including the Art Gallery of Western Australia, the State Library, the State Theatre Centre and, in the future, PICA. Engineering predictions suggest that, once the system is optimised, it will result in an up to 40% reduction in energy use and related carbon emissions.

## BIODIVERSITY STUDIES

A significant part of the WA Museum's research program is dedicated to the study of the marine and terrestrial fauna of Western Australia.

This work is critical to understanding, managing and ultimately conserving the important species and habitats of this unique place. It is one of the most important ways in which the WA Museum contributes to sustainable growth.

WA Museum conservator, Iva Cirkovic, preparing sponges for display in the WA Museum Boola Bardip.

© WA Museum





[ above ] Conservation intern, Zhi Rong-Zhang, cleaning silverware in preparation for display in the WA Museum Boola Bardip.

© WA Museum

## SUSTAINABLE CONSERVATION PRACTICES

There is no doubt that some of the most energy-hungry and expensive facets of a museum's work are the care and management of its collections. WA Museum conservators are constantly seeking the best solutions to ensure that collections are cared for appropriately, whilst minimising cost and environmental impacts. Two very different examples are provided by the management of the WA Museum Boola Bardip, and the care and preservation of historic shipwrecks and other underwater cultural heritage.

In the case of the WA Museum Boola Bardip, experiments are showing that carefully designed management regimes and the design of the building can reduce the time and degree of active

environmental management required to maintain suitable conditions for collections and visitors, alike. This reduces energy consumption and the associated costs and emissions.

With respect to the underwater cultural heritage, WA Museum conservation scientists have pioneered the technique of *in situ* preservation, by which archaeological sites under water can be studied and recorded, but then 'buried' in anoxic conditions, which prevent future deterioration. This way, information is collected, the remains are preserved for possible future study, but the prohibitive costs of underwater excavation and then storing large amounts of deteriorating material are avoided.

## MANAGEMENT AND LEASE AGREEMENTS

The WA Museum Boola Bardip is an impressive piece of new infrastructure for which the WA Museum Board is responsible. Whilst not ruling out the possibility of further such developments, the Board is circumspect about the potential opportunities and risks of taking on further building stock with accompanying costs.

Consequently, partnership agreements are being developed and different management models explored that ensure a more sustainable method of operation.

These include:

- A lease agreement with the Government in respect of the WA Museum Boola Bardip buildings, rather than holding freehold.
- A licence agreement with the Department of Local Government, Sport and Cultural Industries in respect of the use and management of the external 'interstitial' spaces around the WA Museum Boola Bardip.
- A memorandum of understanding with the Department of Primary Industries and Regional Development in respect of the management of Gwoonwardu Mia in Carnarvon.
- A Service Level Agreement with the City of Albany in respect of certain management functions at the National Anzac Centre in Albany.

## AWARDS AND HONOURS

### WA MASTER BUILDERS BANKWEST EXCELLENCE IN CONSTRUCTION AWARDS

Multiplex and the WA Museum Boola Bardip won three WA Master Builders Bankwest Excellence in Construction Awards in 2020:

- Best Historic Restoration or Renovation over \$100 million.
- Best Government Building over \$100 million.
- Best Public Use Building over \$100 million.

### WESTERN AUSTRALIAN ARCHITECTURE AWARDS

The WA Museum Boola Bardip was awarded three Western Australian Architecture Awards and two commendations.

- George Temple Poole Award—recognising excellence in architecture and the built environment.
- John Septimus Roe Award for Urban Design.
- Jeffrey Howlett Award for Public Architecture.
- Commendation for Heritage.
- Commendation for Colorbond® Award for Steel Architecture.



## MUSEUMS AND GALLERIES NATIONAL AWARDS

The WA Museum was nationally recognised, winning three prestigious Museums and Galleries National Awards (MAGNAs).

- Permanent Exhibition or Gallery Fit Out—WA Museum Boola Bardip.
- Interpretation, Learning and Audience Engagement—State-wide engagement project.
- Research project—Sharing Stories.
- Highly Commended for Rapid Response Collecting for the *State of Emergency: Western Australia's response to COVID-19* portraiture exhibition.



**BEST GALLERY FIT OUT** WAS PRESENTED FOR **ALL EIGHT** NEW PERMANENT **GALLERIES** IN THE WA MUSEUM BOOLA BARDIP

‘SHARING STORIES’ WAS A **COLLABORATIVE EFFORT** WITH THE CENTRE FOR ASYLUM SEEKERS, REFUGEES AND DETAINEES, EIGHT WESTERN AUSTRALIANS WITH REFUGEE EXPERIENCE AND TWO INDEPENDENT CONTENT CREATORS

[ above and left ] The multi-award winning WA Museum Boola Bardip.

[ below ] Trish McDonald (left) and Bliss Jensen (right) from the New Museum Project team accepted the three MAGNA Awards in Canberra.

© Michael Haluwana, Aeroture (above and left) WA Museum (below)



## ORDER OF ORANGE-NASSAU

### JEREMY GREEN

Head of Maritime Archaeology at the WA Museum, Jeremy Green, was recognised by His Highness the King of the Netherlands and awarded the rank of Officer of the Order of Orange-Nassau by Her Excellency, the Ambassador of the Kingdom of the Netherlands to Australia, Mrs Marion Derckx, on behalf of the King.

This is the highest award that can be bestowed on a non-Dutch national. The unique maritime heritage shared by the Netherlands and Australia, located along the Western Australian coastline, is extraordinary, and Jeremy's work, over the past 50 years, has been central to the discovery, study and management of this heritage.

[ right ] Her Excellency, the Ambassador of the Kingdom of the Netherlands to Australia, Mrs Marion Derckx (left), and Jeremy Green (right).

© Michael Haluwana, Aeroture

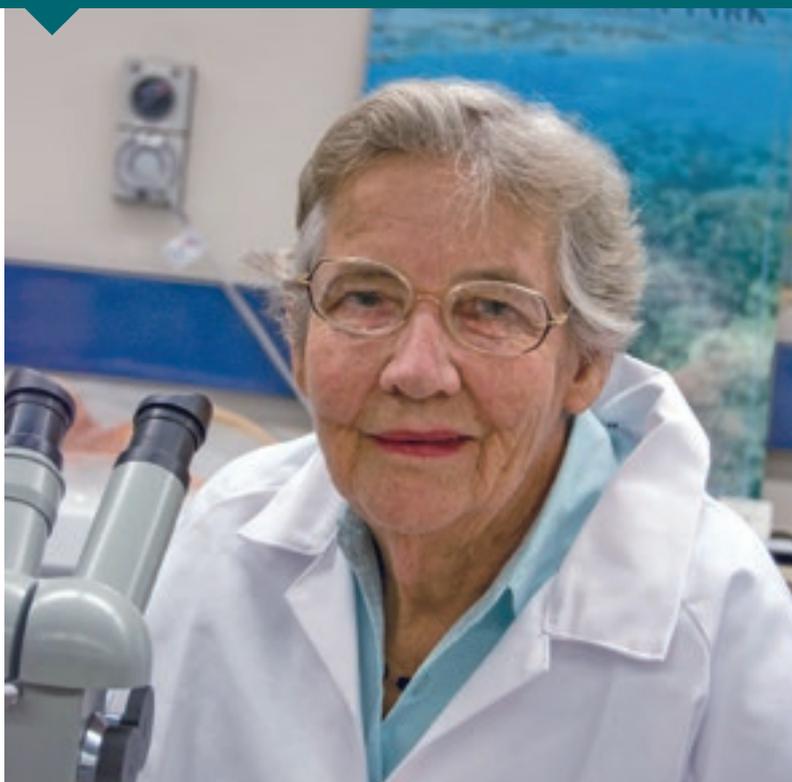


### FIELD GUIDE TO SHALLOW WATER SEASTARS OF AUSTRALIA IS THE **FIRST OF ITS KIND**

THE PUBLICATION WAS MORE THAN  
**60 YEARS IN THE MAKING**

Loisette Marsh launched her magnum opus, *Field Guide to Shallow Water Seastars of Australia*, which she co-authored with Dr Jane Fromont, to mark World Oceans Day on 8 June 2020.

© WA Museum



## QUEEN'S BIRTHDAY HONOURS LIST

### LOISETTE MARSH

The late Loisette Marsh was awarded a Member (AM) in the General Division of the Order of Australia, for her work in marine science and nature conservation.

Although she officially retired from the WA Museum in 1993, Loisette continued her work as a Museum Research Associate. Her expertise has contributed to the design and designation of marine parks and reserves along WA's pristine coastline, as well as informing some of the amazing marine science displays in the WA Museum Boola Bardip.



[ top ] Ravi Proheea accepting the award for ‘CFO of the Year’ at the 36<sup>th</sup> Annual W.S. Lonnie Awards.

[ above ] Diana Jones accepting the award for *Arts and Culture Western Australian of the Year* on behalf of Alec Coles.

© Institute of Public Administration Australia (top); Celebrate WA (above)

## ARTS AND CULTURE WESTERN AUSTRALIAN OF THE YEAR 2021

### ALEC COLES OBE

Chief Executive Officer, Alec Coles, was awarded the *Celebrate WA Arts and Culture Western Australian of the Year 2021* for his significant contribution to culture and the arts in Western Australia over his 11 years at the helm of WA Museum—and leading the development of the new WA Museum Boola Bardip.

## W.S. LONNIE AWARDS FOR EXCELLENCE IN THE PUBLIC SECTOR

### RAVI PROHEEA

Chief Finance Officer, Ravi Proheea, was named CFO of the Year at the W.S. Lonnie Awards for Excellence in the Public Sector. Through the IPAA (Institute of Public Administration Australia), the awards acknowledge and celebrate individual and organisational excellence in public service.

## MUSEUM SUPPORTERS

### FOUNDATION FOR THE WA MUSEUM

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

#### A YEAR OF CELEBRATION DURING UNCERTAIN TIMES

Opening a museum of international standing, during a pandemic, in the most isolated city in the world, is cause for celebration.

The Founding Partners who contributed to the Foundation's Discovery Endowment Fund included the Minderoo Foundation, Tianqi Lithium, Woodside Energy, Wesfarmers, Rio Tinto and the Stan Perron Charitable Foundation. Each have specifically tailored partnerships, delivering multi-year benefits to the WA community. Collectively, their financial support will be acknowledged in perpetuity.

The Water Corporation is another partner which invested in the Discovery Endowment Fund. By supporting a number of interactive experiences at Boola Bardip, this partnership highlights how water and climate have played a key role in creating WA's unique environment and continue to shape our State's future.

#### A NIGHT AT THE MUSEUM

Held to coincide with the opening of the WA Museum Boola Bardip, 'A Night at the Museum' provided sponsors, donors and friends with a magical Gala event, full of entertainment, walking tours, fundraising activities and food and beverages—providing an opportunity to celebrate the Museum as the cultural heart of Perth.

'A Night at the Museum' gala event in the Stan Perron WA Treasures Gallery.

© 7 to 1 Photography





Mireya Arago from Cecil Andrews College in FameLab Academy 2020.

© Foundation for the WA Museum

## FAMELAB ACADEMY

Supported by the Fogarty Foundation, the Foundation produced FameLab Academy in 2020. Revolutionising science communication in WA schools, FameLab Academy challenged Year 9 and Year 10 students to communicate a STEM topic of their choice about which they are personally passionate. Three schools and 11 students participated in this, the Australian pilot of the project. The schools were Cecil Andrews College, Sacred Heart College and Ashdale Secondary College. The students' presentations were performed in front of a live, studio audience at Cecil Andrews College Performing Arts Centre and live streamed to more than 12 schools and 320 students across Western Australia.

Collective giving brings value, vision and impact to donations. The Artefact Circle recognised this and adjusted its purpose to reflect a revised giving circle, with a new name. The Foundation for the WA Museum's Impact Circle will use collective funds to make annual grants to the WA Museum in a way that donors feel have the greatest impact. Donors will be invited to an annual voting event, to select a project to receive funds for the financial year ahead. Projects from all seven public WA Museum locations and the Collection and Research Centre will be represented.

FameLab is the world's leading science communications competition. It equips a new generation of science advocates to work with industry and government and it encourages young Australians to take up STEM subjects and careers. Produced by the Foundation for the WA Museum and supported by key international partner, the British Council and national partner, the WA Museum, FameLab Australia 2021 will, once again, be held online. The semi-finalists, announced in May 2021, will present new discoveries and technologies from their homes —with audiences watching and voting online.

With the uncertainty surrounding scheduled events in 2020, due to COVID-19 restrictions, the Foundation branched out into new territory with the support of Seven West Media, True North, Kailis Jewellery and the Cable Beach Club in Broome. The Channel 7 'We Love Museums' Lottery was drawn on 20 November 2020 offering a once-in-a-lifetime prize package worth up to \$40,000. An early bird prize to drive sales was supported by the Alex Hotel and the WA Museum. All monies raised supported the Foundation's Discovery Endowment Fund.

## THANK YOU

Special thanks to those who have been affected most during the COVID-19 pandemic, yet have still shown support in these difficult times. This includes the Foundation's travel partner Singapore Airlines, event partner PAV and loyal and longstanding hospitality partners Heyder & Shears, West Winds Gin, Gage Roads and Vasse Felix.

## FRIENDS OF THE WESTERN AUSTRALIAN MUSEUM

The Friends of the Western Australian Museum (Friends) is an important part of the WA Museum's support structure, promoting and encouraging the Museum's development journey for the past 25 years.

With the opening of WA Museum Boola Bardip, the Friends events this financial year included guest presenters and an introductory lecture by the WA Museum CEO Alec Coles, as well as tours of the Museum.

Assisting the establishment of the Museum's new Membership program in June, the Friends encouraged its members to join the new program as it hands over its membership list management, advertising and fee collection roles to the Museum.

The Friends now consists of Council members only and will concentrate on programming its signature events for the upper two tiers (Friends and Fans) of Museum Membership, including artefact focused Table Talks, specialist lectures and *The Same, Only Different* twin topics lectures.

[ below ] WA Museum volunteer Josephine Rahadiani.

© WA Museum

**1,308** FRIENDS OF THE WA MUSEUM MEMBERS

**348** DEDICATED  
VOLUNTEERS

**18,902**  
HOURS OF SERVICE



## VOLUNTEERS AT THE WESTERN AUSTRALIAN MUSEUM

The WA Museum recognises the significant contribution passionate volunteers make to the organisation by gifting their valuable time, knowledge and resources.

Highlights included:

- Two major volunteer recruitment campaigns to support the opening of the WA Museum Boola Bardip.
- Events including Boorloo Kwedjang Bardip Yanginy/Perth Heritage Weekend, Reconciliation Week activities, and the special exhibitions *Songlines: Tracking the Seven Sisters* and *Ancient Greeks: Athletes, Warriors and Heroes*.
- The 'Slip St Boat Book Collection' (comprising 300 books) was catalogued by seven volunteers.

## OPENING OF THE WA MUSEUM BOOLA BARDIP

Volunteers provided significant support to the Museum during the opening celebrations of the WA Museum Boola Bardip and have been vital in maintaining an excellent experience for the hundreds of thousands of visitors, including exuberant school groups.

Volunteers on the opening morning of the WA Museum Boola Bardip, 21 November 2020.

© WA Museum



## 50+ YEARS OF VOLUNTEERING

Ian Cameron and Glad Hansen, two of the WA Museum's long-standing volunteers were honoured with service medals during the WA Volunteer Service Awards for their more than 50 years of outstanding service to the Museum.

Glad Hansen receiving her WA Volunteer Service Award [left]; volunteer Ian Cameron [right].

© WA Museum (left); Echo News (right)





[ above ] The striking walk-through Crystal Portal in the *Origins* Gallery.

[ right ] The City Room at the WA Museum Boola Bardip.

© Jacqueline Jane Photography (above); Michael Haluwana, Aeroture (right)



## OPERATIONAL STRUCTURE

### RESPONSIBLE MINISTER

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

As of 30 June 2021, 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 WA 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.



## WESTERN AUSTRALIAN MUSEUM BOARD OF TRUSTEES

The Board of Trustees met on four occasions in 2020–21:

		DESIGNATION	INITIAL APPOINTMENT	EXPIRY	MEETINGS ATTENDED
	Alan Robson AO	Chair	1/1/2012	Retired 21/5/2021	4
	Steve Scudamore	Vice Chair	24/10/2006	31/12/2023	3
	Irene Stainton	Trustee	13/12/2011	6/10/2021	2
	Rubini Ventouras	Trustee	10/7/2012	10/7/2024	4
	Deborah Leavitt	Trustee	20/12/2019	10/7/2024	3
	Joanne Farrell	Trustee	11/2/2020	10/2/2024	4
	Hon. Melissa Parke	Trustee	25/8/2020	25/08/2024	4
	Duncan Ord OAM	Ex-officio	Ex-officio	Retired 31/5/2021	3*
	Lanie Chopping	Ex-officio	Ex-officio	N/A	0**

\* Lisa Fanciulli (Executive Director Infrastructure, Department of Local Government, Sport and Cultural Industries) attended one meeting as proxy for Mr Duncan Ord OAM.

\*\* No meetings between 31/5/2021 and 30/6/2021

Full details of the current WA Museum Board of Trustees and Advisory Committees can be found at [museum.wa.gov.au/about/trustees-advisory-committees](https://museum.wa.gov.au/about/trustees-advisory-committees)



# ORGANISATIONAL STRUCTURE



**RESPONSIBLE MINISTER**  
Hon. David Templeman MLA  
MINISTER FOR CULTURE AND THE ARTS

### ADVISORY COMMITTEES

- WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE
- WA MARITIME MUSEUM ADVISORY COMMITTEE
- WA MUSEUM MARITIME ARCHAEOLOGY ADVISORY COMMITTEE
- MUSEUM OF THE GREAT SOUTHERN ADVISORY COMMITTEE
- MUSEUM OF GERALDTON COMMUNITY ADVISORY COMMITTEE
- MUSEUM OF THE GOLDFIELDS ADVISORY COMMITTEE
- GWOONWARDU MIA ADVISORY COMMITTEE

### 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. The eighth Trustee is an *ex-officio* appointment, the Director General, DLGSC. The Board is the accountable authority under the *Financial Management Act 2006*.

 <b>Emeritus Professor Alan Robson AO CitWA</b> <b>CHAIR</b> (Retired 21 May 2021)	 <b>Ms Irene Stainton</b> <b>TRUSTEE</b>
 <b>Mr Steve Scudamore</b> <b>VICE CHAIR</b> (Acting Chair 21 May to 30 June 2021) Chair of the Western Australian Museum Finance and Audit Committee	 <b>Ms Rubini Ventouras</b> <b>TRUSTEE</b>
 <b>Ms Lanie Chopping</b> <b>EX-OFFICIO</b> (Appointed 31 May 2021) Director General, DLGSC	 <b>Ms Deborah Leavitt</b> <b>TRUSTEE</b>
 <b>Mr Duncan Ord OAM</b> <b>EX-OFFICIO</b> (Retired 31 May 2021) Director General, DLGSC	 <b>Ms Joanne Farrell</b> <b>TRUSTEE</b>
	 <b>Hon. Melissa Parke</b> <b>TRUSTEE</b>

## WA MUSEUM EXECUTIVE



**CHIEF EXECUTIVE OFFICER**  
Alec Coles OBE

**NEW MUSEUM PROJECT STEERING COMMITTEE**



**DIRECTOR**  
NEW MUSEUM PROJECT  
Trish McDonald



**DIRECTOR**  
CORPORATE AND STRATEGY, CHIEF FINANCE OFFICER <sup>(a)</sup>  
Ravi Proheea



**EXECUTIVE DIRECTOR**  
COLLECTIONS AND RESEARCH  
Diana Jones



**DIRECTOR**  
ENGAGEMENT  
Jason Fair



**DIRECTOR**  
REGIONS <sup>(b)</sup>  
Jessica Machin



**MANAGER**  
ORGANISATIONAL DEVELOPMENT <sup>(c)</sup>  
Neta Gill



**MANAGER**  
REGIONS <sup>(d)</sup>  
Roz Lipscombe

Executive restructure during the year:

<sup>(a)</sup> 4 March 2021 position commenced; <sup>(b)</sup> 2 February 2021 position commenced; <sup>(c)</sup> 3 March 2021 position ceased; <sup>(d)</sup> 29 January 2021 position ceased.

At 30 June 2021, the Museum operates under a structure of four directorates, supported by the Office of the Chief Executive.

## OFFICE OF THE CHIEF EXECUTIVE

Responsible for:

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

## CORPORATE AND STRATEGY

Responsible for:

- Financial services to the Museum.
- Finance and Audit Committee support.
- Strategic planning, organisation review and design.
- Human resource management and workforce planning.
- Governance—policy, legal, risk and workplace safety.
- Records management.
- Business improvement.

## COLLECTIONS AND RESEARCH

Responsible for:

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

## ENGAGEMENT

Responsible for:

- WA Museum Boola Bardip, WA Maritime Museum and WA Shipwrecks Museum—site management, visitor services, venue hire, programming and volunteers.
- Digital services and online development.
- Commercial activity—retail, publishing, licensing.
- Marketing, media and audience research.
- Exhibitions, learning and creativity.

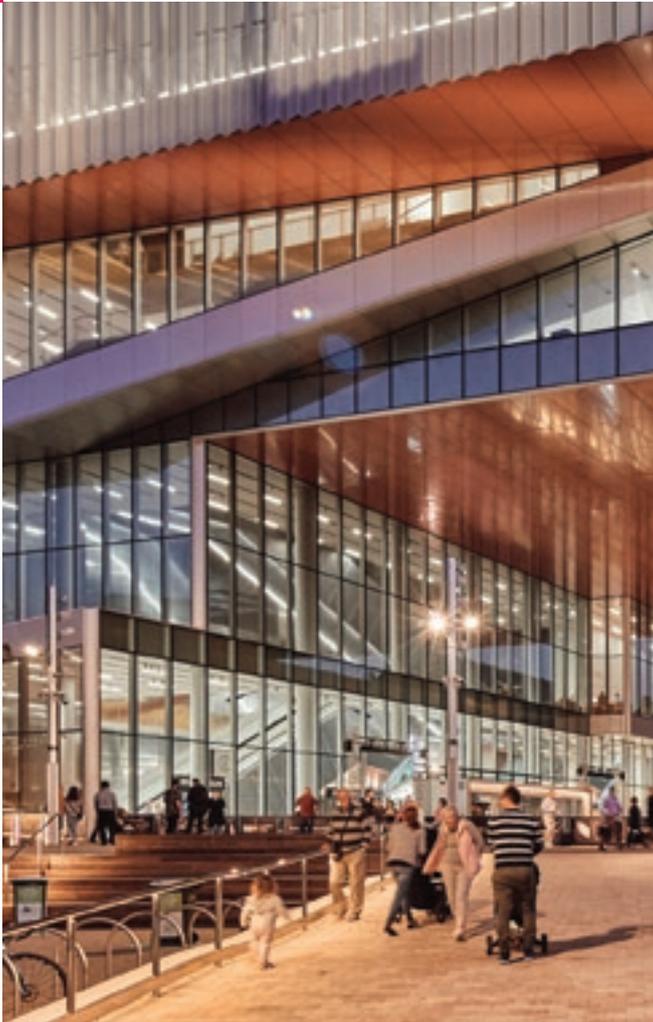
## REGIONS

Responsible for:

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



[ right ] A specimen of the West Australian seahorse, *Hippocampus subelongatus*, which is a protected species found in the Swan River.



# AGENCY PERFORMANCE





## REPORT ON OPERATIONS

### IMPACT OF COVID-19

The WA Government reacted swiftly to community outbreaks of COVID-19, enforcing interstate and intrastate border closures, and three lockdown periods during the financial reporting year.

During the lockdowns, the WA Museum Boola Bardip, the WA Maritime Museum, the WA Shipwrecks Museum, and the Collections and Research Centre were closed. The regional museums and Gwoonwardu Mia remained open as they were outside the designated area.

The border closures and lockdowns, and other COVID safe measures, had a significant impact on visitor numbers, revenue and on-site operations. For example, some tactile activities



were temporarily removed, and capacity numbers limited to support physical distancing efforts. The submarine HMAS *Ovens* remained closed, but WA Maritime Museum volunteer guides continued to offer an 'external' submarine tour.

The regional sites remained open during the lockdowns, however, they were impacted by the intrastate and interstate border closures, and some regional touring exhibition schedules had to be altered.

The New Museum Project was impacted prior to the opening of WA Museum Boola Bardip, in particular goods and personnel that were scheduled to come from overseas and interstate.

[ top left and above ] Visitors to WA Museum Boola Bardip.

[ right ] COVID-19 hygiene measures in place.

[ left ] Participants in the preview of the *Vikings: Warriors of the North, Giants of the Sea* exhibition, outside the WA Maritime Museum.

© Peter Bennetts, courtesy Hassell + OMA (top left and above);  
Jacqueline Jane Photography (above left); WA Museum (right);  
Kate Drennan Photography (left)

## FINANCIAL OVERVIEW

The WA 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 through commercial activities including venue hire, retail sales and food and beverage leases. The Museum also receives grants, sponsorships, donations and bequests which fund most of the Museum's research activities as well as engagement, education and collection acquisition.

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

## PERFORMANCE OVERVIEW

### ACTUAL RESULTS VERSUS BUDGET TARGETS

FINANCIAL TARGETS	TARGET 2020–21 \$000	ACTUAL 2020–21 \$000	VARIATION <sup>1</sup> \$000
Total cost of services (expense limit)	44,661	46,094	1,433
Net cost of services	40,537	39,288	(1,249)
Total equity	475,234	553,265	78,031
Net increase/(decrease) in cash held	(364)	95	459
Approved salary expense level	19,695	20,426	731

WORKING CASH TARGETS	AGREED LIMIT \$000	TARGET/ ACTUAL 2020–21 \$000	VARIATION <sup>1</sup> \$000
Agreed working cash limit (at budget)	1,899	1,899	0
Agreed working cash limit (at actuals)	1,893	667	(1,226)

<sup>1</sup> Refer to Note 8.9 of the 'Notes to Financial Statements'.

## PERFORMANCE MANAGEMENT FRAMEWORK

### OUTCOME-BASED MANAGEMENT FRAMEWORK

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

### CHANGES TO OUTCOME-BASED MANAGEMENT FRAMEWORK

There were no changes to the Museum's Outcome-Based Management Framework during 2020–21.

### 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

**11.** Collections management, research and conservation services.

**12.** Collections effectively documented and digitised.

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

**14.** Online access to collections, expertise and programs.

**15.** 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 Department of Local Government, Sport and Cultural Industries' Outcomes Based Management structure.

A detailed description of the Outcome-Based Management Framework is provided in the Key Performance Indicator reporting section.

## 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.**

	ACTUAL 2019–20	TARGET 2020–21	ACTUAL 2020–21
<b>Key Effectiveness Indicator 11.1</b>			
Percentage of the Collection stored to the required standard	99%	99%	99%
<b>Key Effectiveness Indicator 11.2</b>			
Percentage of the Collection accessible online	18%	<b>20%</b>	<b>18%</b>
Total number of items documented and digitised available online	1,517,334	<b>1,687,045</b>	<b>1,517,346</b>
<b>Key Effectiveness Indicator 11.3</b>			
Proportion of the Collection documented and digitised	27%	<b>29%</b>	<b>27%</b>

#### SERVICE 11

Collections management, research and conservation services

<b>Key Efficiency Indicator 11.1</b>			
Average cost per object of managing the Collection	\$1.11	\$1.11	\$1.13
Total cost of services (\$000)	9,106	<b>9,164</b>	<b>9,304</b>
Revenue (\$000)	780	<b>720</b>	<b>820</b>
Total number of objects in the Collection	8,214,498	<b>8,264,498</b>	<b>8,233,264</b>

#### SERVICE 12

Collections effectively documented and digitised

<b>Key Efficiency Indicator 12.1</b>			
Average cost per object of documenting and digitising the Collection	\$0.74	<b>\$0.67</b>	<b>\$0.74</b>
Total cost of services (\$000)	1,607	<b>1,622</b>	<b>1,642</b>
Revenue (\$000)	138	<b>126</b>	<b>145</b>
Total number of objects in the Collection	8,214,498	<b>8,264,498</b>	<b>8,233,264</b>
Number of items documented and digitised in the Collection	2,180,629	<b>2,426,088</b>	<b>2,226,502</b>

## OUTCOME 12

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

	2019–20 ACTUAL	2020–21 TARGET	2020–21 ACTUAL
<b>Key Effectiveness Indicator 12.1</b>			
Number of people engaging with and accessing Museum content and collections	1,814,517	<b>2,511,076</b>	<b>3,703,139</b>
Total number of visitors (to Museum and non-Museum sites and outreach programs)	576,063	<b>961,239</b>	<b>971,528</b>
Total number of online visitors to website	1,238,454	<b>1,549,837</b>	<b>2,731,611</b>
<b>Key Effectiveness Indicator 12.2</b>			
Percentage of visitors to the Museum sites satisfied with services	97%	<b>97%</b>	<b>92%</b>

## SERVICE 13

Public sites, public programs and collections accessed on-site

<b>Key Efficiency Indicator 13.1</b>			
Average cost of Museum services per Museum access	\$35.48	<b>\$37.30</b>	<b>\$37.19</b>
Total cost of service (\$000)	11,943	<b>26,184</b>	<b>26,584</b>
Revenue (\$000)	2,230	<b>2,770</b>	<b>5,046</b>
Number of public sites, public programs and collections accessed on site	336,929	<b>701,925</b>	<b>714,728</b>

## SERVICE 14

Online access to collections, expertise and programs

<b>Key Efficiency Indicator 14.1</b>			
Average cost of Museum services per Museum access	\$0.29	<b>\$0.30</b>	<b>\$0.33</b>
Total cost of services (\$000)	697	<b>723</b>	<b>958</b>
Revenue (\$000)	13	-	<b>26</b>
Number of online access to collections, expertise and programs	2,368,865	<b>2,439,931</b>	<b>2,938,170</b>

## SERVICE 15

Museum services to the regions

<b>Key Efficiency Indicator 15.1</b>			
Average cost per access	\$30.33	<b>\$26.87</b>	<b>\$29.62</b>
Total cost of services (\$000)	7,253	<b>6,968</b>	<b>7,606</b>
Revenue (\$000)	707	<b>510</b>	<b>770</b>
Total number of regional accesses	239,134	<b>259,314</b>	<b>256,810</b>

[above right and right] Visitors at the preview of the *Vikings: Warriors of the North, Giants of the Sea* exhibition at the WA Maritime Museum.

[ far right ] Gold nuggets on display at the Museum of the Goldfields.

© WA Museum (above right and right);  
Billy Stokes Photography (far right)



# DISCLOSURES AND LEGAL COMPLIANCE



# INDEPENDENT AUDITOR'S REPORT

THE WESTERN AUSTRALIAN MUSEUM  
TO THE PARLIAMENT OF WESTERN AUSTRALIA

## REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

### OPINION

I have audited the financial statements of The Western Australian Museum which comprise:

- the Statement of Financial Position at 30 June 2021, and 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
- 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 2021 and the financial position at the end of that period
- in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions.

### BASIS FOR OPINION

I conducted my audit in accordance with the Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of my report.

I am independent of The Western Australian 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* (including Independence Standards) (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 BOARD OF TRUSTEES FOR THE FINANCIAL STATEMENTS

The Board of Trustees is responsible for:

- keeping proper accounts
- preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions
- such internal control as it 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 Board of Trustees is responsible for:

- assessing the entity's ability to continue as a going concern
- disclosing, as applicable, matters related to going concern
- using the going concern basis of accounting unless the Western Australian Government has made policy or funding decisions affecting the continued existence of The Western Australian Museum.

### AUDITOR'S RESPONSIBILITIES 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. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.

A further description of my responsibilities for the audit of the financial statements is located on the Auditing and Assurance Standards Board website. This description forms part of my auditor's report and can be found at [www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf)

## REPORT ON THE AUDIT OF 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 Western Australian Museum are those policies and procedures established by the Board of Trustees 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 2021.

### THE BOARD OF TRUSTEES' RESPONSIBILITIES

The Board of Trustees 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 involves performing procedures to obtain evidence about the suitability of the controls design to achieve the overall control objectives and the implementation of those controls. The procedures selected depend on my judgement, including an 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 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 AUDIT OF 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 2021. 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 Western Australian Museum's performance and fairly represent indicated performance for the year ended 30 June 2021.

### THE BOARD OF TRUSTEES' RESPONSIBILITIES FOR THE KEY PERFORMANCE INDICATORS

The Board of Trustees 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 it 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 Board of Trustees 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 RESPONSIBILITIES

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.

**OTHER INFORMATION**

The Board of Trustees is responsible for the other information. The other information is the information in the entity's annual report for the year ended 30 June 2021, but not the financial statements, key performance indicators and my auditor's report.

My opinions do not cover the other information and, accordingly, I do not express any form of assurance conclusion thereon.

**MATTERS RELATING TO THE ELECTRONIC PUBLICATION OF THE AUDITED FINANCIAL STATEMENTS AND KEY PERFORMANCE INDICATORS**

This auditor's report relates to the financial statements, controls and key performance indicators of The Western Australian Museum for the year ended 30 June 2021 included on the Museum's website. The Western Australian Museum's management is responsible for the integrity of The Western Australian Museum's website. This audit does not provide assurance on the integrity of The Western Australian

Museum's website. The auditor's report refers only to the financial statements, controls 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, controls or key performance indicators. If users of the financial statements, controls 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, controls and key performance indicators.



**Grant Robinson**  
Assistant Auditor General Financial Audit  
Delegate of the Auditor General for Western Australia  
Perth, Western Australia  
13 September 2021

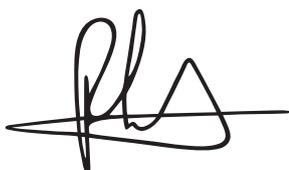
## FINANCIAL STATEMENTS

### CERTIFICATION OF FINANCIAL STATEMENTS

**FOR THE YEAR ENDED 30 JUNE 2021**

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 2021 and the financial position as at 30 June 2021.

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  
7 September 2021



**Hon. Melissa Parke**  
Chair, Western Australian  
Museum Board of Trustees  
7 September 2021



**Steve Scudamore**  
Vice Chair, Western Australian  
Museum Board of Trustees  
7 September 2021

# STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2021

	NOTES	2021 \$000	2020 \$000
<b>COST OF SERVICES</b>			
<b>EXPENSES</b>			
Employee benefits expense	2.1	22,155	18,686
Supplies and services	2.3	11,636	6,465
Depreciation and amortisation expense	4.1, 4.2, 4.4	4,582	1,629
Finance costs	6.3	10	8
Accommodation expenses	2.3	4,869	3,007
Grants and subsidies	2.2	86	80
Cost of sales	3.3	1,108	467
Loss on disposal of non-current assets	4.1	1,382	-
Other expenses	2.3	266	274
<b>Total cost of services</b>		<b>46,094</b>	<b>30,616</b>
<b>INCOME</b>			
<i>Revenue</i>			
User charges and fees	3.2	2,139	1,582
Sales	3.3	1,941	779
Commonwealth grants and contributions	3.4	169	40
Interest revenue	3.5	23	48
Other revenue	3.6	2,534	1,269
<b>Total revenue</b>		<b>6,806</b>	<b>3,718</b>
<b>Total income other than income from State Government</b>		<b>6,806</b>	<b>3,718</b>
<b>NET COST OF SERVICES</b>		<b>39,288</b>	<b>26,898</b>
<b>INCOME FROM STATE GOVERNMENT</b>			
Service appropriation		37,306	24,010
Royalties for Regions fund		957	1,377
Services received free of charge		1,227	1,092
State grants and contributions		2	150
<b>Total income from State Government</b>	3.1	<b>39,492</b>	<b>26,629</b>
<b>SURPLUS/(DEFICIT) FOR THE PERIOD</b>		<b>204</b>	<b>(269)</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>Items not reclassified subsequently to profit or loss</b>			
Changes in asset revaluation surplus	4.1	(579)	(1,347)
<b>Total other comprehensive income</b>		<b>(579)</b>	<b>(1,347)</b>
<b>TOTAL COMPREHENSIVE INCOME/(LOSS) FOR THE PERIOD</b>		<b>(375)</b>	<b>(1,616)</b>

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

# STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2021

	NOTES	2021 \$000	2020 \$000
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	6.1	1,290	1,621
Restricted cash and cash equivalents	6.1	1,967	1,700
Inventories	3.3	909	383
Receivables	5.1	1,284	563
<b>Total current assets</b>		<b>5,450</b>	<b>4,267</b>
<b>NON-CURRENT ASSETS</b>			
Restricted cash and cash equivalents	6.1	439	280
Amounts receivable for services	5.2	48,774	42,089
Property, plant and equipment	4.1	125,843	65,086
Museum collections	4.3	369,574	369,020
Right-of-use assets	4.2	348	301
Intangible assets	4.4	10,659	-
<b>Total non-current assets</b>		<b>555,637</b>	<b>476,776</b>
<b>TOTAL ASSETS</b>		<b>561,087</b>	<b>481,043</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Payables	5.3	2,784	579
Lease liabilities	6.2	114	75
Provisions	2.1	3,275	3,212
Other current liabilities	5.4	380	280
<b>Total current liabilities</b>		<b>6,553</b>	<b>4,146</b>
<b>NON-CURRENT LIABILITIES</b>			
Lease liabilities	6.2	250	223
Provisions	2.1	1,019	1,076
<b>Total non-current liabilities</b>		<b>1,269</b>	<b>1,299</b>
<b>TOTAL LIABILITIES</b>		<b>7,822</b>	<b>5,445</b>
<b>NET ASSETS</b>		<b>553,265</b>	<b>475,598</b>
<b>EQUITY</b>			
Contributed equity	8.7	78,042	-
Reserves	8.7	217,421	218,000
Accumulated surplus		257,802	257,598
<b>TOTAL EQUITY</b>		<b>553,265</b>	<b>475,598</b>

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

# STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2021

	NOTES	CONTRIBUTED EQUITY \$000	RESERVES \$000	ACCUMULATED SURPLUS \$000	TOTAL EQUITY \$000
BALANCE AT 1 JULY 2019	8.7	200	219,347	257,957	477,504
Deficit		-	-	(269)	(269)
Revaluation decrement		-	(1,347)	-	(1,347)
<b>Total comprehensive deficit for the year</b>		-	<b>(1,347)</b>	<b>(269)</b>	<b>(1,616)</b>
Transactions with owners in their capacity as owners:					
Reserve land transfer to Department of Planning, Lands and Heritage		(290)	-	-	(290)
<b>Total transactions with owners</b>		<b>(90)</b>	<b>-</b>	<b>-</b>	<b>(90)</b>
Transfer of debit balance to accumulated surplus		90	-	(90)	-
<b>BALANCE AT 30 JUNE 2020</b>		<b>-</b>	<b>218,000</b>	<b>257,598</b>	<b>475,598</b>
BALANCE AT 1 JULY 2020	8.7	-	218,000	257,598	475,598
Surplus		-	-	204	204
Revaluation decrement		-	(579)	-	(579)
<b>Total comprehensive surplus/(deficit) for the year</b>		-	<b>(579)</b>	<b>204</b>	<b>(375)</b>
Transactions with owners in their capacity as owners:					
Other contributions by owners		78,042	-	-	78,042
<b>Total transactions with owners</b>		<b>78,042</b>	<b>-</b>	<b>-</b>	<b>78,042</b>
<b>BALANCE AT 30 JUNE 2021</b>		<b>78,042</b>	<b>217,421</b>	<b>257,802</b>	<b>553,265</b>

\* 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 2021

NOTES	2021 \$000	2020 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>		
Service appropriation	30,621	22,485
Royalties for Regions fund	957	1,377
State grants and contributions	2	150
<b>Net cash provided by State Government</b>	<b>31,580</b>	<b>24,012</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
<b>PAYMENTS</b>		
Employee benefits	(21,428)	(17,619)
Supplies and services	(12,915)	(6,977)
Accommodation	(2,962)	(2,152)
Grants and subsidies	(73)	(80)
GST payments on purchases	(1,544)	(740)
GST payments to taxation authority	-	(78)
Other payments	(265)	(282)
<b>RECEIPTS</b>		
Sale of goods and services	1,923	799
User charges and fees	2,047	1,605
Commonwealth grants and contributions	330	168
Interest received	24	62
GST receipts on sales	372	327
GST receipts from taxation authority	748	291
Other receipts	2,509	1,195
<b>Net cash used in operating activities</b>	<b>(31,234)</b>	<b>(23,481)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Purchase of non-current physical assets	(251)	(340)
<b>Net cash used in investing activities</b>	<b>(251)</b>	<b>(340)</b>
<b>Net increase/(decrease) in cash and cash equivalents</b>	<b>95</b>	<b>191</b>
Cash and cash equivalents at the beginning of period	3,601	3,410
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	<b>3,696</b>	<b>3,601</b>
6.1		

\* 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 2021

	2021 BUDGET ESTIMATE \$000	2021 SUPPLEMENTARY FUNDING \$000	REVISED BUDGET \$000	2021 ACTUAL \$000	2021 VARIANCE \$000
<b>DELIVERY OF SERVICES</b>					
Item 79: net amount appropriated to deliver services	38,044	-	38,044	38,044	-
Section 25: transfer of service appropriation	-	(738)	(738)	(738)	-
Amount authorised by other statutes					
<i>Salaries and Allowances Act 1975</i>	-	-	-	-	-
<b>Total appropriations provided to deliver services</b>	<b>38,044</b>	<b>(738)</b>	<b>37,306</b>	<b>37,306</b>	<b>-</b>

## NOTES TO THE FINANCIAL STATEMENTS

### 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 7 September 2021.

### 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 T1 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	2021 \$000	2020 \$000
Employee benefits expenses	2.1(A)	22,155	18,686
Employee related provisions	2.1(B)	4,294	4,288
Grants and subsidies	2.2	86	80
Other expenditure	2.3	16,771	9,746

### 2.1(A) EMPLOYEE BENEFITS EXPENSES

	2021 \$000	2020 \$000
Employee benefits	20,255	16,980
Termination benefits	-	109
Superannuation —defined contribution plans	1,900	1,597
<b>Total employee benefits expenses</b>	<b>22,155</b>	<b>18,686</b>
Add: AASB 16 <i>Non-monetary benefits</i>	(46)	(54)
Less: employee contributions	(27)	(24)
<b>Net employee benefits</b>	<b>22,082</b>	<b>18,608</b>

#### 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.

#### Employee Contributions

Contributions made to the agency by employees towards employee benefits that have been provided by the agency. This includes both AASB 16 and non-AASB 16 employee contribution.

### 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.

	2021 \$000	2020 \$000
<b>CURRENT</b>		
<i>Employee benefits provisions</i>		
Annual Leave	1,334	1,257
Long service leave	1,642	1,696
Purchase leave	3	-
	<b>2,979</b>	<b>2,953</b>
<i>Other provisions</i>		
Employment on-costs	296	259
<b>Total current employee related provisions</b>	<b>3,275</b>	<b>3,212</b>
<b>NON-CURRENT</b>		
<i>Employee benefits provisions</i>		
Long service leave	906	966
<i>Other provisions</i>		
Employment on-costs	113	110
<b>Total non-current employee related provisions</b>	<b>1,019</b>	<b>1,076</b>
<b>TOTAL EMPLOYEE RELATED PROVISIONS</b>	<b>4,294</b>	<b>4,288</b>

### 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.

### 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.

### 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	2021 \$000	2020 \$000
Carrying amount at start of period	368	280
Additional/(reversals of) provisions recognised	41	88
Carrying amount at end of period	<b>409</b>	<b>368</b>

### 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

	2021 \$000	2020 \$000
<i>Recurrent</i>		
Friends of Western Australian Museum	21	15
Museum Galleries Australia WA—regions	65	65
<b>Total grants and subsidies</b>	<b>86</b>	<b>80</b>

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**

	2021 \$000	2020 \$000
<b>SUPPLIES AND SERVICES</b>		
Consultants and contractors	3,906	1,605
Consumables	1,908	801
Insurance premiums	585	468
Advertising	360	205
Repairs and maintenance	274	150
Exhibition fees	1,830	1,890
Freight and cartage	803	161
Lease and hire costs	88	57
Travel	237	210
Communications	292	290
Printing	255	143
Sundry equipment	154	306
Legal fees	16	-
Other	928	179
<b>Total supplies and services expenses</b>	<b>11,636</b>	<b>6,465</b>
<b>ACCOMMODATION EXPENSES</b>		
Utilities	1,575	1,113
Repairs and maintenance	2,062	1,349
Cleaning	588	333
Security	558	134
Other	86	78
<b>Total accommodation expenses</b>	<b>4,869</b>	<b>3,007</b>
<b>OTHER EXPENSES</b>		
Workers' compensation insurance	106	95
Audit fees	41	46
Employment on-costs	46	64
Grant refund to Commonwealth Department	24	22
Expected Credit losses expenses	4	-
Other	45	47
<b>Total other expenses</b>	<b>266</b>	<b>274</b>
<b>TOTAL OTHER EXPENDITURE</b>	<b>16,771</b>	<b>9,746</b>

**Supplies and services expenses**

Supplies and services expenses 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.

**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	2021 \$000	2020 \$000
Income from State Government	3.1	39,492	26,629
User charges and fees	3.2	2,139	1,582
Sales	3.3	1,941	779
Commonwealth grants and contributions	3.4	169	40
Interest revenue	3.5	23	48
Other revenue	3.6	2,534	1,269

**3.1 INCOME FROM STATE GOVERNMENT****APPROPRIATION RECEIVED DURING THE PERIOD**

	2021 \$000	2020 \$000
Service appropriation	37,306	24,010
	<b>37,306</b>	<b>24,010</b>

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

Department of Local Government, Sport and Cultural Industries:

Minor equipment	9	226
—PC Replacement Program		
Building maintenance works	709	534
Global maintenance works	504	326
	<b>1,222</b>	<b>1,086</b>

The State Solicitor's Office

Department of Primary Industries and Regional Development

	-	-
	5	6
	<b>5</b>	<b>6</b>

State grants and contributions:

State grants and subsidies	2	150
<b>Total State grants and contributions</b>	<b>2</b>	<b>150</b>

Royalties for Regions fund:

Regional Community Services fund	957	1,377
<b>Total Royalties for Regions fund</b>	<b>957</b>	<b>1,377</b>

**TOTAL INCOME FROM STATE GOVERNMENT**

	<b>39,492</b>	<b>26,629</b>
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### 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:

	2021 \$000	2020 \$000
Department of Biodiversity, Conservation and Attractions	-	147
Department of Local Government, Sport and Cultural Industries	2	-
	<b>2</b>	<b>147</b>

### 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

	2021 \$000	2020 \$000
User charges	1,040	733
Fees	1,099	849
	<b>2,139</b>	<b>1,582</b>

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.

### 3.3 TRADING PROFIT

	2021 \$000	2020 \$000
Sales	1,941	779
Cost of sales:		
Opening inventory	(383)	(455)
Purchases	(1,634)	(395)
	(2,017)	(850)
Closing inventory	909	383
Cost of Goods Sold	(1,108)	(467)
<b>Trading profit</b>	<b>833</b>	<b>312</b>

Closing inventories comprises:

#### Current Inventories

Inventories held for resale:

Finished goods	85	17
Museum publications	85	17
Museum shops' stocks	824	366

**Total Inventories** **909**    **383**

#### Sale of Goods

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

	2021 \$000	2020 \$000
Recurrent	169	40
	<b>169</b>	<b>40</b>

Recurrent Commonwealth grants are recognised as income when the agency achieves milestones specified in the grant agreement.

The Commonwealth grants and contributions included \$68k received from the Department of Infrastructure and Regional Development which was fully spent to deliver on the Indian Ocean Territories Service Delivery Arrangement in 2020–21.

**3.5 INTEREST REVENUE**

	2021 \$000	2020 \$000
Interest revenue received from Department of Treasury	23	48
	<b>23</b>	<b>48</b>

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**

	2021 \$000	2020 \$000
Donations and contributions	290	518
Grants and subsidies	178	248
Recoups of expenditure	1,528	245
Other revenue	538	258
	<b>2,534</b>	<b>1,269</b>

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. 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	2021 \$000	2020 \$000
Property, plant and equipment	4.1	125,843	65,086
Right-of-use assets	4.2	348	301
Museum collections	4.3	369,574	369,020
Intangibles	4.4	10,659	-
		<b>506,424</b>	<b>434,407</b>

**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
<b>AT 1 JULY 2020</b>						
Gross carrying amount	14,459	41,740	10,892	6,751	5,050	78,892
Accumulated depreciation	-	-	(4,446)	(4,603)	(4,757)	(13,806)
<b>Carrying amount at the start of the period</b>	<b>14,459</b>	<b>41,740</b>	<b>6,446</b>	<b>2,148</b>	<b>293</b>	<b>65,086</b>
Additions	-	-	-	301	66,141	66,442
Other disposals	-	-	(1,382)	-	-	(1,382)
Revaluation increments/ (decrements)	230	(809)	-	-	-	(579)
Depreciation	-	(835)	(263)	(258)	(2,367)	(3,723)
<b>Carrying amount at 30 June 2021</b>	<b>14,689</b>	<b>40,096</b>	<b>4,801</b>	<b>2,191</b>	<b>64,067</b>	<b>125,843</b>
Gross carrying amount	14,689	40,096	8,559	6,613	71,107	141,063
Accumulated depreciation	-	-	(3,758)	(4,422)	(7,040)	(15,220)

**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).

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.

### 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 2020 by the Western Australian Land Information Authority (Valuations and Property Analytics). The valuations were performed during the year ended 30 June 2021 and recognised at 30 June 2021. In undertaking the revaluation, fair value was determined by reference to market values for land: \$315,000 (2020: \$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).

### 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

	NOTES	2021 \$000	2020 \$000
<b>CHARGE FOR THE PERIOD</b>			
<i>Depreciation</i>			
Buildings	4.1	835	868
Leasehold improvements	4.1	263	272
Computer, plant, equipment and vehicles	4.1	258	325
Furniture and fittings	4.1	2,367	64
<b>Total depreciation for the period</b>		<b>3,723</b>	<b>1,529</b>

As at 30 June 2021, there were no indications of impairment to property, plant and equipment.

All surplus assets at 30 June 2021 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

	2021 \$000	2020 \$000
Accommodation	109	122
Plant and equipment	159	61
Vehicles	80	118
<b>Net carrying amount at 30 June 2021</b>	<b>348</b>	<b>301</b>

Additions to right-of-use assets during 2020–21 financial year were \$131,000 (2020: \$160,000).

The WA Museum signed a concessionary lease in November 2020 for 50 years for the WA Museum Boola Bardip premises with the Minister of Culture and the Arts.

##### 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 investment 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 2021.

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'.

DEPRECIATION CHARGE OF RIGHT-OF-USE ASSETS	2021 \$000	2020 \$000
Buildings	-	-
Accommodation	14	14
Plant and equipment	54	15
Vehicles	39	46
<b>Total right-of-use asset depreciation</b>	<b>107</b>	<b>75</b>
Lease interest expense	10	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 2021 was \$98,000 (2020: \$81,000).

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

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.

### 4.3 MUSEUM COLLECTIONS

	2021 \$000	2020 \$000
At fair value	369,574	369,020
	<b>369,574</b>	<b>369,020</b>
Carrying value at start of year	369,020	368,690
Additions	482	158
Donations	72	172
Carrying amount at end of year	<b>369,574</b>	<b>369,020</b>

#### 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 2021, the fair value of the Museum's collections was \$369.574 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

\$000

#### AT 1 JULY 2020

##### Computer software

Gross carrying amount	-
Accumulated amortisation	-
Carrying amount at start of period	-
Additions	11,411
Amortisation expense	(752)
Carrying amount at 30 June 2021	<b>10,659</b>

#### Initial recognition

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.

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'.

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

2021  
\$000

2020  
\$000

#### CHARGE FOR THE YEAR

Licences	-	25
Computer software	752	-
Total amortisation for the period	<b>752</b>	<b>25</b>

As at 30 June 2021 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 for each class of intangible asset are:

ASSET	USEFUL LIFE
Licences	3 to 10 years
Software <sup>(a)</sup>	3 to 5 years

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

### 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	2021 \$000	2020 \$000
Receivables	5.1	1,284	563
Amount receivable for services	5.2	48,774	42,089
Payables	5.3	(2,784)	(579)
Other liabilities	5.4	(380)	(280)

### 5.1 RECEIVABLES

#### CURRENT

	2021 \$000	2020 \$000
Trade receivables	892	388
Allowance for impairment of trade receivable	(4)	-
Accrued interest	7	7
GST receivable	389	168
<b>Total current receivables</b>	<b>1,284</b>	<b>563</b>

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

	2021 \$000	2020 \$000
Asset replacement	48,307	41,622
Leave liability	467	467
<b>Total</b>	<b>48,774</b>	<b>42,089</b>

'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

	2021 \$000	2020 \$000
Trade payables	976	148
Accrued expenses	1,598	395
GST payable	192	18
Other	18	18
<b>Balance at the end of the period</b>	<b>2,784</b>	<b>579</b>

#### 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.

5.4 OTHER LIABILITIES	2021 \$000	2020 \$000
<b>CURRENT</b>		
Income received in advance	380	280
<b>Balance at the end of the period</b>	<b>380</b>	<b>280</b>

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

6.1 CASH AND CASH EQUIVALENTS	2021 \$000	2020 \$000
<b>CURRENT</b>		
Cash and cash equivalents	1,290	1,621
Restricted cash and cash equivalents:		
Specific purpose grant funds <sup>(a)</sup>	1,967	1,700
<b>NON-CURRENT</b>		
Accrued salaries holding account with Treasury WA <sup>(b)</sup>	439	280
<b>Balance at end of period</b>	<b>3,696</b>	<b>3,601</b>

<sup>(a)</sup> Cash Held in these accounts includes specific purpose account balances and unspent specific purpose grants.

<sup>(b)</sup> 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). This account is classified as non-current for 10 out of 11 years.

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.

The accrued salaries suspense account consists of amount paid annually, from agency appropriations for salaries expense, into 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

6.2 LEASES LIABILITIES	2021 \$000	2020 \$000
Current	114	75
Non-current	250	223
<b>Balance at end of period</b>	<b>364</b>	<b>298</b>

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);
- 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 to reflect the lease payments made; and remeasuring the carrying amount at amortised cost, subject to adjustments to reflect any reassessment or lease modifications.

## 6.3 FINANCE COSTS

	2021 \$000	2020 \$000
Lease interest expense	10	8
<b>Finance costs expensed</b>	<b>10</b>	<b>8</b>

Finance cost includes the interest component of lease liability repayment.

## 7. FINANCIAL INSTRUMENTS AND CONTINGENCIES

	NOTES
Financial instruments	7.1
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:

	2021 \$000	2020 \$000
<b>FINANCIAL ASSETS</b>		
Cash and cash equivalents	1,290	1,621
Restricted cash and cash equivalents	2,406	1,980
Financial assets at amortised cost <sup>(a)</sup>	49,669	42,484
<b>Total financial assets</b>	<b>53,365</b>	<b>46,085</b>
<b>FINANCIAL LIABILITIES</b>		
Financial liabilities at amortised cost <sup>(b)</sup>	2,592	561
<b>Total financial liabilities</b>	<b>2,592</b>	<b>561</b>

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

<sup>(b)</sup> The amount of Financial liabilities at amortised cost excludes GST payable to the ATO (statutory payable).

### 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 asset management team of the Department of Local Government, Sport and Cultural Industries (DLGSC) engaged a consultant in 2020 to prepare a work plan and a budget estimate for the remediation works. The Western Australian Museum and the asset management team of DLGSC will consider to include the works in the Strategic Asset Plan of DLGSC and may apply for funding from WA Treasury for the remediation costs.

## 8. OTHER DISCLOSURES

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

### 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 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:

	2021	2020
<b>COMPENSATION OF MEMBERS OF THE ACCOUNTABLE AUTHORITY</b>		
<i>Compensation band (\$)</i>		
\$0–10,000	7	7
<b>COMPENSATION OF SENIOR OFFICERS</b>		
<i>Compensation band (\$)</i>		
\$70,001–80,000	1	-
\$80,001–110,000	1	-
\$110,001–130,000	-	-
\$130,001–140,000	-	1
\$140,001–150,000	-	1
\$150,001–170,000	-	-
\$170,001–180,000	1	1
\$180,001–190,000	2	1
\$190,001–210,000	-	-
\$210,001–220,000	-	1
\$220,001–230,000	1	-
\$230,001–270,000	1	-
\$270,001–280,000	-	1
	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Total compensation of members of accounting authority	24	23
Total compensation of senior officers	1,167	1,131
	<b>1,191</b>	<b>1,154</b>

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

### 8.3 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.

### 8.4 RELATED BODIES

The Western Australian Museum has no related bodies.

### 8.5 AFFILIATED BODIES

The Western Australian Museum has no affiliated bodies.

### 8.6 REMUNERATION OF AUDITORS

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

	2021	2020
	\$000	\$000
Auditing the accounts, financial statements, control and performance indicators	43	43
	<b>43</b>	<b>43</b>

### 8.7 EQUITY

	2021	2020
	\$000	\$000
<b>CONTRIBUTED EQUITY</b>		
Balance at start of period	-	200
<i>Contributions by owners</i>		
Capital appropriation <sup>(a)</sup>	78,042	-
<i>Other contributions by owners</i>		
Royalties for Regions fund —Regional Community Services Account	-	-
<b>Total contributions by owners</b>	<b>78,042</b>	<b>200</b>
<i>Distributions to owners</i>		
Transfer of net assets to other agencies:		
Land transferred to Department of Planning, Lands and Heritage	-	(290)
<b>Total distribution to owners</b>	-	(290)
Transfer of debit balance in Contributed Equity to Retained Earnings	-	90
<b>Balance at end of year</b>	<b>78,042</b>	<b>-</b>
<b>ASSET REVALUATION SURPLUS</b>		
Balance at start of period	218,000	219,347
Net revaluation increments/(decrements):		
Land	230	(570)
Buildings	(809)	(777)
Museum Collections	-	-
<b>Balance at end of period</b>	<b>217,421</b>	<b>218,000</b>

<sup>(a)</sup> With the opening of the WA Museum Boola Bardip in 2020–21, assets under the control and managed by the WA Museum were transferred from the Department of Local Government, Sport and Cultural Industries as Contributed Equity.

**8.8 SUPPLEMENTARY INFORMATION****a) Write-offs**

	2021 \$000	2020 \$000
Leasehold asset written off by the Western Australian Museum during the financial year	1,382	-
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	-	-
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**c) Gifts of public property**

Gifts of public property provided by the Western Australian Museum	-	-
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**8.9 EXPLANATORY STATEMENT (CONTROLLED OPERATIONS)**

All variances between estimates (original budget) and actual results for 2021, and between the actual results for 2021 and 2020 are shown below. Narratives are provided for key variations selected from observed major variances, which are generally greater than:

- 10% and 1% of 'Total Cost of Services' for the 'Statement of Comprehensive Income' and the 'Statement of Cash Flows' (i.e. 1% of \$46,094,000 as per below).
- 10% and 1% of 'Total Assets' for the 'Statement of Financial Position' (i.e. 1% of \$561,087,000 as per below).

STATEMENT OF COMPREHENSIVE INCOME	VARIANCE NOTES	ESTIMATE 2021 \$000	ACTUAL 2021 \$000	ACTUAL 2020 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2021 AND 2020 \$000
<b>EXPENSES</b>						
Employee benefits expense	A	21,909	22,155	18,686	246	3,469
Supplies and services	1, B	9,257	11,636	6,465	2,379	5,171
Depreciation and amortisation expense	2, C	6,685	4,582	1,629	(2,103)	2,953
Finance costs		8	10	8	2	2
Accommodation expenses	3, D	5,961	4,869	3,007	(1,092)	1,862
Grants and subsidies		80	86	80	6	6
Cost of sales	4, E	558	1,108	467	550	641
Loss on disposal of non-current assets	5, F	-	1,382	-	1,382	1,382
Other expenses		204	266	274	62	(8)
<b>Total cost of services</b>		<b>44,662</b>	<b>46,094</b>	<b>30,616</b>	<b>1,432</b>	<b>15,478</b>
<b>INCOME</b>						
<i>Revenue</i>						
User charges and fees	G	1,715	2,139	1,582	424	557
Sales	6, H	929	1,941	779	1,012	1,162
Commonwealth grants and contributions		141	169	40	28	129
Other grants and contributions non government		-	178	248	178	(70)
Interest revenue		50	23	48	(27)	(25)
Other revenue	7, I	1,102	2,356	1,021	1,254	1,335
<b>Total revenue</b>		<b>3,937</b>	<b>6,806</b>	<b>3,718</b>	<b>2,869</b>	<b>3,088</b>
<b>NET COST OF SERVICES</b>		<b>40,725</b>	<b>39,288</b>	<b>26,898</b>	<b>(1,437)</b>	<b>12,390</b>
<b>INCOME FROM STATE GOVERNMENT</b>						
Service appropriation	J	38,044	37,306	24,010	(738)	13,296
Assets transferred		75	-	-	(75)	-
Royalties for Regions fund	8	264	957	1,377	693	(420)
Services received free of charge	9	6	1,227	1,092	1,221	135
State grants and contributions		187	2	150	(185)	(148)
<b>Total income from State Government</b>		<b>38,576</b>	<b>39,492</b>	<b>26,629</b>	<b>916</b>	<b>12,863</b>
<b>SURPLUS/(DEFICIT) FOR THE PERIOD</b>		<b>(2,149)</b>	<b>204</b>	<b>(269)</b>	<b>2,353</b>	<b>473</b>

STATEMENT OF FINANCIAL POSITION	VARIANCE NOTES	ESTIMATE 2021 \$000	ACTUAL 2021 \$000	ACTUAL 2020 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2021 AND 2020 \$000
<b>ASSETS</b>						
<i>Current assets</i>						
Cash and cash equivalents		1,577	1,290	1,621	(287)	(331)
Restricted cash and cash equivalents		1,300	1,967	1,700	667	267
Inventories		883	909	383	26	526
Receivables		309	1,284	563	975	721
<b>Total current assets</b>		<b>4,069</b>	<b>5,450</b>	<b>4,267</b>	<b>1,381</b>	<b>1,183</b>
<b>NON-CURRENT ASSETS</b>						
Restricted cash and cash equivalents		360	439	280	79	159
Amounts receivable for services	K	48,774	48,774	42,089	-	6,685
Property, plant and equipment	10, L	58,601	125,843	65,086	67,242	60,757
Museum collections		369,020	369,574	369,020	554	554
Right-of-use assets		271	348	301	77	47
Intangible assets	11, M	-	10,659	-	10,659	10,659
<b>Total non-current assets</b>		<b>477,026</b>	<b>555,637</b>	<b>476,776</b>	<b>78,611</b>	<b>78,861</b>
<b>TOTAL ASSETS</b>		<b>481,095</b>	<b>561,087</b>	<b>481,043</b>	<b>79,992</b>	<b>80,044</b>
<b>LIABILITIES</b>						
<i>Current liabilities</i>						
Payables		1,079	2,784	579	1,705	2,205
Lease liabilities		68	114	75	46	39
Provisions		3,112	3,275	3,212	163	63
Other current liabilities		280	380	280	100	100
<b>Total current liabilities</b>		<b>4,539</b>	<b>6,553</b>	<b>4,146</b>	<b>2,014</b>	<b>2,407</b>
<b>NON-CURRENT LIABILITIES</b>						
Lease liabilities		347	250	223	(97)	27
Provisions		976	1,019	1,076	43	(57)
<b>Total non-current liabilities</b>		<b>1,322</b>	<b>1,269</b>	<b>1,299</b>	<b>(53)</b>	<b>(30)</b>
<b>TOTAL LIABILITIES</b>		<b>5,861</b>	<b>7,822</b>	<b>5,445</b>	<b>1,961</b>	<b>2,377</b>
<b>NET ASSETS</b>		<b>475,234</b>	<b>553,265</b>	<b>475,598</b>	<b>78,031</b>	<b>77,667</b>
<b>EQUITY</b>						
Contributed equity	12, N	-	78,042	-	78,042	78,042
Reserves		218,000	217,421	218,000	(579)	(579)
Accumulated surplus		257,234	257,802	257,598	568	204
<b>TOTAL EQUITY</b>		<b>475,234</b>	<b>553,265</b>	<b>475,598</b>	<b>78,031</b>	<b>77,667</b>

STATEMENT OF CASH FLOWS	VARIANCE NOTES	ESTIMATE 2021 \$000	ACTUAL 2021 \$000	ACTUAL 2020 \$000	VARIANCE BETWEEN ESTIMATE AND ACTUAL \$000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2021 AND 2020 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>						
Service appropriation	O	31,359	30,621	22,485	(738)	8,136
Royalties for Regions fund	13	264	957	1,377	693	(420)
State grants and contributions		187	2	150	(185)	(148)
<b>Net cash provided by State Government</b>		<b>31,810</b>	<b>31,580</b>	<b>24,012</b>	<b>(230)</b>	<b>7,568</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>						
<i>Payments</i>						
Employee benefits	P	(21,609)	(21,428)	(17,619)	181	(3,809)
Supplies and services	14, Q	(9,674)	(12,915)	(6,977)	(3,241)	(5,938)
Accommodation	15, R	(4,263)	(2,962)	(2,152)	1,301	(810)
Grants and subsidies		(80)	(73)	(80)	7	7
GST payments on purchases	16, S	(740)	(1,544)	(740)	(804)	(804)
GST payments to taxation authority		(78)	-	(78)	78	78
Other payments		(204)	(265)	(282)	(61)	17
<i>Receipts</i>						
Sale of goods and services	T	1,715	1,923	799	208	1,124
User charges and fees	17	929	2,047	1,605	1,118	442
Commonwealth grants and contributions		141	330	168	189	162
Interest received		50	24	62	(26)	(38)
GST receipts on sales		327	372	327	45	45
GST receipts from taxation authority		410	748	291	338	457
Other receipts	18, U	1,102	2,509	1,195	1,407	1,314
<b>Net cash used in operating activities</b>		<b>(31,974)</b>	<b>(31,234)</b>	<b>(23,481)</b>	<b>740</b>	<b>(7,753)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>						
Proceeds from sale of non-current physical assets		-	-	-	-	-
Purchase of non-current physical assets		(200)	(251)	(340)	(51)	89
<b>Net cash used in investing activities</b>		<b>(200)</b>	<b>(251)</b>	<b>(340)</b>	<b>(51)</b>	<b>89</b>
<b>Net (decrease)/increase in cash and cash equivalents</b>		<b>(364)</b>	<b>95</b>	<b>191</b>	<b>459</b>	<b>(96)</b>
Cash and cash equivalents at the beginning of period		3,601	3,601	3,410	0	191
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>		<b>3,237</b>	<b>3,696</b>	<b>3,601</b>	<b>459</b>	<b>95</b>

## Major Estimate and Actual (2021)

### Variance Narratives

- 1) Supplies and services increased by \$2.379 million (26%) in 2020–21 when compared to the 2021 estimate due to expenditure incurred for the opening of the WA Museum Boola Bardip and to operate Gwoonwardu Mia, the Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon (\$0.301 million), additional expenditure on the Mount Making Project (\$0.494 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 2021–22.
- 2) Depreciation and amortisation cost are below target by 31% (\$2.103 million) as the assets purchased for the WA Museum Boola Bardip were commissioned in November 2020 with the opening of the site and assets were depreciated for seven months where the budget target were for full year.
- 3) Accommodation expenses were lower compared to the 2021 estimate as the actual expenditure were incurred by the Department of Local Government, Sport and Cultural Industries (DLGSC) asset management team in line with the Agency Expenditure review and the funds (0.738 million) were transferred to them during the 2020–21 budget mid-year review process. The 2022 budget estimate will be updated to reflect the funds transfer to DLGSC.
- 4) Cost of sales increased (99%) compared to the 2021 budget estimate as the shop sales at WA Museum Boola Bardip were exceptionally higher and merchandise stock were purchased to meet the increased visitors' demand.
- 5) The WA Museum surrendered the leasehold of the A-Shed facility to the Fremantle Ports for redevelopment which was not in the budget.
- 6) Sales increased compared to the 2021 estimate as the shop sales at WA Museum Boola Bardip were higher by 109% (1.012 million) due to an increase in spend per visitor.
- 7) 'Other Revenue' exceeded the 2021 estimate by 114% (\$1.254 million) due to cost recoup from the New Museum Project Capital budget.
- 8) Royalties for Regions income increased by \$0.693 million as the WA Museum received additional funding to operate Gwoonwardu Mia, the Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon.
- 9) Services received free of charge related to building maintenance cost incurred by DLGSC asset management team. The 2021 budget estimate did not reflect the income line.
- 10) Additional plant and equipment were commissioned to operate the WA Museum Boola Bardip site in Perth.
- 11) New computer software were purchased to operate the WA Museum Boola Bardip site in Perth.
- 12) Additional Equity were recognised with the transfer of operating assets custodian from DLGSC to the WA Museum after the commissioning of the WA Museum Boola Bardip.
- 13) Royalties for Regions income increased by \$0.693 million as the WA Museum received additional funding to operate Gwoonwardu Mia, the Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon.
- 14) Supplies and services increased by \$3.241 million (34%) in 2021 when compared to the 2021 estimate due to expenditure incurred for the opening of the WA Museum Boola Bardip and to operate Gwoonwardu Mia, the Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon (\$0.301 million), additional expenditure on the Mount Making Project (\$0.494 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 2021–22.
- 15) Accommodation expenses were lower compared to the 2021 estimate as the actual expenditure were incurred by the Department of Local Government, Sport and Cultural Industries (DLGSC) asset management team in line with the Agency Expenditure review and the funds (0.738 million) were transferred during the 2020–21 budget mid-year review process. The 2022 budget estimate will be updated to reflect the funds transfer to DLGSC.
- 16) GST payment on purchases were higher when compared to the 2021 budget estimate due to higher expenditure incurred leading to the opening of the WA Museum Boola Bardip.
- 17) User charges and fees were higher in 2021 due to additional income from venue hire, paid tours and public programs at the WA Museum Boola Bardip.
- 18) Other receipts exceeded 2021 estimate by 128% (\$1.407 million) due to cost recoup from the New Museum Project Capital budget.

## Major Actual (2021) and Comparative (2020)

### Variance Narratives

- A) Employee benefits expense increased by \$3.469 million (19%) as new staff were recruited to operate the WA Museum Boola Bardip.
- B) Supplies and services increased by \$5.171 million (80%) as additional expenditure were associated to the operation of a new site in Perth.
- C) The increase in depreciation and amortisation expense is due to new assets being depreciated with the commissioning of the WA Museum Boola Bardip.
- D) Accommodation expenses were higher in 2021 when compared to 2020 due to additional expenditure in utilities, cleaning and security for the new WA Museum Boola Bardip operation.

- E) Cost of sales increased when compared to the 2020 actual as the shop sales at WA Museum Boola Bardip were exceptionally higher and merchandise stock were purchased to meet the increased visitors' demand.
- F) The WA Museum surrendered the leasehold of the A-Shed facility to the Fremantle Ports for redevelopment in 2020–21.
- G) User charges and fees were higher in 2021 due to additional income from venue hire, paid tours and public programs at the WA Museum Boola Bardip.
- H) Sales increased compared to 2020 actuals due to the opening of the WA Museum Boola Bardip site in Perth.
- I) Other Revenue exceeded 2020 actuals by 131% (\$1.335 million) due to cost recoup from the New Museum Project Capital budget.
- J) Service appropriation were higher in 2021 due to additional appropriation received to pay for additional operating expenses for WA Museum Boola Bardip.
- K) Amounts receivable for services were higher on 2021 due to additional depreciation allocation for the WA Museum Boola Bardip new assets.
- L) Additional plant and equipment were commissioned to operate the WA Museum Boola Bardip site in Perth.
- M) New computer software were purchased to operate the WA Museum Boola Bardip site in Perth.
- N) Additional Equity were recognised with the transfer of operating assets custodian from DLGSC to the WA Museum after the commissioning of the WA Museum Boola Bardip.
- O) Service appropriation were higher in 2021 as additional appropriation were received to pay for additional operating expenses for WA Museum Boola Bardip.
- P) Employee benefits expense increased by 22% (\$3.809 million) as new staff were recruited to operate the WA Museum Boola Bardip.
- Q) Supplies and services increased by 85% (\$5.938 million) as additional expenditure were associated to the opening and operation of the new WA Museum Boola Bardip site in Perth.
- R) Accommodation expenses were higher in 2021 when compared to 2020 due to additional expenditure in utilities, cleaning and security for the new WA Museum Boola Bardip operation.
- S) GST payment on purchases were higher in 2021 when compared to 2020 due to higher expenditure incurred leading to the opening of the new WA Museum Boola Bardip.
- T) Sales increased compared to 2020 actuals due to the opening of the WA Museum Boola Bardip site in Perth.
- U) Other receipts in 2021 exceeded 2020 actuals by 110% (\$1.314 million) due to cost recoup from the New Museum Project Capital budget.

## KEY PERFORMANCE INDICATORS

### CERTIFICATION OF KEY PERFORMANCE INDICATORS

#### FOR THE YEAR ENDED 30 JUNE 2021

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 2021.



**Hon. Melissa Parke**  
Chair, Western Australian Museum  
Board of Trustees  
7 September 2021



**Steve Scudamore**  
Vice Chair, Western Australian  
Museum Board of Trustees  
7 September 2021



[ above ] The Museum of Geraldton.

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## DETAILED KEY PERFORMANCE INDICATORS

### 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

11. Collections management, research and conservation services.
12. Collections effectively documented and digitised.
13. Public sites, public programs and collections accessed on-site.
14. Online access to collections, expertise and programs.
15. 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 Department of Local Government and 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 in conditions adequate 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 the research and knowledge which underpins exhibitions, public and education programs. They embody the ideas and stories that are shared between and connect communities.

National and international standards exist for the environmental conditions which are required support the conservation of cultural materials. Adherence to these standards and provision of the resources required to meet them is an indication of the degree to which collections are stored appropriately and sustainably.

#### KEY EFFECTIVENESS INDICATOR 11.1

Percentage of the Collection stored to the required standard

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

#### MEASUREMENT OF THE INDICATOR

Total number of items in the Collection less total number of items not stored in 'safe environmental parameters' / Total number of items in the Collection x 100 = Percentage of the Collection stored to the required standard.

ACTUAL 2017–18	ACTUAL 2018–19	ACTUAL 2019–20	TARGET 2020–21	ACTUAL 2020–21
99%	99%	99%	<b>99%</b>	<b>99%</b>

#### 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.

#### KEY EFFECTIVENESS INDICATOR 11.2

Percentage of the Collection accessible online

#### 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.

ACTUAL 2017–18	ACTUAL 2018–19	ACTUAL 2019–20	TARGET 2020–21	ACTUAL 2020–21	
18%	19%	18%	<b>20%</b>	<b>18%</b>	
Total number of items documented and digitised available online	1,452,430	1,517,334	1,517,334	<b>1,687,045</b>	<b>1,517,346</b>

#### EXPLANATORY NOTES

The total number of items documented and digitised available online increased by twelve items in 2020–21. The Museum did not meet its 2020–21 target as staff resources were prioritised towards opening of the WA Museum Boola Bardip site in the Perth Cultural Centre.

### 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 and facilitated 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 amount of handling of fragile objects.

#### 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

Proportion of the Collection documented and digitised

ACTUAL 2017-18	ACTUAL 2018-19	ACTUAL 2019-20	TARGET 2020-21	ACTUAL 2020-21
26%	26%	27%	<b>29%</b>	<b>27%</b>

#### 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 of 30 June 2021, the number of items in the Collection documented and digitised was 2,226,502 which represents 27% of the total Collection items (8,233,264 items). Note that 2019–20 Actual was amended to 27% (from 29%) to reflect the adjusted number of items documented and digitised in 2020–19 (2,180,629).

## OUTCOME 12

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

#### INDICATOR 12.1

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

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

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

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

#### MEASUREMENT OF THE INDICATOR

Total number of visitors + Total number of online visitors to the 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 2017–18	ACTUAL 2018–19	ACTUAL 2019–20	TARGET 2020–21	ACTUAL 2020–21
Number of people engaging with and accessing Museum content and collections	2,158,423	1,991,289	1,814,517	<b>2,511,076</b>	<b>3,703,139</b>
Total number of visitors (to Museum and non-Museum sites and outreach programs)	878,887	782,824	576,063	<b>961,239</b>	<b>971,528</b>
Total number of online visitors to website	1,279,536	1,208,465	1,238,454	<b>1,549,837</b>	<b>2,731,611</b>

**EXPLANATORY NOTES**

The Total number of visitors to Museum and non-Museum sites increased by 1.1% (10,879) on the 2020–21 target and was 69% (396,055) above the 2019–20 actual. The increase in visitations was due to the opening of the WA Museum Boola Bardip in the Perth Cultural Centre.

The Total number of online visitors to websites was higher in 2020–21 by 121% (1,493,157) when compared to the 2019–20 actual and was 76% (1,181,774) above the 2020–21 target. The Museum has been working to drive visitation to the website ahead of people physically visiting our sites. The opening of the WA Museum Boola Bardip generated higher than expected visits to the Museum website which was partially due to the ballot system put in place during the first two months of operation to manage the visitors' flow.

**TOTAL NUMBER OF VISITORS**

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

	TOTAL	TOTAL
WA MUSEUM COLLECTIONS AND RESEARCH CENTRE	5,118	5,118
Metropolitan outreach	18,393	18,393
Regional outreach	5,886	5,886
Off-site activation and outreach	829	829
Off-site exhibitions—Museum co-produced or co-presented content as part of a partnership	56,884	56,884
Gwoonwardu Mia—Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon	7,706	7,706
	<b>971,528</b>	<b>971,528</b>

**INDICATOR 12.2****Percentage of visitors to Museum sites satisfied with services.**

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

The Museum conducts a program of year-round audience research at all 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 2017–18	ACTUAL 2018–19	ACTUAL 2019–20	TARGET 2020–21	ACTUAL 2020–21
97%	97%	97%	<b>97%</b>	<b>92%</b>

**EXPLANATORY NOTES**

The Museum achieved an average overall satisfaction rating of 92% across all the sites in 2020–21. The satisfaction rating demonstrates that the programs and exhibitions are current, engaging and are very much appreciated by audiences. The satisfaction rating was below target for the WA Museum Boola Bardip. The Museum looked at some common feedback received on the facilities in the new building and is working with the Managing Contractor for improvements.

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

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

TOTAL	WA MUSEUM BOOLA BARDIP	WA MARITIME MUSEUM	WA SHIPWRECKS MUSEUM	MUSEUM OF GERALDTON	MUSEUM OF THE GOLDFIELDS	MUSEUM OF THE GREAT SOUTHERN	
Very satisfied	<b>67%</b>	60%	63%	79%	83%	85%	74%
Quite satisfied	<b>25%</b>	27%	32%	20%	17%	13%	24%
Neither satisfied nor dissatisfied	<b>4%</b>	5%	5%	1%	0%	2%	2%
Quite dissatisfied	<b>2%</b>	5%	0%	0%	0%	0%	0%
Very dissatisfied	<b>2%</b>	3%	0%	0%	0%	0%	0%
Don't know	<b>0%</b>	0%	0%	0%	0%	0%	0%

**SERVICE 11**

Collections management, research and conservation services.

**INDICATOR 11.1**

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 11.1**

Average cost per object of managing the Collection

Total cost of services (\$000)

Revenue (\$000)

Total number of objects in the Collection

ACTUAL 2017–18	ACTUAL 2018–19	ACTUAL 2019–20	TARGET 2020–21	ACTUAL 2020–21
\$1.29	\$1.15	\$1.11	<b>\$1.11</b>	<b>\$1.13</b>
10,508	9,391	9,106	<b>9,164</b>	<b>9,304</b>
2,836	2,296	780	<b>720</b>	<b>820</b>
8,146,221	8,196,205	8,214,498	<b>8,264,498</b>	<b>8,233,264</b>

## EXPLANATORY NOTES

The combination of increase in the total number of objects and increase in cost of services contributed to the increase in the average cost for managing the Collection by 1.8% when compared with the 2019–20 actual and 2020–21 target.

Overspend in Collections management, research and conservation services in 2020–21 was attributed to an increase in expenditure on externally funded grant projects as a consequence of higher revenue generated.

The revenue received in 2020–21 was higher by 14% (\$0.100 million) when compared to the 2020–21 target as additional revenue was received for externally funded grant projects; 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.

The total number of objects in the Collection was below target by 0.4% (31,234) as the Museum had to postpone some planned fieldtrips due to COVID-19 related travel restrictions.

## SERVICE 12

### Collections effectively documented and digitised.

#### INDICATOR 12.1

##### 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.

#### KEY EFFICIENCY INDICATOR 12.1

	ACTUAL 2017–18	ACTUAL 2018–19	ACTUAL 2019–20	TARGET 2020–21	ACTUAL 2020–21
Average cost per object of documenting and digitising the Collection	\$0.86	\$0.77	\$0.74	<b>\$0.67</b>	<b>\$0.74</b>
Total cost of services (\$000)	1,854	1,657	1,607	<b>1,622</b>	<b>1,642</b>
Revenue (\$000)	501	405	138	<b>126</b>	<b>145</b>
Total number of objects in the Collection	8,146,221	8,196,205	8,214,498	<b>8,264,498</b>	<b>8,233,264</b>
Number of items documented and digitised in the Collection	2,144,177	2,159,649	2,180,629	<b>2,426,088</b>	<b>2,226,502</b>

## EXPLANATORY NOTES

The combination of increase in the total number of objects documented and digitised and increased in cost of services contributed to an increase in the average cost for documenting and digitising the Collection by 10% when compared with the 2020–21 target.

Overspend in Collections management, research and conservation services in 2020–21 was attributed to an increase in expenditure on externally funded grant projects as a consequence of higher revenue generated.

The revenue received in 2020–21 was higher by 15% (\$0.019 million) when compared to the 2020–21 actual as additional revenue was received for externally funded grant projects; 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.

Number of items documented and digitised in the Collection in 2019–20 actual was amended to 2,180,629 (from 2,376,088) to correct the inflated database extract reported last year.

## SERVICE 13

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

### INDICATOR 13.1

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 13.1

	ACTUAL 2017–18	ACTUAL 2018–19	ACTUAL 2019–20	TARGET 2020–21	ACTUAL 2020–21
Average cost of Museum Services per Museum Access	\$21.64	\$24.46	\$35.48	<b>\$37.30</b>	<b>\$37.19</b>
Total cost of services (\$000)	12,458	10,288	11,943	<b>26,184</b>	<b>26,584</b>
Revenue (\$000)	4,351	2,806	2,230	<b>2,770</b>	<b>5,046</b>
Number of public sites, public programs and collections accessed on site	575,758	420,610	336,929	<b>701,925</b>	<b>714,728</b>

#### EXPLANATORY NOTES

The average cost per access for Museum services decreased by 0.3% when compared to the 2020–21 target. The decrease in average cost per access was due to an increase visitors number when compared to the 2020–21 target. The average cost per access increased by 4.8% when compared to the 2019–20 actual due to increases in total cost of services funded by additional own source revenue generated with the opening of the WA Museum Boola Bardip.

The increase in total cost of services 2020–21 actual, when compared to 2019–20 actual, was due to increased expenditure to operate the WA Museum Boola Bardip site in the Perth Cultural Centre.

Revenue was higher in 2020–21 by 82% (\$2.276 million) when compared to the 2020–21 target due to the increase in shop revenue and *Erth's Dinosaur Zoo* programming at the WA Museum Boola Bardip.

Visitation was above 2020–21 target (12,803) due to the successful opening of the WA Museum Boola Bardip in the Perth Cultural Centre.

## SERVICE 14

Online access to collections, expertise and programs.

### INDICATOR 14.1

Average cost of Museum services per Museum access.

The investment in providing online 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 14.1**

	ACTUAL 2017–18	ACTUAL 2018–19	ACTUAL 2019–20	TARGET 2020–21	ACTUAL 2020–21
Average cost of Museum services per Museum access	\$0.32	\$0.30	\$0.29	<b>\$0.30</b>	<b>\$0.33</b>
Total cost of services (\$000)	652	627	697	<b>723</b>	<b>958</b>
Revenue (\$000)	72	14	13	-	<b>26</b>
Number of online access to collections, expertise and programs	2,011,746	2,062,225	2,368,865	<b>2,439,931</b>	<b>2,938,170</b>

## EXPLANATORY NOTES

The average cost of Museum services per online access increased in 2020–21 actual, as the total cost of services increased by 33% when compared to the 2020–21 target and by 37% when compared to the 2019–20 actual.

The increase in total cost of services was attributed to an increase in staff cost and supplies and services to deliver the WA Museum Boola Bardip services.

Online accesses to collections, expertise and programs were higher by 24% when compared to 2019–20 actual and by 20% when compared to the 2020–21 target. This is attributed to the increase in visitors accessing WA Museum content through the Museum website and increased interest generated by publicity and promotion about the new Western Australian Museum in Perth.

**SERVICE 15****Museum services to the regions.****INDICATOR 15.1****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 15.1**

	ACTUAL 2017–18	ACTUAL 2018–19	ACTUAL 2019–20	TARGET 2020–21	ACTUAL 2020–21
Average cost per access	\$19.19	\$18.29	\$30.33	<b>\$26.87</b>	<b>\$29.62</b>
Total cost of services (\$000)	5,817	6,624	7,253	<b>6,968</b>	<b>7,606</b>
Revenue (\$000)	1,144	961	707	<b>510</b>	<b>770</b>
Total number of regional accesses	303,129	362,214	239,134	<b>259,314</b>	<b>256,810</b>

## EXPLANATORY NOTES

The average cost per access in the regions was lower when compared to 2019–20 actual (2%) and higher by 10% when compared with the 2020–21 target. The WA Museum continued to manage Gwoonwardu Mia, the Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon in 2020–21.

The increase in total cost of services was due to an increase in operating expenditure required to operate Gwoonwardu Mia Cultural Centre and an increase in own source revenue generated.

Revenue was higher in 2020–21 by 51% (\$0.260 million) when compared to the 2020–21 target, and by 9% when compared to the 2019–20 actual.

The number of accesses were lower when compared to the 2020–21 target (2,504) due to Museum closures as mandated by the State Government, and the cancellation of offsite activation programs. The accesses were higher by 7% when compared to 2019–20 actual due to an increased visitation number for Gwoonwardu Mia, the Gascoyne Aboriginal Heritage and Cultural Centre and improved visitation at the Museum of Geraldton and the Museum of the Goldfields.

## OTHER STATUTORY INFORMATION

### 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

### EMPLOYMENT AND INDUSTRIAL RELATIONS

The following table summarises the Museum's employee demographics and headcount as of 30 June 2021.

EMPLOYMENT TYPE	HEADCOUNT	FTE
Full-time permanent	125	124*
Full-time fixed term	22	21*
Part-time permanent	98	59
Part-time fixed term	14	8
On secondment	1	1
	<b>260</b>	<b>213</b>

\* Discrepancy of one is due to a full-time employee having temporarily reduced their hours.

## 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.

**NEW ONLINE LEARNING AND INDUCTION PLATFORM, GO1—LEARNING AT THE MUSEUM, IMPLEMENTED**

**829**  
TRAINING SESSIONS  
ATTENDED BY STAFF

**2,760**  
HOURS OF  
STAFF LEARNING

### WORKERS COMPENSATION AND INJURY MANAGEMENT

In 2020–21, there were five new workers compensation claims. One claim was carried over from the 2018–19 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 ten occasions, for a total cost of \$382.95.

The instances were investigated and determined to be minor, inadvertent use of purchase card 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.

## BOARD AND COMMITTEE REMUNERATION

### WESTERN AUSTRALIAN MUSEUM BOARD OF TRUSTEES

POSITION	NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP *	GROSS/ACTUAL REMUNERATION
Chair	Alan Robson AO	Bi-annual	11 months	\$7,665.00
Vice Chair	Steve Scudamore	Bi-annual	12 months	\$4,051.50
Member	Irene Stainton	Bi-annual	12 months	\$4,051.50
Member	Rubini Ventouras	Bi-annual	12 months	\$ 4,051.50
Member	Deborah Leavitt	N/A	12 months	\$0**
Member	Joanne Farrell	N/A	12 months	\$4,051.50
Member	Hon Melissa Parke	N/A	12 months	\$4,051.50
Member	Duncan Ord OAM	N/A	12 months	N/A***
Member	Lanie Chopping	N/A	1 month	N/A***
				<b>\$27,922.50</b>

### WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

POSITION	NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP *	GROSS/ACTUAL REMUNERATION
Chair	Irene Stainton	Sessional	12 months	\$ 460.00
Member	Tony Calgaret	Sessional	12 months	\$320.00
Member	John Mallard	Sessional	6 months	\$0
Member	Martin Bin Rashid	Sessional	12 months	\$0
Member	Violet Pickett	Sessional	12 months	\$160.00
Member	Jason Masters	N/A	12 months	\$0**
Member	Hector O'Loughlin	N/A	12 months	\$0***
Member	Chad Creighton	Sessional	12 months	\$320.00
Member	Milli Rundell	N/A	12 months	\$0***
Member	Sonya Stephens	Sessional	12 months	\$0
				<b>\$1,260.00</b>

\* 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.

## OTHER LEGAL REQUIREMENTS

### BUDGET ESTIMATES (TI 953)

#### STATEMENT OF COMPREHENSIVE INCOME

FOR PERIOD ENDING  
30 JUNE 2022

	ESTIMATE \$000
<b>COST OF SERVICES</b>	
<b>EXPENSES</b>	
Employee benefits	24,564
Supplies and services	9,646
Depreciation and amortisation expense	6,636
Accommodation	4,995
Grants and subsidies	80
Cost of sales	1,606
Finance and interest costs	0
Other expenses	250
<b>Total cost of services</b>	<b>47,777</b>
<b>INCOME</b>	
User charges and fees	4,129
Sales	3,020
Commonwealth grants and contributions	101
Other revenue	1,264
<b>Total income</b>	<b>8,514</b>
<b>NET COST OF SERVICES</b>	<b>39,263</b>
<b>INCOME FROM STATE GOVERNMENT</b>	
Service appropriation	36,544
Royalties for Regions fund	264
Resources received free of charge	1,631
Interest revenue	30
Grants and subsidies from State Government	614
<b>Total income from State Government</b>	<b>39,083</b>
<b>SURPLUS/(DEFICIENCY) FOR THE PERIOD</b>	<b>(180)</b>

#### STATEMENT OF FINANCIAL POSITION

FOR PERIOD ENDING  
30 JUNE 2022

	ESTIMATE \$000
<b>ASSETS</b>	
<b>CURRENT ASSETS</b>	
Cash and cash equivalents	1,390
Restricted cash and cash equivalents	1,607
Inventories	959
Receivables	658
<b>Total current assets</b>	<b>4,614</b>
<b>NON-CURRENT ASSETS</b>	
Restricted cash and cash equivalents	519
Amounts receivable for services	55,410
Property, plant and equipment	127,648
Museum collections	369,674
Right of use assets	314
Intangible assets	8,527
<b>Total non-current assets</b>	<b>562,092</b>
<b>TOTAL ASSETS</b>	<b>566,706</b>
<b>LIABILITIES</b>	
<b>CURRENT LIABILITIES</b>	
Payables	2,634
Provisions	3,175
Borrowings and leases	103
Other	279
<b>Total current liabilities</b>	<b>6,191</b>
<b>NON-CURRENT LIABILITIES</b>	
Provisions	1,119
Borrowings and leases	225
<b>Total non-current liabilities</b>	<b>1,344</b>
<b>TOTAL LIABILITIES</b>	<b>7,535</b>
<b>EQUITY</b>	
Contributed equity	78,042
Reserves	225,365
Accumulated surplus/(deficit)	255,764
<b>Total equity</b>	<b>559,171</b>
<b>TOTAL LIABILITIES AND EQUITY</b>	<b>566,706</b>

## STATEMENT OF CASH FLOWS

FOR PERIOD ENDING  
30 JUNE 2022

	ESTIMATE \$000	ESTIMATE \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>		
Service appropriations	29,908	
Royalties for Regions fund	264	
Interest revenue—Treasury	30	
State grants and subsidies	614	
<b>Net cash provided by State Government</b>	<b>30,816</b>	
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
<b>PAYMENTS</b>		
Employee benefits	(24,814)	
Supplies and services	(11,104)	
Accommodation	(3,320)	
Grants and subsidies	(80)	
GST payments on purchases	(1,394)	
Other payments	(251)	
<b>RECEIPTS</b>		
Sale of goods and services	4,129	
User charges and fees	3,020	
Commonwealth grants and contributions	101	
GST receipts	372	
GST receipts from taxation authority	767	
Other receipts	1,764	
<b>Net cash from operating activities</b>	<b>(30,810)</b>	
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Purchase of non-current assets	(150)	
<b>Net cash from investing activities</b>	<b>(150)</b>	
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
Repayment of borrowings and leases	(36)	
<b>Net cash from financing activities</b>	<b>(36)</b>	
<b>NET INCREASE/(DECREASE) IN CASH HELD</b>		
	(180)	
Cash assets at the beginning of the reporting period	3,696	
<b>CASH ASSETS AT THE END OF THE REPORTING PERIOD</b>	<b>3,516</b>	

## ADVERTISING EXPENDITURE

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

Total expenditure for 2020–21 was \$458,523.

EXPENDITURE	TOTAL (EXC. GST)	AGENCY OR ORGANISATION	TOTAL (EXC. GST)
Market Research (by organisation)	<b>\$94,594</b>	Morris Hargreaves McIntyre	\$43,901
		Faster Horses	\$30,000
		Painted Dogs Research	\$19,600
		Mystery Customer	\$1,083
Polling	<b>\$0</b>		
Direct Mail	<b>\$0</b>		

EXPENDITURE	TOTAL (EXC. GST)	AGENCY OR ORGANISATION	TOTAL (EXC. GST)
Media Advertising	<b>\$363,929</b>	Advertising (under \$2,300 ea)	\$8,010
		Carat Australia	\$128,661
		Facebook	\$104,216
		Google	\$49,397
		Wanderlust Communications	\$20,638
		Dilate Digital	\$18,000
		The Brand Agency	\$11,095
		Prospect SL	\$8,846
		Twilio	\$4,734
		Press Ads	\$4,570
		Initiative Media Australia	\$3,134
		Perth is OK	\$2,628

## DISABILITY ACCESS AND INCLUSION PLAN OUTCOMES

The WA Museum is committed to ensuring all facets of its operations are fully accessible to all sectors of the community. It attempts to do this by removing or reducing any physical, sensory or intellectual barriers to access. The WA 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 WA Museum provides a comprehensive annual report to the Disability Services Commission regarding progress made against the Disability Access and Inclusion Plan Outcomes. Key activities implemented during 2020–21 were:

THE WA MUSEUM DISABILITY ACCESS AND INCLUSION PLAN IS AVAILABLE AT [museum.wa.gov.au/about/corporate-documents/daip](https://museum.wa.gov.au/about/corporate-documents/daip)



## OUTCOME 1

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

- The Museum of the Great Southern developed new programming for delivery to families, children and adults with specific sensory needs. The programs offered after-hours access for quiet sessions with a modified lighting and noise experience.
- The Museum of the Goldfields worked with the Eastern Goldfields Education Support Centre to deliver tailored tours and education programs that were inclusive and tailored to the individual needs of the Support Centre students.
- WA Museum Boola Bardip's monthly 'Quiet Hour', supports children and adults with autism and other sensory needs. During the quiet sessions, specific exhibition galleries remain open for an extra hour and are modified for a gentler sensory experience.
- The WA Museum Boola Bardip's 'In Conversation' monthly event has an AUSLAN signer, as does the bi-monthly highlights tour and several other bespoke talks and events. AUSLAN video content



has been made available in the digital Gogo app and all audio recordings have been translated into AUSLAN video.

- The WA Shipwrecks Museum, in partnership with disability services provider Rocky Bay, presented an exhibition *Ocean Meet Lands* (8 May to 6 June 2021). The exhibition featured artworks created by Rocky Bay Studio artists, all of whom live with a disability. Works presented included paintings, pottery, sculptures textiles and mosaics, and featured sensory elements that were visual and tactile. Through this initiative, Rocky Bay aims to give individuals the opportunity to display their works to a broader audience as well as encourage others living with disability to become involved in the creative arts. A closing event was attended by the Rocky Bay Studio artists and their friends and families.

[ above right ] The Welcome to Country at the opening of the WA Museum Boola Bardip accompanied by an AUSLAN signer.

[ below ] 'Quiet Hour' in the *Changes* Gallery at the WA Museum Boola Bardip.

[ below left ] Rocky Bay Studio artists with their artworks for the exhibition *Ocean Meet Lands*, held at the WA Shipwrecks Museum.

© Michael Haluwana, Aeroture (above right); WA Museum (below); Department of Communities (below left)



## OUTCOME 2

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

- The Old Workshop building at the WA Maritime Museum has been redeveloped to an office space. The space has been designed and constructed with physical access provided. The offices are equipped with electronic height adjustable workstations and handrails are fitted in the restrooms.
- There were upgrades to the security systems at the Collections and Research Centre, the WA Shipwrecks Museum and the WA Maritime Museum, to include improved visual and audio cues, making navigation through the sites easier for staff and volunteers with disability.

## OUTCOME 3

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

- 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 at non-Museum facilities.
- Created by VisAbility, the WA Museum Boola Bardip has a braille site map and a visitor guide for vision impaired visitors and



the Epoch café, situated in the Museum, also provides braille menus.

- Working with the Autism Association of WA, the WA Museum Boola Bardip produced printable visual stories and visual supports for children and adults with autism. Also available is information about the exhibitions and the potential sensitivities that people might experience, such as noise levels.
- A locally developed audio guide that features content in AUSLAN and rolling text was developed for the WA Museum Boola Bardip temporary exhibition *Ancient Greeks: Athletes, Warriors and Heroes*. This is delivered via the Gogo app.

## OUTCOME 4

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

- The WA Museum's online induction process for staff and volunteers incorporates the Museum's current Disability Access and Inclusion Plan. Online units are also completed in Autism Awareness, Diversity in the Workplace, Unconscious Bias 101, and Disability Inclusiveness.
- In-person disability access and inclusion training was undertaken by all front of house staff (Visitor Services Officers, Learning and Engagement and the Volunteer Coordination team) at the WA Maritime Museum and WA Shipwrecks Museum. The training was provided by Disability in the Arts, Disadvantage in the Arts, Australia (DADAA).

## OUTCOME 5

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

- A review of the WA Museum Customer Feedback Policy and the accompanying procedures was undertaken during the reporting period. In particular, the Complaints Flowchart was updated to be more user-friendly, particularly for people with disability, children and young people.

## OUTCOME 6

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

- The WA Museum conducted audience research for the development of the WA Museum Boola Bardip. The New Museum Project's Community Access and Inclusion Panel met an average of four times a year over the New Museum's development period and visited the site to provide feedback prior to its public opening.

## OUTCOME 7

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

- 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 WA Museum engages volunteers who identify as having disability. Diversity is embraced ensuring all volunteers (and employees alike) are supported to contribute to the Museum and have a fulfilling experience.

## COMPLIANCE WITH PUBLIC SECTOR STANDARDS AND ETHICAL CODES

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

The WA 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 WA Museum HR team works with managers across the Museum to ensure compliance with Public Sector legislative and regulatory frameworks.

The ethical compliance of WA Museum employees is underpinned by the DLGSC Code of Conduct. New staff and volunteers are introduced to, and agree to be bound by, the Code of Conduct during their induction.

Ongoing compliance is supported by compulsory accountable and ethical decision-making training and was completed by 81 staff over the reporting period. This training is also completed by new staff, as part of their induction program.

The WA Museum is committed to educating its workforce in the Public Sector Standards in Human Resources Management and the Public Sector Code of Ethics.

In 2020–21, the WA 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 incidents of misconduct requiring investigation.
- No Public Interest Disclosures were received.

## RECORD KEEPING PLAN

The WA Museum has a Record Keeping Plan, as required under section 19 of the *State Records Act 2000* (WA).

The WA Museum reviews its Record Keeping Plan every five years, or when there is a significant

change to the organisation's functions. The WA 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.

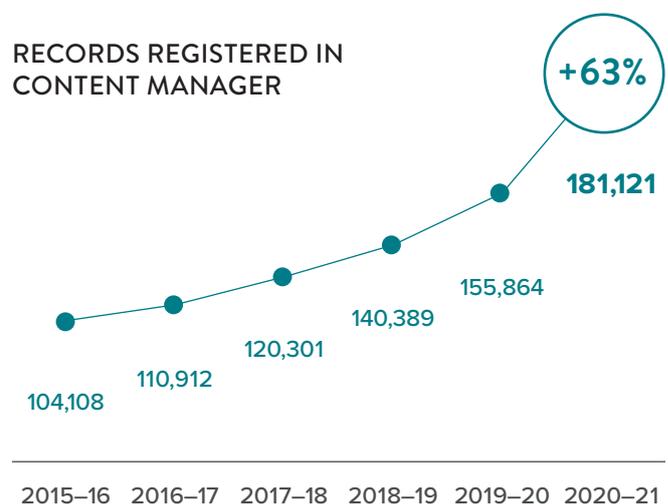
A significant component of the Record Keeping Plan is the WA Museum's records governance documentation. During the year, the WA Museum reviewed and approved its Records Management Policy and Records Management Procedures. Additionally, in consultation with the State Records Office of WA, the Records Retention and Disposal Authority was updated and, on 12 May 2021, was approved by the State Records Commission.

### 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 WA Museum 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 WA Museum has more than 181,100 records registered in Content Manager. The graph below shows the records registration growth in Content Manager over a five-year period.



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

Records awareness is built into the WA Museum's new staff induction program as a mandatory requirement.

All new users of Content Manager undertake an introduction course focusing on the recordkeeping system and practices. In 2020–21, 49 training sessions were conducted. There were 39 sessions for new staff and ten refresher sessions for existing employees. The training program comprises group presentations, online supporting documentation, and one-to-one training.

**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.

## GOVERNMENT POLICY REQUIREMENTS

### SUBSTANTIVE EQUALITY

The WA 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 (WA)* are used where appropriate.

## WESTERN AUSTRALIAN MULTICULTURAL POLICY FRAMEWORK

In line with the Western Australian Multicultural Policy Framework for the WA public sector, the inaugural WA Museum Multicultural Plan was developed and, in January 2021, submitted to the Minister for Tourism; Racing and Gaming;



Small Business; Defence Issues; Citizenship and Multicultural Interests.

The WA Museum Multicultural Plan 2021–2024 builds on work to date and will act as a key strategic document to guide the WA Museum's service responsiveness, employment opportunities and community outputs for people of culturally and linguistically diverse backgrounds.

## CONNECTIONS AND REFLECTIONS

The WA Museum Boola Bardip Tianqi Lithium *Connections* Gallery highlights the different ways WA's global networks have shaped its past and continue to drive its future. The *Reflections* Gallery is a presentation of numerous personal stories, spanning a variety of cultures and experiences.

[ below left ] Tianqi Lithium *Connections* Gallery.

[ below ] Chung Wah banner on display in the *Reflections* Gallery.

© WA Museum



## WORK, HEALTH, SAFETY AND INJURY MANAGEMENT

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

A Work Health and Safety (WHS) Workplace Self-Assessment was completed in 2017, against the WorkSafe Plan. Progress was made against the resulting Implementation Plan during 2020–21, with 78% of actions complete at 30 June 2021.

Initiatives and activities closed during the year included:

- WHS training conducted for Managers and Supervisors which included injury management responsibilities and upcoming legislative changes.
- Implemented online WHS training program for new employees and volunteers incorporating emergency management, employee responsibilities, and COVID safe protocols.
- Contractor WHS induction reviewed for all Museum sites including the introduction of online induction for contractors to the WA Museum Boola Bardip.

MEASURES		RESULTS 2018–19	RESULTS 2019–20	RESULTS 2020–21	TARGETS	COMMENTS ABOUT TARGETS
Number of fatalities		0	0	<b>0</b>	0	
Lost time injury and disease incidence rate		1.02	0.98	<b>0</b>	0.88	
Lost time injury and severity rate		0	0	<b>0</b>	0	
Percentage of injured workers returned to work:	(i) within 13 weeks	100%	80%	<b>100%</b>	80%	
	(ii) within 26 weeks	100%	80%	<b>100%</b>	80%	
Percentage of managers trained in occupational safety, health and injury management responsibilities, including refresher training within 3 years		63.0%	60%	<b>87%</b>	80%	49 Managers and Supervisors attended Work Health and Safety training during 2020–21

# APPENDICES

## SPONSORS, BENEFACTORS AND GRANTING AGENCIES

---

Australian Museum

---

Australian Biological Resources Study (Cth)

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Australian Research Council (Cth)

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City of Albany

---

Commonwealth Scientific and Industrial Research Organisation

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Denis Ashton Bequeath

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Department of Biodiversity, Conservation and Attractions

---

Department of Communications and the Arts (Cth)

---

Department of Agriculture, Water and the Environment (Cth)

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Department of Communities

---

Department of Industry, Innovation and Science (Cth)

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Department of Infrastructure, Transport, Cities and Regional Development (Cth)

---

Department of Local Government, Sport and Cultural Industries

---

Department of Primary Industries and Regional Development

---

Director of National Parks (Cth)

---

Ellacott, Brett

---

Embassy of the Kingdom of the Netherlands, Canberra

---

Geoscience Australia

---

James Cook University

---

Ketelsen, Torsten and Mona

---

The Hermon Slade Foundation

---

Indigenous Advancement Strategy

---

InterAct for Change

---

Rio Tinto

---

Rothwell, John

---

Schmidt Ocean Institute

---

Scripps Institution of Oceanography

---

Surrich Hydrographics

---

TAG Family Foundation

---

The Swiss Polar Institute

---

The Western Australian Biodiversity Science Institute

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The Western Australian Marine Science Institute

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University of Tasmania (NESP Marine Biodiversity Hub)

## FOUNDATION FOR THE WA MUSEUM SUPPORTERS

---

ABC

---

Alder & Partners Private Wealth Management

---

Barker, Dawn

---

Black, Melissa

---

Blackburne, Paul

---

Blackburne, Charmaine

---

Brasington, Nick (and the Brasington family)

---

British Council

---

Brockhurst, Jodey

---

Budiselik, Kate

---

Burton, Marilyn

---

Caffarelli, Pina

---

Cardaci, Mae

---

Carey, Diane

---

Cecil Andrews College

---

Chaney, Jody

---

Chaney AO CitWA, Michael

---

Cheltenham Festivals

---

Clark, Julia

---

Clark, Peter

---

Clough, Jock

---

Clout Marketing

---

Coffey, Meg

---

Collins, Harvey

---

COMO The Treasury

---

Constantine, Aaron

---

Curtin University

Day, John	McKechnie QC, John	The Stan Perron Charitable Foundation
Department of Jobs, Tourism, Science and Innovation	Milne, Toni	Thick, Phil and Rogers, Paula
Farrell, Joanne	Milner, Emma	Tianqi Lithium
Farrow, Jason	Minderoo Foundation	Tomkinson, Rebecca
Gage Roads Brewing	Mineral Resources	Treasure, Mark
Giles, Nathan	Mirimikidis, Athan	True North
Goodlad, John	Murdoch University	Tylich, Elizabeth
Hanlon, Mark	North West Shelf Shipping Service Company	Ungar Family Foundation
Heyder & Shears	Nugent, Scott	University of Western Australia
Hickman, Dallas and Alex	Oliver, Peter	Vasse Felix
Hogan, Marina	Oosterhof, Tricia	Walker, Nan
Irenic, Jim and Freda	Packer, Philippa	Water Corporation
Jackson McDonald	PAV	Wehr, Frederick and Nicola
JBWere	Peet, Julian	Wesfarmers Limited
Kailis, Amanda	Phelps, Ruth and Kyle, David and Harris, Elizabeth	West Winds Gin
Kailis Jewellery	Power, Nev	Woodside
Ketelsen, Torsten and Mona	Ranalli, Robert and Watts, Mel	Wordsworth, Sara
Kopejtka, Karen	Raybould, Simon	Wright, Mary
Langmead, Cath	Rio Tinto	Wright Burt Foundation
Larsen, Peter and Joelle	Rodgers, Bryan and Jan	York, Penny
Last, Anne	Rosman, Richard	
Lewis, Dr Gregory	Rowell, Rob	
Lewis, Richard	Ruse, Felicity	
Lisle, Ben	Santos Limited	
Major, Lauren	Scudamore, Steve	
Mannolini, Amanda and Justin	Seven West Media (WA)	
Martin, David	Simpson Stokes AM, Christine	
Matthews, Margaret	Singapore Airlines	
McClements, James and Meredith	Sloboda, Anna	
McCulloch, Brodie	Smith, Senator Dean	
McCusker Charitable Foundation	Stewart, Alan and Jan	
McDonald, Sue	Teo, Mei	
McGinnis, Colin	The McClements Foundation	
McKechnie, Beth		

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

## IN MEMORIAM

THE WA MUSEUM COMMEMORATES FORMER COLLEAGUES WHO PASSED AWAY THIS YEAR. WE SOLEMNLY OFFER OUR CONDOLENCES TO THEIR FAMILY AND FRIENDS.

They will be dearly missed by their family at the WA Museum.

### VALE LOISETTE MARSH

Loisette Marsh was a much loved and admired colleague. Loisette attained a MA in Zoology from the University of Western Australia, based on research into the fauna of intertidal rock platforms. She joined the Western Australian Museum in the 1960s at a time when it was expanding from a small museum to a large, multidisciplinary organisation. Loisette worked in the Department of Marine Invertebrate Zoology from 1972–1993.

Loisette participated in biological expeditions to the far-flung coasts of Western Australia, and in dive surveys of Western Australia's coral reefs from the Abrolhos to the Kimberley, the shelf edge atolls (Rowley Shoals, Scott and Ashmore Reefs), as well as Christmas and Cocos (Keeling) Islands. Consequently, she had an extensive appreciation and knowledge of our coastline and marine fauna.

Loisette meticulously documented the numerous specimens collected by these expeditions in her field notebooks, curated them, and then entered them, mostly by hand, into the Museum registers. These specimens were fundamental to the formation of the WA Museum's Aquatic Zoology collections.

As a scuba diver, Loisette also dived, snorkelled and reef-walked on coral reefs from the Tuamotos



© WA Museum

to Mauritius, including a four-year stint in Fiji, as well as participating in one of the Indonesian Rumphius expeditions to the Moluccas in eastern Indonesia.

Loisette retired from the WA Museum in 1993, concentrating in her retirement on echinoderm taxonomy, in particular sea stars.

Last year, at the age of 90, Loisette published her magnum opus, *Field Guide to Shallow Water Seastars of Australia*, co-authored with Dr Jane Fromont. This was the culmination of the knowledge that she had acquired over her long career. It is especially important as the lack of echinoderm taxonomists in Australia has been a major hindrance to documentation of the fauna.

## VALE ALEX BEVAN

Alex Bevan was hugely admired as the Head of Earth and Planetary Sciences at the Western Australian Museum from 1985–2018 and remained a Research Associate following his retirement.

Alex's distinguished career began after receiving his PhD in Planetary Science from University College, London. He worked as Assistant Curator of Meteorites in the Mineralogy Department at the British Museum (Natural History), London, from 1973 to 1985.



Courtesy Jenny Bevan

In Western Australia, the fall of the Binningup meteorite in 1985 came at an opportune time, convincing the State government of the need for a meteorite expert at the WA Museum. Consequently, in September 1985, Alex took up the newly created position of Curator of Minerals and Meteorites at the WA Museum, later becoming Head of Earth and Planetary Sciences.

He published some 140 scientific papers and several books, including *Meteorites: A journey through space and time*.

Being the pioneer of meteorite collecting in the Nullarbor region of WA, Alex greatly expanded the WA Museum's collection to make it the most significant in the Southern Hemisphere.

This work on the Nullarbor grew into the Desert Fireball Network, in collaboration with his former post-doctoral student and close colleague, Professor Phil Bland, Curtin University.

Alex resurrected the WA Museum's mineral collection from inadequate storage in old ammunition boxes. He also brought to the WA Museum the former collection of the famous Western Australian mineralogist, Edward Simpson.

Alex's contribution to the displays in the new WA Museum Boola Bardip stand as a tribute to his work and commitment to engaging the wider public.

## VALE BRYAN KENDRICK

Bryan Kendrick was one of the Museum's long-standing Fremantle volunteers. He was involved in the WA Museum's volunteering program for eight years, starting off as an Education Volunteer guiding school groups.

Bryan answered a call for volunteers to assist with the Robert Steele Steam Machinery Exhibition at the WA Maritime Museum, and transitioned to becoming a Volunteer Engine Operator, where he was a great addition to the team right up until his retirement from the program in June last year.

Bryan very much enjoyed chatting to Museum visitors and given his background in electrical engineering, he was able to spark an interest in visitors about the steam engines on display and their inner workings—often resulting in some very lengthy conversations.

[ right ] The Crystal Portal in the *Origins* Gallery at the WA Museum Boola Bardip.

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