



WESTERN
AUSTRALIAN
MUSEUM

Annual Report 2021-22





The Western Australian Museum acknowledges the primary rights of Aboriginal and Torres Strait Islander peoples in their cultural heritage, and we work collaboratively to advance understanding between all peoples.

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

Our Museums and Cultural Sites

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.

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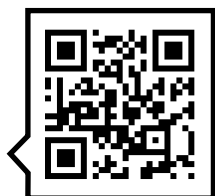
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Published by the
Western Australian Museum, 2022.

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

[museum.wa.gov.au](https://www.museum.wa.gov.au)



Left: Live sand mural by Nyoongar artists Roni and Simon Forrest.
© Luke Riley Creative

Top: Butterfly from the Museum's Collection.
© Bo Wong Photography

Cover: Natya School of Indian Classical and Bollywood Dance performing at WA Day Festival at the Museum of Geraldton.
© WA Museum

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Left: *Ancient Greeks: Athletes, Warriors and Heroes.*
© Miles Noel Photograph

Top: Archaeological artefact from the Museum's
Collection.
© Bo Wong Photography

About



The Western Australian Museum Annual Report 2021–22 reviews of the Museum's performance for the financial year ending 30 June 2022.

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



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

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

Left: *Dome Cinema* at the WA Maritime Museum.
© Rebecca Mansell

Right: *Illuminate: Timescapes* at the WA Museum
Boola Bardip.
© WA Museum



Statement of Compliance

FOR THE YEAR ENDED 30 JUNE 2022

HON. DAVID TEMPLEMAN MLA
MINISTER FOR CULTURE AND THE ARTS

In accordance with section 63 of the *Financial Management Act 2006*, we hereby submit, for your information and presentation to Parliament, the Annual Report of the Western Australian Museum for the financial year ended 30 June 2022.

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
29 August 2022

STEVE SCUDAMORE
Vice Chair, Western Australian Museum
Board of Trustees
29 August 2022

Message from the Chair



It is an honour to provide the Chair's remarks for this Annual Report having completed my first full year as Chair of the WA Museum, after taking over from the previous Chair, the much-loved and well-regarded Professor Alan Robson.

I am grateful to the Western Australian public for their enthusiastic embrace of the new museum Boola Bardip. This has provided positive inspiration in what has been a challenging year for all cultural organisations as we have, collectively, battled against the impacts of the COVID-19 pandemic.

Challenging as this has been, and in a year that has seen the Russian invasion of Ukraine and other ongoing conflicts, I believe that the greatest threat we face is the human-caused sixth mass extinction of the planet, including through climate change. It has been encouraging to see governments and the private sector taking the latter issue increasingly seriously, although whether action will match fine words remains to be seen.

I am happy that the Museum Trustees have been involved in development of the Museum's new five-year Strategic Plan: *Past, Present, Future*. It is particularly pleasing that the Plan has taken the United Nations Sustainable Development Goals as its backdrop. It is important that major cultural institutions, such as our own, take the lead on these matters.

Research commissioned by the Council for Australasian Museum Directors demonstrated that Museums are some of the most trusted institutions: we need to sustain that trust, and use it wisely to ensure we realise our commitments through action. We know that our natural scientists, through their fieldwork, collecting and research are contributing invaluable data to help understand our environment, but we also know that our buildings, many of them old and energy-hungry, need

upgrading to become more sustainable and this must be a priority.

Similarly, our collaborative work with Australia's First Peoples must be unstinting. The new Federal Government's commitment to the Uluru statement both reaffirms the direction the WA Museum has taken in recent years, but also challenges it to go further.

Another feature of the Strategic Plan is the major pillar of operating 'State-wide'. As someone who grew up in regional WA, I am keen to ensure the WA Museum is true to its name!

If the past two years have taught us anything, it is that the WA Museum and its team are flexible, resourceful and innovative.

I am proud of what the WA Museum has achieved, and I am honoured to be Chair of its Board of Trustees. With that in mind, I thank and pay tribute to Deputy Chair Steve Scudamore and the other Trustees, namely Rubini Ventouras, Joanne Farrell, Deborah Leavitt, Dan McAullay, Irene Stainton, and ex officio Robin Ho, representing Director-General Lanie Chopping, for their diligence and hard work over the year. Every one of them is fiercely committed to, and deeply engaged with, the work of the Museum.

I extend my thanks to the Western Australian Government for its continued financial contribution to the Museum and to Minister David Templeman for his strong support and advocacy.



Those financial contributions are, of course, supplemented by the Foundation for the WA Museum and I thank the Foundation and its many partners for its support, particularly recent Chair Nev Power, Acting Chair James McClements, and its retiring CEO, Jenny Allen.

Finally, and most importantly, I thank the staff and volunteers of the WA Museum, led by its CEO, Alec Coles. It is their talent and dedication that makes the WA Museum the fantastic institution that it is.

A handwritten signature in black ink, appearing to read 'Melissa Parke'.

Hon. Melissa Parke
Chair
Western Australian Museum Board of Trustees

Top: *Belong: Language connecting feeling, culture, country* – Gungurrunga Ngawa 4 (Look Above), Goldfields, WA
© Martine Perret

Message from the CEO



As we reach the end of another financial year, we are only just beginning to remember what life was like before COVID-19, as well as counting the costs of its many impacts.

2021–22 marked the first full year of operation of the WA Museum Boola Bardip. It was another year of COVID travel restrictions, closed borders and, for many people, home-based working – all, of course, necessary in the interests of public health, but all of which impacted significantly on visitation to cultural and sporting venues, alike. For a museum that usually attracts 40 percent of its visits from out of state, this meant some significant challenges, exacerbated by the lack of West Australians actually working in the CBD. At times, it felt like tumbleweed was blowing through the Perth Cultural Centre.

Happily, lifting of restrictions late in the year has seen visitors arriving from out of state, and workers returning to the CBD. This meant that by the end of the year, nearly 380,000 people had visited Boola Bardip, bolstered by the excellent *Ancient Greeks: Athletes, Warriors and Heroes* exhibition from the British Museum.

COVID restrictions also impacted visitation at the WA Maritime Museum and Shipwrecks Museum in Fremantle, although the innovative *Brickwrecks: Sunken Ships in Lego Bricks*, was immensely popular at the former.

Meanwhile, Tourism WA's *Wander out Yonder* campaign contributed to some impressive visitation figures at our regional museums, which attracted over 207,000 visitors between them.

Speaking of wandering, it was 'wonderful' to launch 'WAnderland' www.visitwonderland.com.au at the Australian Museum and Galleries Association Annual Conference in Perth. WAnderland – not a spelling mistake, but a play

on words (or acronyms!) is the on-line tourism portal providing access and information about 220 regional collections that can be visited all around our state. This represents a major investment by the McGowan Government in the promotion of regional collections as a major tourism asset. The WA Museum is proud to have led its delivery, affirming our state-wide commitments.

These public-facing activities are both matched and supported by a prodigious amount of work behind the scenes.

The collections have never been more important: biological collections continue to assist in addressing issues of climate change, and of species and habitat loss; they also provide potential clues to the foods and medicines of the future. Our Earth and planetary science collections inform us about our planet's distant past, about its mineral wealth and the universe in which it exists. Collections of Aboriginal and Torres Strait Islander cultural materials are at the forefront of considerations as native title agreements are forged, and as communities reclaim their identities; maritime heritage collections chart WA's relationship with the surrounding oceans; these collections include our largest single 'object' in the form of HMAS *Ovens*. I am grateful to the State Government for the announcement of a \$3.5 million investment in the refurbishment of *Ovens* and the surrounding wharf area. This work will take place over the next two to three years and is long overdue.

Archaeology and history collections document our past and present, whilst providing pointers to our future... on the subject of which, I am pleased that this year saw the launch of our new five-year Strategic Plan, with a new Mission – *to explore the past, question the present and shape the future*. It will guide the WA Museum through the years ahead and ensure that it fulfils its contract with the people of Western Australia.

I thank all our staff and many volunteers for their deep commitment and tireless enthusiasm. It is privilege to lead such a skilled and dedicated team. Thanks also to the Department of Local Government, Sport and Cultural Industries for our continuing relationship, and for the energy of Director General Lanie Chopping.

The Foundation for the WA Museum continues to provide valuable support and I want to say a special thank you to its CEO, Jenny Allen, who retires in July and with whom it has been such a pleasure to work.

I continue to be indebted to the Museum's Board of Trustees, who, to a person, have provided sage advice, guidance and of course, governance. I particularly acknowledge the energy and commitment of Chair, the Hon. Melissa Parke.

Thanks go to the State Government for its continued support, especially, our Minister for Culture and the Arts, the Hon. David Templeman MLA.

Finally, and most of all, I thank the people of WA for ensuring that we achieve our aim of creating a museum with, by and for the people.



Alec Coles OBE

Chief Executive Officer

Western Australian Museum

HMAS *Ovens* situated on Fremantle's historic World War Two submarine slipway.
© Michael Haluwana, Aeroture



Agency Overview



Our Purpose

The WA Museum's Mission, Vision and Values were reviewed via consultation and input from stakeholders to inform future strategy and implemented in June 2022.

Mission

Inspiring curiosity to explore the past, question the present and shape the future.

Aspiration

To be valued, used and admired by all Western Australians and the world.

Vision

An informed and engaged community working together for a better future.

Values

RESPECTFUL

We will respect the views and opinions of others, consider their needs and sensibilities, and work collaboratively to build trust and understanding.

INCLUSIVE

We welcome and engage with people of all abilities, backgrounds and experiences. We will make sure that our workplace, facilities, programs and resources are accessible to all.

ACCOUNTABLE

We exist for the benefit of all the people of Western Australia, including those in the regions. We hold ourselves accountable to them, and are custodians of their collections.

ENTERPRISING

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.

RECOGNITION OF 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.

Top: *Virtual Realms: Video Games Transformed.*
© Miles Noel Photography

Right: Butterfly from the Museum's Collection.
© Bo Wong Photography

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 encompassed the following five priorities:

1 NEW MUSEUM PROJECT

The WA Museum Boola Bardip celebrated one year of operation in November 2021. With the New Museum Project now complete, we turn our attention to ongoing development of our content, programming and visitor engagement to ensure we continue to provide first-class experiences for the Western Australian community.

2 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.

3 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.

4 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.

5 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 Museum completed an extensive review and consultation process to update the 2014–25 Strategic Plan. The new plan was launched in June 2022 and will be used for reporting from 2022–23.

THE NEW 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

WA MUSEUM BOOLA BARDIP'S FIRST BIRTHDAY

The WA Museum Boola Bardip's first anniversary represented a significant milestone – a huge year of strong attendance, community support and feedback despite the challenges of COVID-related restrictions. Boola Bardip's first birthday was marked with a weekend of special programs and events.

First Birthday Celebrations at WA Museum Boola Bardip.
© Alison Rodrigues, WA Museum



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

BOOLA BARDIP WELCOMED ITS **700,000TH** VISITOR ON ITS **FIRST ANNIVERSARY**

14 SPECIAL ACTIVATIONS WERE PROGRAMMED AS PART OF TWO-DAY CELEBRATIONS.

SINCE OPENING, BOOLA BARDIP HAS RECEIVED **11 MAJOR AWARDS** AND SEVEN COMMENDATIONS



DANTE 700

To mark 700 years since the death of Dante Alighieri, who created one of the greatest works in world literature, *The Divine Comedy*, Boola Bardip hosted four events including performances, readings, lectures and film screenings celebrating one man's quest through Hell and Purgatory to reach Paradise. Curated and presented by Robyn Johnston, this work was supported by partnerships with the Consulate of Italy in Perth and the University of Western Australia.



Left: Franco Smargiassi, President of the Dante Alighieri Society of WA and the WA Multicultural Association, Dante 700 at WA Museum Boola Bardip, and below with the Hon. Melissa Parke, Chair of the WA Museum Board of Trustees and CEO, Alec Coles.
© Cam Campbell

THE FIRST GRAND FINAL IN WA

Boola Bardip celebrated this historic event with a Grand Final breakfast, *Making Footy History*, bringing together football legends such as the inaugural West Coast Eagles Coach Ron Alexander, AFLW trailblazer Jan Cooper, former Fremantle Docker and Sandover Medal runner-up Troy Cook and former Fremantle Docker and Collingwood Magpie star Chris Mayne. The group presented in Q&A style, with the panel recounting defining moments in the history of WAFL and AFL in Western Australia and exploring future perspectives, particularly the rise of the AFL Women's (AFLW) competition. The event was generously supported by the AFL and as part of the 2021 Toyota AFL Premiership Cup Tour, guests had the opportunity to view one of Australia's most prestigious pieces of silverware: the trophy itself.

Beyond the Milky Way VR.
© WA Museum

BEYOND THE MILKY WAY

To celebrate the construction of the world's largest radio telescope in WA, Boola Bardip treated visitors to a spectacular journey to the edges of the universe with a 360-degree virtual reality film about the Square Kilometre Array (SKA). Narrated by physicist Professor Brian Cox and produced by award-winning WA filmmaker Briege Whitehead and White Spark Pictures, *Beyond the Milky Way* showcased one of the biggest scientific endeavours in human history—right here on Yamaji country in WA's Midwest.

“We are thrilled that so many Western Australians are taking the opportunity to explore their new Museum and the very significant stories and experiences within it.”

Minister David Templeman



A SIZZLING HOLIDAY SEASON... AND A MASSIVE 2022

In December 2021, the Museum launched Boola Bardip's Christmas attractions and its entire 2022 season, which included four world premieres.

National and international exhibitions celebrated local Western Australian and Aboriginal stories and stretched the imagination through immersive digital technologies.

Exploring language and landscapes, roaming with gigantic dinosaurs, journeying down a rabbit hole to *Wonderland*, and travelling *Beyond the Milky Way* were some of the key features on offer in 2022.

The season launch was well received, with 461 people attending the launch event.

Right: *Walking with Colour* – Koojaman Cliffs.
© Michael Haluwana, Aeroture





Language and Landscapes

Two exhibitions, featuring two WA artists, celebrated our landscapes, languages and peoples.

WALKING WITH COLOUR: CINEMATIC NATURE BY MICHAEL HALUWANA

Visitors journeyed through vibrant projections and multimedia installations featuring WA's landscapes and seascapes represented by the breathtaking work by Perth-based videographer, photographer, and cinematographer Michael Haluwana.

A series of unique prints captured the colours, textures and forms of nature in WA, from the Golden Lagoon in Shark Bay to Hutt Lagoon Pink Lake in Yallabatharra.

This exhibit attracted 34,929 visitors.



BELONG: LANGUAGE CONNECTING FEELING, CULTURE, COUNTRY

A rich and provoking multimedia exhibition by photographic artist Martine Perret explored Aboriginal and Torres Strait Islander languages, connections to land and creative emotions.

The exhibition used portraiture, contemporary dance, ceremonial objects and voices of the last remaining speakers of over nine different languages from the Goldfields of WA.

This exhibit attracted 21,084 visitors.

Left to right: 2022 WA Museum Boola Bardip Season Launch.
© Luke Riley



CASE STUDY: NYUMBI

In January 2022, Boola Bardip launched the *Nyumbi* cultural program. Produced by Aboriginal company Karla Hart Pty Ltd and co-presented with Tourism WA and City of Perth, *Nyumbi* celebrates Nyoongar culture through song, dance and language, with local Traditional Owners sharing their rich culture and history.

The program provides an authentic experience of local Aboriginal culture. With eight different cultural groups performing on rotation, the program contributes to the Museum's commitment

to showcase and support Aboriginal culture, stories, and practices.

Nyumbi is now a Perth mainstay, with locals and visitors alike engrossed in the experience each Saturday morning.

Top: *Nyumbi* performance at the WA Museum Boola Bardip.
© Alison Rodrigues, WA Museum

LEARNING AT THE MUSEUM

In 2021–22, Boola Bardip developed and delivered education programs for school students from kindergarten to year 12, while creating diverse life-long learning opportunities.

Education programs, delivered by educators via digital technologies and the WA Museum's customer-built learning studios, addressed three key State and National curriculum priority areas: Aboriginal and Torres Strait Islander histories and cultures, earth and climate science, and innovation and design thinking.

The WA Museum also offered a series of professional learning programs for teachers.

“Linked very well with both history and civics curriculum.”

Isobel Stevenson, Willetton Senior High School.

“Connections to Culture supported the year 6 curriculum.”

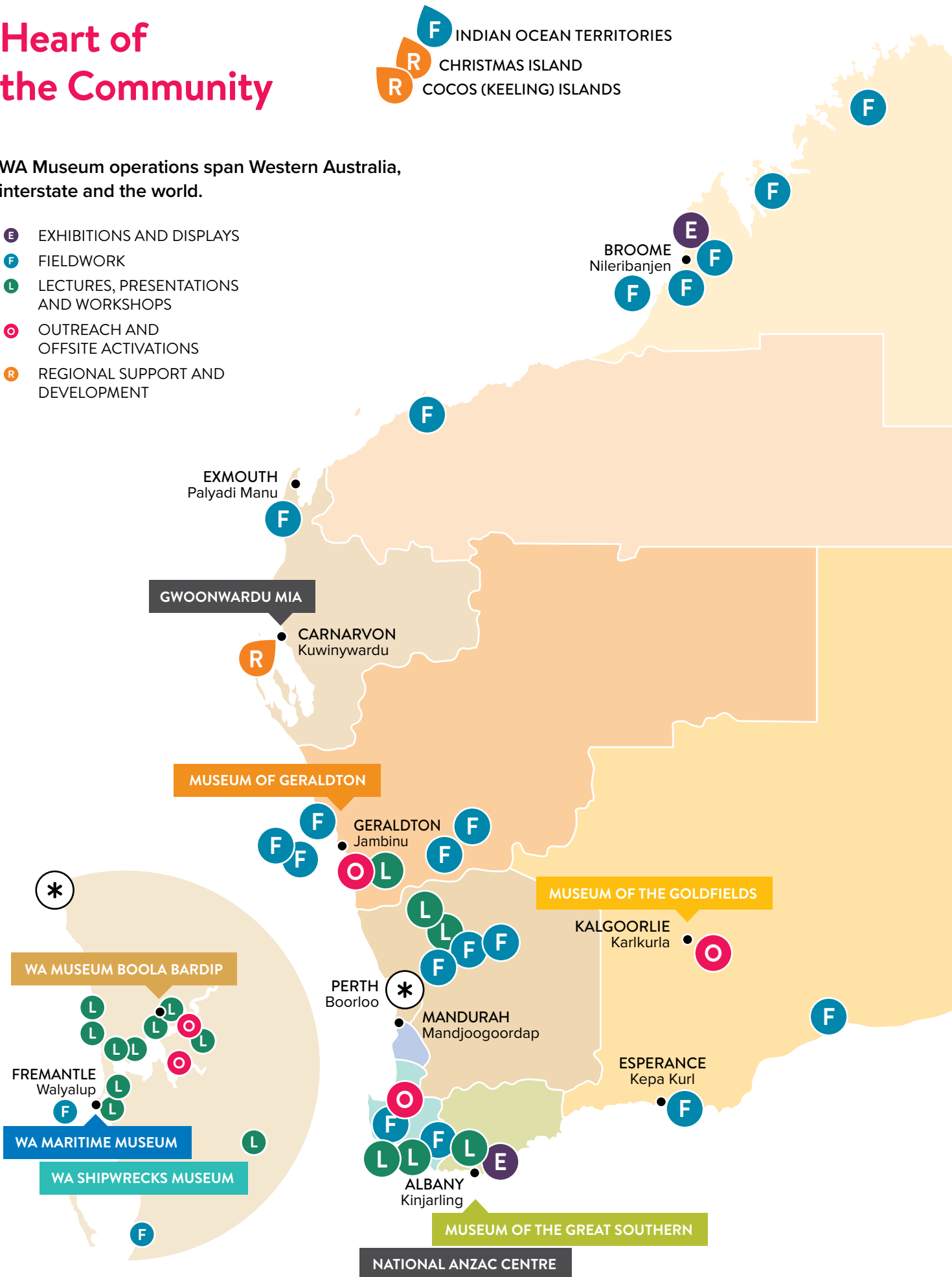
Sonia Todaro, St Paul's Primary School.

Heart of the Community

F INDIAN OCEAN TERRITORIES
R CHRISTMAS ISLAND
R COCOS (KEELING) ISLANDS

WA Museum operations span Western Australia, interstate and the world.

- E** EXHIBITIONS AND DISPLAYS
- F** FIELDWORK
- L** LECTURES, PRESENTATIONS AND WORKSHOPS
- O** OUTREACH AND OFFSITE ACTIVATIONS
- R** REGIONAL SUPPORT AND DEVELOPMENT



Visitations



3,188,245
PEOPLE ENGAGED WITH MUSEUM CONTENT AND COLLECTIONS

902,568
VISITORS TO MUSEUM SITES, OFF-SITE AND OUTREACH PROGRAMS.

THIRD-HIGHEST VISITATION SINCE **2015-16**

6% increase IN VISITATION BY YOUNG ADULTS AGED 16-34, FROM 2020-21



Top: Museum of Great Southern school holiday program.
© Krysta Guille

Bottom: Visitors exploring the Museum of Geraldton.
© Brody May



MUSEUM OF GERALDTON

HIGHEST VISITATION IN SIX YEARS
at the Museum of Geraldton.



WA SHIPWRECKS MUSEUM

9% INCREASE IN VISITATION
at the WA Shipwrecks Museum, from 2020–21, largely driven by increases from first-time and lapsed visits. Lapsed visits are those who last visited more than 12 months ago).



MUSEUM OF THE GREAT SOUTHERN

8% INCREASE IN VISITATION
at the Museum of the Great Southern, from 2020–21.



WA MARITIME MUSEUM

35% INCREASE IN VISITS
to the WA Maritime Museum, from 2020–21, largely driven by rises in family visitation.



Top: Wall in CONNECTION, *Virtual Realms: Videogames Transformed.*
© Marina Bay Sands

Bottom: Visitors on the Brig Amity at the Museum of the Great Southern.
© Nic Duncan



WA MUSEUM
BOOLA
BARDIP

Highlights:

- Increased return visits account for a third of the overall audience.
- Uplift in Aboriginal and Torres Strait Islander visitors from <1% in 2020–21 to 2%.
- 1,662 participants at public talks/lectures.
- 22,171 participants at public tours.

TOTAL VISITS:
 **377,184**
 25% DECLINE FROM 2020-21

The decline to site visitations was a result of ongoing COVID-19 restrictions, border closures, and higher than normal visitation in 2020-21 with the opening of Boola Bardip.



Community and Partner Programs

Building meaningful community relationships through third party activations are a natural extension of our programming. The Boola Bardip *Community and Partner* programs engaged over 40 groups and individuals across local, small-to-medium sized businesses and community groups to deliver content and experiences across the arts, culture, environment, and health sectors.

Program highlights include:

- Monthly yoga accompanied by a live DJ under Otto the Blue Whale.
- Pitch nights for entrepreneurs with *Start Up WA*.
- Language and cultural immersion programs including Chinese, Mexican, Turkish and Indonesian.

We proudly collaborated on these initiatives with some of Perth's high-profile festivals including XR: WA, Awesome Festival, Perth Festival, Tura New Music Festival, and Perth Jazz Festival.

IN CONVERSATION

In Conversation, a monthly series of thought-provoking discussions exploring big questions, ideas, and human narratives was introduced this year. Delivered across six panels, leading WA philosophers, activists and experts offered their perspectives on climate change, gender, and human rights while seeking opportunities to accept the realities in our region and accelerate our response.

Curated in collaboration with The Museum of Freedom and Tolerance (MFT), this series brought human rights stories to the fore, engaging people in critical dialogue, attracting new audiences and participating in contemporary debate.

Previous page: Wild Life Gallery at the WA Museum Boola Bardip.

© Karen Lowe, Lowe Photography

Top Left: Discover China program.

© WA Museum

Top Right: Sawadtee program.

© Ana Doria Buchan, WA Museum



CODEBREAKERS

Part scavenger hunt, part escape room, *Codebreakers* was a self-guided family tour with a twist. With challenging puzzles, codes and clues, *Codebreakers* led families through parts of the Museum to identify a shadow agent intent on raiding the Museum's collection.

Integrating old and new technology, the *Codebreakers* kit included a retro view master, a series of puzzles tangrams, ciphers puzzle cylinders, scytals, a booklet and QR codes (for extra directions).

This innovative activity invited families to experience the exhibitions and Museum collection in a unique way, while offering many opportunities for interactive, hands-on learning, which is so important for younger visitors.

Codebreakers kit.
© WA Museum

After Hours at the Museum

After Hours programs offered both educational and aesthetic opportunities that provide experiences to a different audience demographic than our 'daytime' visitors.

This included *Aeosteric*, combining music with visual projection in an atmospheric live performance under Otto the Blue Whale, and *Goods Lift*, a live music series of intimate acoustic sets.

Goods Lift, live performance by Jamilla.
© Karen Lowe





ILLUMINATE: TIMESCAPES

This permanent, digital projection series highlighted the diversity of WA, its unique landscapes, people and history. Featuring digital projections on Boola Bardip's Old Gaol, and inspired by the Museum's collections and WA's natural beauty, *Illuminate: Timescapes* lit up a multisensory kaleidoscope of light and sound each evening from sunset.

Referencing the six Nyoongar seasons and weaving a collection of narratives from traditional Aboriginal knowledge and

contemporary technology, *Illuminate: Timescapes* offered a surrealist journey through time and place in Western Australia.

This project was made possible through a partnership with the Minderoo Foundation and a content partnership with Sandpit.

Top: *Illuminate: Timescapes* at the WA Museum Boola Bardip.
© Karen Lowe



WA
MARITIME
MUSEUM

Highlights:

- *The Nonna Project – Journey to a New Life* celebrates Italian culture and traditions, through the remarkable lives of nine extraordinary women, who through their strong work ethic, commitment to family and love of life's simple pleasures have had a lasting impact on their communities. Presented by Nella Fitzgerald Events with support from The Italian Club, Fremantle (inc), Fremantle Fishing Boat Harbour and Cicerello's.
- *Fremantle Festival 10 Nights in Port 2021: Sunset Pitches*, presented in partnership with the City of Fremantle as part of the '10 Nights in Port' Festival, and the *B Shed Builds Community LEGO® exhibition* presented in partnership with Fremantle Ports.
- *Biennale Festival Bilya Bidi*, presented in partnership with Fremantle Biennale, offered an audio walk through Fremantle exploring the histories of the Swan River, acknowledging ancient stories and disruptions from colonisation, and integrating interviews and works from the Biennale artists.
- The *Under the Dome* cinema featured *Star Dreaming* – a documentary film by Prospero Productions exploring Aboriginal sky stories as seen through the eyes of Yamaji people and explaining underlying science with the assistance of the world's largest radio telescope – the Square Kilometre Array (SKA).
- *National Science Week – Fish Futures*, exploring the issue of sustainable fishing, and sharing Nyoongar fishing traditions with a Nyoongar Elder.

TOTAL VISITS:
118,132
29% INCREASE FROM 2020-21



BRICKWRECKS: SUNKEN SHIPS IN LEGO® BRICKS

The *Brickwrecks: Sunken ships in LEGO® Bricks* exhibition attracted 53,309 visitors with six large-scale LEGO® models, interactive activities, multimedia exhibits and build stations. The exhibition featured the stories and artefacts of some of the world's most famous shipwrecks, alongside models, reimagined in LEGO®.

Extensive programming was offered at the WA Maritime Museum complementing *Brickwrecks: Sunken ships in LEGO® Bricks* exhibition, including:

- *Brickwrecks Members Day*, an exclusive Q&A style event with 'Brickman' Ryan McNaught and the chance to build with two WA Lego Masters.
- LEGO®-themed school holiday activities – a gallery trail, interactive games, craft activities and a building workshop, which attracted 6,010 participants.

- *Brickwrecks Family After Dark* events.
- *Shipwreck Adventures* – games and a maritime archaeology activation zone, which proved popular with family groups.
- Specialist presentations including *Meet the Archaeologist* and *Sunday Seminar* on ship stories.
- *Sunday Seminar* lecture series linking to the *Wooden Boat Building* in WA exhibition, live streamed in partnership with the Embassy of the Kingdom of the Netherlands.

Previous Page: *Brickwrecks Members Day*, WA Maritime Museum.
© Rebecca Mansell

Top: *Brickwrecks* activities, WA Maritime Museum
© Rebecca Mansell



JEJU HAENYEO

Celebrating the Jeju Haenyeo female free divers sustainably harvesting the seas, this photographic exhibition explored the life and culture of the sea women of Jeju Island, the southernmost island of South Korea. Braving dangerous conditions while diving for conch, sea cucumber, urchins, abalone and

seaweed, the Haenyeo women forgo snorkels and air tanks while still reaching depths of 20 metres.

Top: Jeju Haenyeo warm up.
© WA Museum



KOREAN CULTURAL CELEBRATION DAY

In September, the Museum shared a Korean cultural experience with visitors, exploring traditions and showcasing the world of Korean heritage. Community dance group, Korean Traditional Culture and Arts Inc. offered a visual feast of performances, while free craft activities and workshops invited young people to take a deep dive into the exquisite undersea world of the Jeju Haenyeo.

Korean sword dance Jinju Geommu.
© Sj Yang



WA
SHIPWRECKS
MUSEUM

Highlights:

- *Under Cockburn Sound*, a community exhibition presented by Western Australian Underwater Society, exploring the marine environment of *Derbal Nara – Cockburn Sound*.
- *Sculpture at Bathers* delivered a sculpture exhibit by WA Artist Jon Tarry on the Shipwrecks lawn to support the *Sculpture at Bathers* festival.
- The *Shipwrecks After Dark* event – *Lucretia's Lament* reimagined the dark tale of the Batavia underneath the ship's timbers by local creatives Genrefonix.
- *Tiny Builds*, a city-wide LEGO® activation delivered in partnership with the City of Fremantle, brought to life ten unique builds inspired by Fremantle's history and stories of convicts, shipwrecks and fishing.
- *Wild Freo – Preserving for the Future* explored the hidden wonders of Fremantle wildlife while taking participants on a guided night walk.

TOTAL VISITS:
107,804
8% INCREASE FROM 2020-21



WOODEN BOAT BUILDING IN WA

This community exhibition, presented by the Dutch Australian Foundation, included Weekly Curatorial Talks, School Holiday Boat Building workshops, and a specialist online and face-to-face lecture series.

Top: Duyfken Replica.
© Robert Garvey



BEEP!TOOT!HONK!

This partnership with the City of Fremantle filled the streets with the sounds of kids beeping, tooting and honking their way around town. Featuring a big wheel bouncy castle, a monster truck, a mini fire truck ride and a retro car merry-go-round, across four locations around Fremantle.

Left: Beep!Toot!Honk! passing by the WA Shipwrecks Museum.
© City of Fremantle

Bottom: Visitors exploring the Museum of Geraldton.
© Brody May





Highlights:

- Launch of *Deep Light: Illuminating the Wrecks of Sydney and Kormoran* exhibition, part of a commemorative program of events in Geraldton marking the 80th anniversary of the loss of HMAS *Sydney* and HSK *Kormoran*.
- *Fathoming the Abrolhos: An Underwater Exploration* launch and a public talk – *Abrolhos Underwater Photographs* by the photographer Graeme Gunness about his photographs in the exhibition.
- *Genesis 2021: Secondary Student Art* exhibition. This exhibition brought in a new local audience of students and their families into the Museum over the summer school holiday period, in partnership with the Geraldton Regional Art Gallery.

TOTAL VISITS:
48,179
1% INCREASE FROM 2020-21



WA DAY FESTIVAL

Over 2,800 local community members and visitors celebrated together at the Museum of Geraldton to enjoy a day of free family fun.

- Popular local Aboriginal musicians entertained the crowd while children enjoyed the Scouts rope course and hover-ball archery, craft activities, wildlife encounters and Fishability's fishing activities on the marina.
- A performance from *Natya School of Indian Classical and Bollywood* dance, and a scavenger hunt by a local youth group brought families through the Museum to search for clues and enjoy indoor activities and exhibitions.
- With contributions from five performers/artists, nine community groups or enterprises and 12 businesses, the event was a wonderful celebration of the diversity and strength of the local community.

WA Day Festival at the Museum of Geraldton.
© WA Museum



MUSEUM OF THE GOLDFIELDS

TOTAL VISITS:
61,168
5% INCREASE FROM 2020-21

DINOSAUR EXPLORE: LOST CREATURES OF THE CRETACEOUS

This exhibition at the Museum of the Goldfields invited visitors to travel back in time to the Cretaceous period, 145–66 million years ago. With volcanoes, shallow inland seas and great rift valleys, Cretaceous Earth was home to animals to the extraordinary dinosaurs.

Based on the latest paleontological research, life-size, moving animatronic dinosaurs, including *Muttaborrasaurus* and *Australovenator* were showcased. Visitors learned about how a meteor triggered a mass extinction, and how evidence of the dinosaurs to preserved as fossils.

Top: *Dinosaur Explore: Lost Creatures of the Cretaceous.*

© Kay Ray, Red Eclectic

WINTER STAR WATCHING

This annual stargazing series featured two events that attracted 103 astronomy enthusiasts. Offering an opportunity to look through the Museum's telescope, along with one digitally controlled and one hand-built telescope, participants experienced the night sky in a unique setting and learned tips from Peter Mikula on how to use their own telescope.

NAIDOC WEEK

The Museum celebrated NAIDOC week with the launch of *Punu Tjukurrpa Tjitji* (developed by Tjuma Pulka). This exhibition featured beautiful, intricately carved Ngaanyatjarra wooden toys brought to life with children's stories and animation.



ABORIGINAL BUSH FOOD AND MEDICINE GARDEN

Knowledge of the many properties and uses of Western Australia's thousands of edible and medicinal native plants has been shared between Aboriginal Elders and younger generations for centuries.

The Museum of the Goldfields received a Mindaroo Foundation Grant in May 2021 through the Foundation for the WA Museum to establish an Aboriginal Bush Food and Medicine Garden. The garden was developed in collaboration with the Kalgoorlie-Boulder Urban Landcare Group and the Goldfields Land Management Rangers, and in consultation with the local Aboriginal community who provided important knowledge on each plant.

The garden quickly became a popular feature in the Goldfields community, with information available to visitors in person, through QR codes, and via an online platform that is continuously updated.

The garden is dedicated to the memory of the regional manager for the Museum of the Goldfields, Cara Haymes, who tragically lost her battle with cancer in March 2022. A plaque has been placed at the front of the garden, honouring her passion for the project.

Top: Aboriginal Bush Food And Medicine Garden, Museum of the Goldfields.
© Chuck Thomas, Remote Digital Imagery



MUSEUM OF
THE GREAT
SOUTHERN



TOTAL VISITS:
89,915
12% INCREASE FROM 2020-21

ASTROPHOTOGRAPHY WORKSHOP AND MENANG NIGHT SKY STORIES

As part of National Science Week in August, the International Centre for Radio Astronomy Research (ICRAR) and the Museum of the Great Southern collaborated to present a workshop on astrophotography with Will Vrbasso (Chartered Professional Engineer and award-winning astrophotographer) while Menang Elder Vernice Gillies shared Menang Night Sky Stories.

Top: Visitors at the Museum of Geraldton.
© Nic Duncan

LIVING ROOM CONVERSATIONS

The Albany Town Team and the Museum of the Great Southern collaborated to create and host *Living Room Conversations* – short, monthly events for the community to exchange stories and learn more about each other's culture, background, and identity.

In a time when society faces many challenges and fractures, a vision of global unity forms the foundation of the Living Room Conversations program, which is planned to continue throughout 2022.



PEREGRINATIONS OF A CITIZEN BOTANIST

The Museum of the Great Southern hosted the touring exhibition *Peregrinations of a Citizen Botanist* in partnership with Art on the Move.

An immersive and finely crafted installation by Susie Vickery, charting the journey of the 18th Century French botanist Jacques-Julien Houtou de Labillardière.

Presenting an alternative history of Labillardière's journey, the exhibition outlined his experience as he gradually shed his European preconceptions on encountering a rich and ancient land.

This exhibition invited viewers to reflect on our relationships with home and history and, at a time of accelerating climate crisis, to imagine an alternative future for the Australian environment.

Susie Vickery opened the exhibition and delivered two free workshops and a talk, to an overwhelmingly positive public response.

GEORGINA STEYTLER BOOK LAUNCH

On the 28 October 2021, the Museum of the Great Southern hosted the launch of Australian Geographic's book, *For the Love of Birds*, by Georgina Steytler featuring Australian bird photography. Menang man Larry Blight opened with the Welcome to Country. *For the Love of Birds* was introduced by Professor Stephen Hopper who highlighted the passion and skill that Georgina captures through her careful approach to bird photography.

An award-winning photographer, Georgina Steytler reflected on several images contained in her book giving an often-humorous description of the situations required to capture the perfect image and emphasising her ethical viewpoint on nature photography.

Top: *Peregrinations of a Citizen Botanist*.
© Susie Vickery



Gwoonwardu Mia
Gascoyne Aboriginal Heritage and Cultural Centre

TOTAL VISITS:

 **8,192**

6% INCREASE FROM 2020-21

UNTOUCHABLE STORIES OF THE GASCOYNE

In May, Gwoonwardu Mia, the Gascoyne Aboriginal Heritage and Cultural Centre, celebrated the opening of two new exhibits inviting visitors to connect to local stories.

An audio-visual exhibit brought to life the cultural stories of five elders, representing five of the Gascoyne regions' language groups: Yinggarda, Bayungu, Malgana, Thadgari and Thalanyji. It featured interviews and recordings with Elders, Gwen Peck, Betty Fletcher, Bella Randall, John Dale and Thomas Dodd, between them, representing the five local language groups.

A state-of-the-art interactive touch table invited visitors to explore the Dreamtime Story of two sacred saltwater and freshwater snakes, Bubawari and Jingabirdi, and how their relationship impacted the land and waterways around the Gascoyne, or Gwoonwardu Ganyarra.

These digital technologies appeal to a younger audience, and to preserve precious memories for future generations.

Top to bottom: Interactive Touch table, Untouchable Stories of the Gascoyne.
© Montage Photography, WA Museum

Audio Exhibit, Untouchable Stories of the Gascoyne.
© Montage Photography, WA Museum



BURROWING BEE EDUCATIONAL LOAN BOX

The Burrowing Bee Educational Resource loan box provides students with the resources to develop their understanding, including:

- A diorama to show the burrow and landscape.
- Interactive activities such as the ‘food web’, where students map out current and future threats to the burrowing bees.
- A digital, interactive colouring activity.

Dawson's burrowing bee emerging from burrow.
© thesoxexperience



BURROWING BEES EDUCATION AND CULTURAL TOURISM PROJECT

This project developed a legacy education program for primary and secondary school students focusing on the local Dawson Burrowing Bee, a culturally significant species for the Gascoyne region. It combined cultural and scientific approaches to introduce multiple entry points for local and visiting schools.

Using WA Museum specimens, and working closely with expert model makers, the project team created 3D-printed and hand-painted scale models, giving visitors the chance to discover every small detail.

The project brought together Dr Terry Houston, Research Associate at the Department of Terrestrial Zoology and Antoinette Roe, Operations Manager of Engagement and Events and the cultural knowledge keeper for Gwoonwardu Mia.

This ongoing project is funded through the Foundation for the WA Museum's annual Impact Circle grant.

FIND OUT MORE ABOUT THE
DAWSON'S BURROWING BEE
EDUCATION PROJECT
fwam.com.au/dawsons-burrowing-bee-education-project/



Dawson's burrowing bees (*Amegilla dawsoni*) are big, hairy, solitary, ground-nesting species native to the Gascoyne region often called Mungurrgurra or sometimes Jurrabarri by the Aboriginal people of the Gascoyne region.



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 Museum delivered disaster preparedness training to NAC staff, and continued to provide care of objects, environmental condition reporting, curatorial support, and renewal of content.

History curator Stephen Anstey delivering gallery training to NAC staff.
© WA Museum



Siddiq Juljali and Lanif Yakin inspect a jukong at the WA Museum’s Collections and Research Centre during their Perth Intensive program, June 2022.
© WA Museum

INDIAN OCEAN TERRITORIES

Services provided by WA Museum in the Indian Ocean Territories are funded by the Australian Government through the Department of Infrastructure, Transport, Regional Development, Communications and the Arts.

The WA Museum continued work with the Indian Ocean Territories communities on Christmas Island and Cocos (Keeling) Islands.

Two young Cocos Malay emerging curators, Lanif Yakin and Siddiq Juljali, travelled to Perth to engage with experts from across the Museum and attend the Australian Museums and Galleries Association (AMaGA) national conference during a ten-day professional development experience in June.

Over the next five years there will be a focus on Christmas Island. Initial consultation with the Christmas Island community was facilitated remotely and in person. A community-led project is planned for the 2022–23 financial year.

Temporary Exhibitions

LOANING INSTITUTIONS AND INDIVIDUALS

START DATE END DATE



<i>Yiwarra Kuju: The Canning Stock Route</i>	National Museum of Australia	21/11/2020	30/11/2021
<i>State of Emergency: WA's Response to COVID-19</i>	Western Australian Museum	21/11/2020	11/10/2021
<i>Ancient Greeks: Athletes, Warriors and Heroes</i>	The British Museum	20/06/2021	7/11/2021
<i>Deep Light: Illuminating the Wrecks of Sydney and Kormoran</i>	Western Australian Museum	17/09/2021	27/02/2022
<i>Walking with Colour: Cinematic Nature by Michael Haluwana</i>	Michael Haluwana	11/12/2021	30/01/2022
<i>Belong: Language connecting feeling, culture, country</i>	Martine Perret	11/12/2021	30/01/2022
<i>Beyond the Milky Way</i>	White Spark Pictures	11/12/2021	13/03/2022
<i>Illuminate: Timescapes</i>	Western Australian Museum and Minderoo Foundation	11/12/2021	ongoing
<i>Thalassa: Pertaining to the Sea</i>	Western Australian Museum	25/02/2022	ongoing
<i>Trash</i>	Consulate of Italy	15/10/2021	06/02/2022
<i>Virtual Realms: Video Games Transformed</i>	Barbican International Enterprises	26/03/2022	22/05/2022
<i>Papunya Painting: Time and Place</i>	National Museum of Australia	05/03/2022	ongoing
<i>Rangelands School of Air: 2021 Photo Competition</i>	Rangelands Natural Resource Management	12/03/2022	ongoing

Virtual Realms.
© Miles Noel Photography



LOANING INSTITUTIONS
AND INDIVIDUALS

START DATE END DATE



<i>Brickwrecks: Sunken Ships in LEGO® Bricks</i>	Western Australian Museum in partnership with the Australian National Maritime Museum and Ryan "The Brickman" McNaught	27/06/2021	30/01/2022
<i>Jeju Haenyeo: The sea women of Jeju Island</i>	Embassy of the Republic of Korea and Jeju Special Self-Governing Province	30/07/2021	10/10/2021
<i>Changes</i>	West Australian Photographic Federation	30/10/2021	28/11/2021
<i>PrintWest 2021</i>	West Australian Photographic Federation	4/12/2021	30/01/2022
<i>Fremantle Harbour, 17 Years of Digital Photography</i>	Photographer David Nicolson Supported by WA Maritime Museum, DCN Photography, Leederville Cameras and Omnitronics	5/02/2022	8/05/2022
<i>Walking with Colour: Cinematic Nature by Michael Haluwana</i>	Michael Haluwana	26/02/2022	15/05/2022
<i>The Nonna Project: Journey to a New Life</i>	Nella Fitzgerald Events	28/05/2022	ongoing
<i>Evolution: Torres Strait Masks</i>	National Museum of Australia; Gab Titui Cultural Centre	4/06/2022	ongoing



<i>Under Cockburn Sound</i>	Western Australian Underwater Photographic Society.	14/06/2021	ongoing
<i>Wooden Boatbuilding in WA</i>	Dutch Australian Foundation and Western Australian Museum	4/12/2021	1/05/2022
<i>Photographic Fragments</i>	FotoFreo	14/05/2022	ongoing

LOANING INSTITUTIONS AND INDIVIDUALS

START DATE END DATE



<i>Geraldton Regional Aboriginal Medical Service (GRAMS) NAIDOC 2021 Photography Exhibition</i>	Geraldton Regional Aboriginal Medical Service (GRAMS)	7/05/2022	ongoing
<i>Australian Geographic Nature Photographer of the Year</i>	South Australian Museum	8/05/2021	7/11/2021
<i>In/Visible Light Photography Exhibition</i>	International Centre for Radio Astronomy Research	26/06/2021	1/08/2021
<i>Fremantle International Portrait Prize 2019</i>	FIPP	27/08/2021	1/11/2021
<i>Deep Light: Illuminating the Wrecks of Sydney and Kormoran</i>	Western Australian Museum and Curtin University	19/11/2021	13/02/2022
<i>Genesis 2021: Student Art Exhibition</i>	Geraldton Regional Art Gallery; Western Australian Museum	4/12/2021	23/01/2022
<i>HMAS AE1 Revealed</i>	Curtin University and the Australian National Maritime Museum	12/02/2022	1/05/2022
<i>Fathoming the Abrolhos: An Underwater Exploration</i>	Graeme Gunness and Western Australian Museum	26/02/2022	15/05/2022
<i>Sixteen Legs: Enter the Cave Exhibition</i>	Dr Niall Doran	11/06/2022	ongoing



<i>Punu Tjukurrpa Tjitji</i>	Tjuma Pulka	06/07/2021	ongoing
<i>Spy: espionage in Australia</i>	National Archives of Australia	14/08/2021	17/10/2021
<i>Dinosaur Explore: Lost Creatures of the Cretaceous</i>	Western Australian Museum	30/10/2021	27/02/2022
<i>rEConstructed Art Competition Exhibition 2021</i>	Kalgoorlie-Boulder Urban Landcare Group	13/11/2021	28/11/2021
<i>Australian Geographic Nature Photographer of the Year</i>	South Australian Museum	19/03/2022	1/05/2022
<i>Brickwrecks: Sunken Ships in LEGO® Bricks</i>	Western Australian Museum in partnership with the Australian National Maritime Museum and Ryan "The Brickman" McNaught	28/05/2022	ongoing

LOANING INSTITUTIONS
AND INDIVIDUALS

START DATE END DATE



		START DATE	END DATE
<i>Spy: Espionage in Australia</i>	National Archives of Australia	8/05/2021	1/08/2021
<i>Fremantle International Portrait Prize 2019</i>	Fremantle International Portrait Prize	22/05/2021	31/07/2021
<i>NAIDOC Posters Exhibition</i>	National NAIDOC Committee	1/07/2021	18/07/2021
<i>PEATering Out: The Exhibition</i>	Elizabeth Edmonds	1/08/2021	31/08/2021
<i>In/Visible Light Photography Exhibition</i>	International Centre for Radio Astronomy Research	9/08/2021	10/10/2021
<i>Deep Light: Illuminating the Wrecks of Sydney and Kormoran</i>	Western Australian Museum and Curtin University	14/08/2021	17/10/2021
<i>Southern Art & Craft Trail 2021</i>	ArtSouthWA	25/09/2021	10/10/2021
<i>Australian Nurses at War</i>	Western Australian Museum	20/10/2021	30/01/2022
<i>Spencer Park Primary School Art Exhibition</i>	Spencer Park Primary School	27/10/2021	10/11/2021
<i>A Portrait of Australia: Stories through the lens of Australian Geographic</i>	National Museum of Australia; Australian Geographic	20/11/2021	6/02/2022
<i>Little Footprint, Big Future</i>	Northern Agricultural Catchment Council	29/11/2021	6/02/2022
<i>Let Me Be Myself: The Story of Anne Frank</i>	Anne Frank Australia; Anne Frank House, Amsterdam	18/02/2022	15/04/2022
<i>Brickwrecks: Sunken Ships in LEGO® Bricks</i>	Western Australian Museum in partnership with the Australian National Maritime Museum and Ryan "The Brickman" McNaught	26/02/2022	8/05/2022
<i>Peregrinations of a Citizen Botanist Exhibition</i>	Susie Vickery	14/05/2022	ongoing
<i>Cleverman</i>	ACMI (Australian Centre for the Moving Image)	12/06/2022	ongoing

WA Museum uses independent strategic research company Morris Hargreaves McIntyre.



OFF-SITE ACTIVATION

Off-site activation and outreach programs attracted 13,200 participations across a variety of popular events including:

OUTREACH AND OFFSITE ACTIVATION

13,200 PARTICIPANTS

GEM AND MINERAL SHOW

The Museum’s Earth and Planetary science team took part in Perth’s inaugural Gem and Mineral Show, a three-day event attracting over 3,000 visitors. A range of collection items were shown including calcite and marcasite from the Goongewa lead-zinc mine in the Kimberley and variscite veins in host rock from Woodlands Station, north of Meekatharra.

Perth Gem and Mineral Show, Curtin University.
© Geoff Deacon, WA Museum

WA DAY FESTIVAL

WA Museum celebrated the 2022 WA Day festival at Burswood Park on Monday 6 June, with its Museum in a Container and Inflatable Museum. The Museum in a Container featured a display of objects and specimens from across the collection and an interactive children’s activity –the ever-popular digital aquarium where budding marine biologists add their own creation to the underwater world.

Inside the Inflatable Museum, local artist Ross Potter worked with graphite and pencil to produce highly detailed representations of animals, minerals and vegetables. 9,368 visitors attended the museum activation space over the course of the day.

Museum in a Container at the WA Day Festival, Burswood Park.
© WA Museum



GREAT SOUTHERN

- Learning and Engagement officers delivered programs including *Telescope Making* and *Incredible Insects* to primary students at two local schools.
- For National Science Week, staff and a local Astrophotographer – Will Vrbrasso presented to students from St Joseph’s College in Albany.

GERALDTON

- National Science Week school incursions delivered a version of the *Animal Adaptations* program to students from across five primary schools in Geraldton.
- Museum staff attended the NAIDOC Week EXPO at Champion Bay Senior High School.



ALBANY PODCASTS

WA production company Barking Wolf produced three Albany podcast episodes for the Museum, working with local historian and former WA Museum employee, Malcolm Traill.

1. Episode one uncovered the history of Eclipse Island, including Menang memories of the place, the brutality of life during the whaling and sealing operations, life on the Lighthouse and reflections on the biodiversity of the island now that it is an A-class reserve.
2. Episode two highlighted the international political machinations that precipitated Albany’s settlement in 1826, including discussions of French exploration and place-naming of the WA coast, contrasted with a discussion about Menang experiences and current dual place-naming initiatives in the City of Albany.
3. Episode three, still in production, will be a documentary-style podcast.

Scott Neil recording aboard the Brig Amity, Museum of the Great Southern.
© Courtesy of Tom Allum, Barking Wolf

Collections Online

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

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 then made available online.

2,244,588 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 then made available online.

The following three projects are part of the McGowan Government's election commitment to promote regional collections:

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.

In 2021–22, 15 new organisations joined Collections WA with 13,000 new collection items being added to the database. Visitation to the site increased by 48% with 37,100 website visits compared to 19,238 in 2020–21.

CULTURE WA

Culture WA provides public access to the WA Museum's online collections, State Records Office of Western Australia and State Library of Western Australia. Collections from the Art Gallery of WA will be made available in the future. The WA Museum developed Culture WA and is responsible for maintaining the platform.

WANDERLAND

On 15 June 2022, together with DLGSC, the WA Museum launched *WAnderland* – a digital exploration of 220 of the most intriguing private and public collections from across WA and an invitation to get on the road with a bespoke itinerary.

The project is the result of two years' work and more than 10 weeks on the road, capturing the rich variety of locations, collections, and the people behind them across regional WA.

The State Government provide \$1 million to support this project that will continue to highlight and promote the wonders on offer by touring through our beautiful State.

WANDERLAND



87,012 FACEBOOK REACH
IMPRESSIONS 116,164



6,764 INSTAGRAM REACH



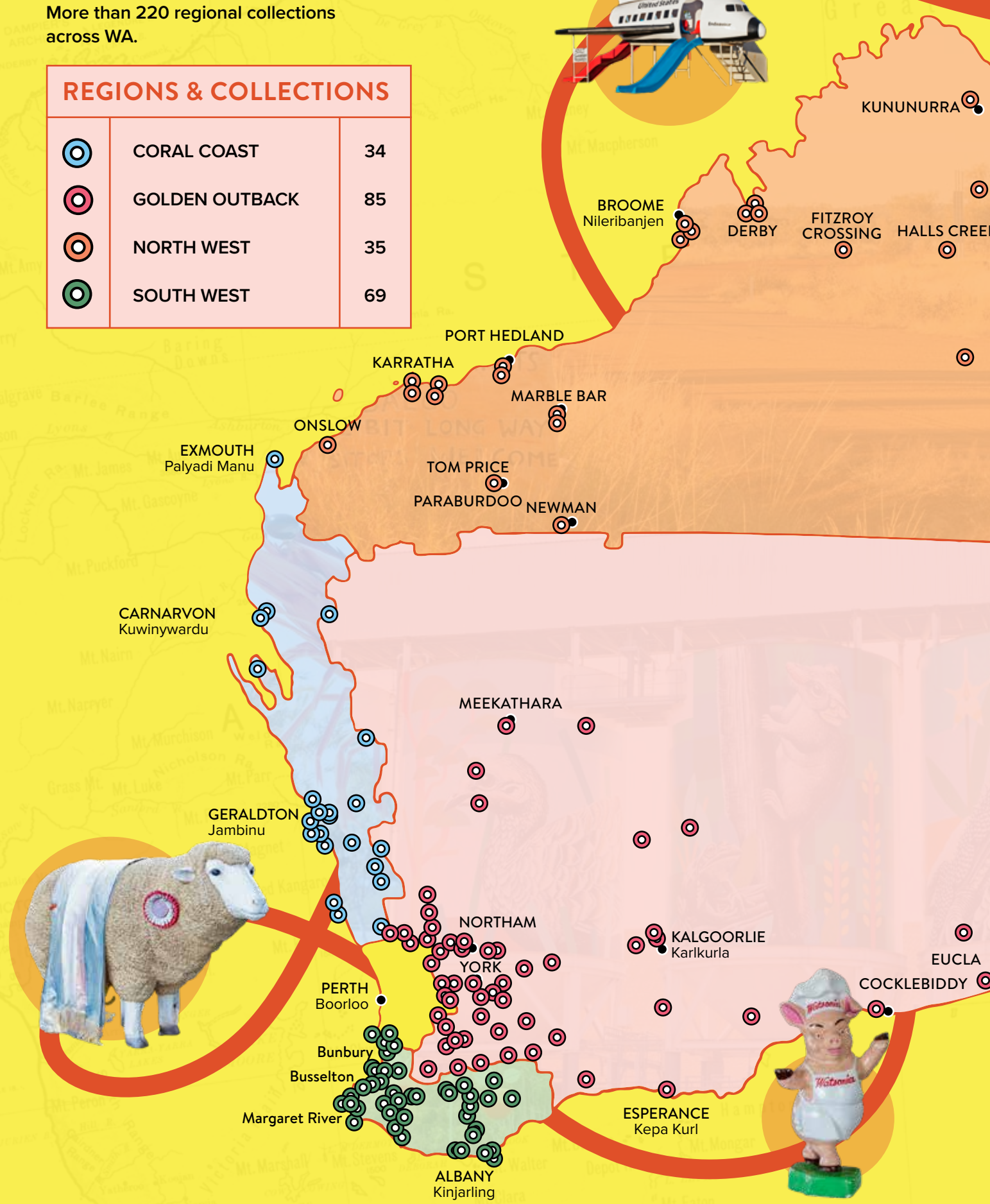
3,068 WEBSITE VIEWS

WANDERLAND

More than 220 regional collections across WA.

REGIONS & COLLECTIONS

	CORAL COAST	34
	GOLDEN OUTBACK	85
	NORTH WEST	35
	SOUTH WEST	69





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

ADDITIONAL INFO ABOUT **271 OBJECTS**

INFO EXPLORED **219,256** BY USERS

13,327 TOURS FOR AN AVERAGE OF **73 MINUTES**

DIGITAL EXPERIENCE INTEGRATION – THE GOGO DIGITAL GUIDE

Visitors to the WA Museum Boola Bardip have the option to download an augmented digital experience via 'Gogo', a free app for hand-held devices. It can guide visitors around the Museum, and provides more content for an enriched journey.

MUSEUM WEBSITE

The WA Museum's website museum.wa.gov.au enables online visitors to explore, the organisation, its collections and its work.

To coincide with the opening of the WA Museum Boola Bardip in November 2020, the Museum launched a new website for visitors with a fresh design and key insights about the new museum. The Shipwrecks and Maritime museums were added in May 2021, followed by sections for each of the Museum's regional locations in 2021–22. This transition into the new design will continue in the coming year.

TO EXPLORE OUR ORGANISATION AND COLLECTIONS VISIT museum.wa.gov.au



2,285,677 WEBSITE VISITS

Museum in the Media

Establishing the WA Museum at the heart of the community means ensuring it is connected to and regularly communicating with audiences through traditional and digital media, including social media.

The Boola Bardip beautiful gown.
© WA Museum



3,220 ITEMS OF CONTENT IN MEDIA

61,240,000 PEOPLE REACHED



The Coolbaroo Club.
© WA Museum



46,994 LIKES
REACHING 4,024,006 PEOPLE -27%



7,875 FOLLOWERS
+218 NEW FOLLOWERS +3%



18,758 FOLLOWERS
+3,374 NEW FOLLOWERS +20%

Museum Social Media

Engagement with the WA Museum’s social media platforms Facebook, Twitter and Instagram saw a slower growth and reduced reach this year. This is directly attributed to the sharp increase in 2020–21 associated with the opening of the WA Museum Boola Bardip. Current figures are more in keeping with a typical performing year.

Social media continues to be a strong platform to inform, engage and market the Museum’s exhibitions and share our many stories with a wide range of people locally, nationally and internationally.

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.

This means 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.

This year saw Ms Irene Stainton step down as the Chair of the WA Museum Aboriginal Advisory Committee (WAMAAC) in March.

Ms Stainton had been the WAMAAC Chair since its inauguration in 1992, and during this time provided the WA Museum unwavering support and guidance in best practice management of Aboriginal cultural material, ways to engage with the Aboriginal and Torres Strait Islander community, and on the New Museum Project.

The WA Museum and the WAMAAC thank Ms Stainton for her commitment and support.

The WA Museum welcomed Professor Christopher Lawrence as the new Chair of WAMAAC.



Emerging Curators Sarah Hicks and Richard Variakojs during their Perth Intensive program.
© WA Museum

Emerging Curators Program

The WA Museum continued with its successful Aboriginal Emerging Curators program in 2021–22, which has been running periodically since 2011. The program is supported by the National Museum of Australia and focuses on professional and personal development, and mentoring.

Each year, two participants are immersed in a range of museum-related scenarios, gaining experience through weekly online modules as well as two, two-week internships —one hosted at WA Museum in Perth and one hosted at National Museum of Australia in Canberra.

This year the WA Museum partnered with Murujuga Aboriginal Corporation, based on the Burrup Peninsula near Dampier. Sarah Hicks, a Ngarluma woman and Richard Variakojs, a Mirning man participated in the 2021–22 program.

Project highlights included:

- Object handling, preventative conservation, storytelling, and project management.
- Accredited training in recording of oral histories with Goolarri Media, Broome.
- A two-week remote mentoring program hosted by project partners, National Museum of Australia.

Partnerships With Aboriginal organisations

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

Below: Yirra Yarnz 2021.
© Dana Weeks

SUNSET PITCHES

The WA Maritime Museum partnered with the City of Fremantle to present *Sunset Pitches*, a series of ten choral performances, a key event in the City's *10 Nights in Port* Festival program. It featured performances from the following Aboriginal and Torres Strait Islander choirs and performers, including Della Mob (Della Rae Morrison and Kobi Morrison), Solomon Pitt and Struggling Kings.

LUSTRE COMES HOME

After some six years on the road, *Lustre: Pearling & Australia* finally came home to Broome. Working with Nyamba Buru Yawuru, the original collaborators on the exhibition, the graphic components of the exhibition, and some of the original objects, were displayed at the Notre Dame University campus. Mogin launch ceremony involved performers from all the Aboriginal groups involved: Yawuru, Bardi, Jawi, Karajarri and Mayala. The display aligned with the *Shinju Matsuri*, Festival of Pearl and programs.

YIRRA YAAKIN THEATRE COMPANY

NAIDOC Week celebrations featured *Yirra Yarnz*, two days of play readings from emerging Western Australian First Nations playwrights, with a spotlight on new works, new writers and new voices.

Mentored by award-winning playwrights, Polly Low and Hellie Turner, this presentation showcased the importance of storytelling as it relates to Aboriginal culture.



EVOLUTION: TORRES STRAIT MASKS

Evolution: Torres Strait Masks exhibition celebrated the rich and continuing tradition of mask making in Zenadh Kes (Torres Strait). This exhibition, developed through a partnership between the Gab Titui Cultural Centre on Thursday Island and the National Museum of Australia, explored the form of masks as contemporary expressions of artistic and cultural revival. The Australian Government's Visions of Australia program also supported this initiative.

Right: Zei Sagulaw Mawa by Vincent Babia -Saibai/Seisia, Kalaw Kawaw Ya language group – Gab Titui Cultural Centre.
© National Museum of Australia



BOODJA BEATS MUSIC WORKSHOPS

WA Maritime Museum and the City of Fremantle supported a series of free music workshops in the *Australia II* Gallery presented by Djinda Boodja, of Abmusic Aboriginal Corporation.

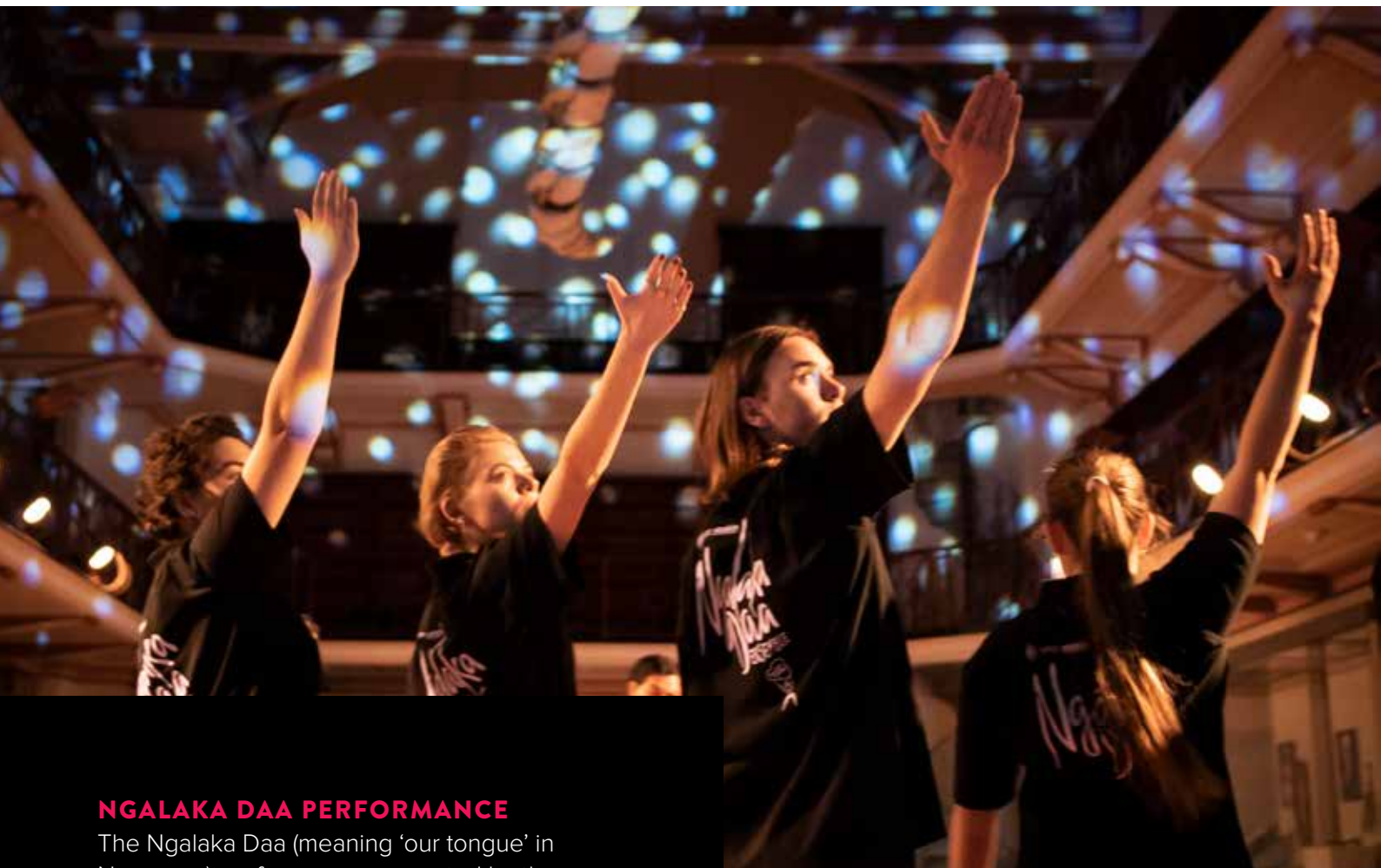
HEALTHY RELATIONSHIPS

An exhibition of photographs from the Geraldton Regional Aboriginal Medical Service *GRAMS NAIDOC 2021 Photography Exhibition* –with the theme ‘Heal Country!’ – was presented at the Museum of Geraldton.

BILYA BIDI

The WA Maritime Museum supported the development of an audio tour *Bilya Bidi*, presented in the Fremantle Biennale festival program: *CROSSING 21*.

Audiences accessed the audio walk via their mobile devices and QR codes located at specific sites in Fremantle where they were able to hear a series of episodes exploring the histories of the Swan River. These episodes, included ancient stories, stories of disruption caused by colonisation/invasion, which were interwoven with interviews and works from the Biennale artists.



NGALAKA DAA PERFORMANCE

The Ngalaka Daa (meaning 'our tongue' in Nyoongar) performance, presented by the Ngalaka Daa Ensemble in collaboration with Yirra Yaakin and WA Youth Theatre Company (WAYTCO), shared Nyoongar language and culture and provided participants with an intensive professional development opportunity in theatre-making, performance and language skills.

Top: Ngalaka Daa Performance.
© Dana Weeks

TIMESCAPES

The inaugural *Illuminate* projection experience features the commissioned work *Timescapes*, created by Design Studio Sandpit in, consultation with the Museum's Whadjuk Content Reference group, which has been instrumental in the development of the Aboriginal content in WA Museum Boola Bardip which weaves narratives inspired by the Nyoongar Six Seasons, deep time and traditional Aboriginal knowledge.

NYOONGAR LANGUAGE IN SONG

The WA Museum Boola Bardip collaborated with renowned Aboriginal artists, Gina Williams and Guy Ghouse, to create experiences that focus on the importance of keeping Nyoongar language and culture alive, as well as learning original Nyoongar language songs.

The program, offering Nyoongar language workshops and musical performances, invited people of all ages and abilities to explore the four principles of *Koort* (heart), *Moort* (family/community), *Boodja* (land) and *Koorlangka* (children/legacy).

Songs included *Bindi*, which looks at the parallels between Nyoongar language and the journey of the butterfly, and *Ninnyok*, a story that connects to Anzac narratives.

Significant Events

NATIONAL RECONCILIATION WEEK PROGRAM – BE BRAVE. MAKE CHANGE

A full program of celebrations was delivered across all Museum sites.

Highlights included:

- The WA Museum Boola Bardip hosted Reconciliation WA's hub events for Reconciliation Week, which kicked off with a *Reconciliation Week Welcoming Ceremony* and live sand mural by Nyoongar artists Roni and Simon Forrest, followed by a Smoking Ceremony. Weeklong events included a virtual breakfast, launching of *Reconciliation Memoirs with Fred Chaney in Conversation with Victoria Laurie*, and holding yarning circle conversations.
- The WA Museum Boola Bardip complemented Reconciliation WA programming, including:
 - Tours of the *Be Brave. Make Change*. Exhibition and Museum spaces featuring Aboriginal stories.
 - The *Wall of Reconciliation* invited participants to share their thoughts on what reconciliation means to them, and what actions they could take to contribute to Australia's ongoing reconciliation process.
- The WA Maritime Museum presented a film night commemorating the 30th anniversary of the Mabo case with a screening of the docudrama *Mabo: Life of an Island Man*.
- The Museum of the Goldfields offered the Goldfields Aboriginal History and Culture program to schools as an incursion.
- The Museum of the Great Southern offered a lecture as part of Reconciliation Week – *Revisiting Bella Kelly (1915–1994): the life and times of a major Nyoongar artist* – In conversation with Tony Davis, Art Collector and Author – 31 May.

Bottom: Smoking Ceremony at Boola Bardip, National Reconciliation Week 2022.
© Luke Riley Creative



NAIDOC WEEK 2022 – GET UP! STAND UP! SHOW UP!

The WA Museum celebrated NAIDOC week across all sites. Highlights include:

- NAIDOC Family Fun Day with performances of *Bilya Kaatijin* by Yirra Yaakin Theatre Company and dance and art workshops by Koolangka's Kreate.
- *Bush Supermarket* and *Art Workshops* delivered by Andrew Beck, a proud Ngadju, Mirning, Nyoongar man, along with assistance from students from St Catherine's College Dandjoo Darbalung.
- *Gumnut Bush Babies* workshops delivered by Mirning/Kokatha woman, Debra Hasledine, WA Museum's Assistant Curator Anthropology and Archaeology, involved creating gumnut bush animals, while learning about the different animals that live on Nyoongar boodja (Country).
- Sharyn Egan, a prominent Whadjuk Nyoongar artist from Perth, delivered workshops on weaving, binding and wrapping techniques.



Top to bottom: Weaving with Sharyn Egan
© Marani Greatorex, WA Museum

NAIDOC Week Little Learners program.
© Alison Rodrigues, WA Museum

COMMUNITY VISITS TO BOOLA BARDIP

- In July 2021, members of the Kwini Traditional Owners group visited the Museum's Collection and Research Centre in Welshpool to view objects from the Aboriginal collection. Here, they met with key Museum staff and participated in a guided tour of Boola Bardip, focusing on the *Connections*, *Changes* and *Ngalang Koort Boodja Wirn* galleries.
- Students from the *Follow the Dream Academy* visited Boola Bardip in August 2021 to explore the Museum and provide feedback to the Learning and Engagement team on a self-guided tour workbook for schools.
- Participants in the Water Corporation Aboriginal Leadership program visited Boola Bardip in September to tour the galleries focusing on stories of Aboriginal water and land management practices.

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.

The Museum seeks to provide tangible economic opportunities for Aboriginal and Torres Strait Islander people, through increasing targeted engagement of Aboriginal and Torres Strait Islander businesses, and by development

Bottom: Building meaningful relationships with Aboriginal and Torres Strait Islander Peoples.
© WA Museum

of connections between museum staff and affiliates with Aboriginal knowledge holders.

The WA Museum's Aboriginal Advisory Committee and the members of the RAP Working Group provided guidance, insights and solutions to enhance the delivery of positive outcomes.

Development of the second iteration of the Innovate RAP continues and seeks to address actions that were pledged in the previous Innovate RAP that were impacted by the COVID-19 pandemic. Due to on-going lockdowns the Museum was unable to work with and liaise with regional Aboriginal communities as planned.



REPATRIATION PROGRAM

This year's repatriation program started with the completion of a return of an Ancestor to Lake Throssell, south-west of Warburton in Ngaanyatjarra country. This return was initiated during the 2020–21 funding period with the final timing of the return determined by senior Traditional Owners.

A second transfer of Ancestors from Mirning country in South Australia to the South Australian Museum took place in August. The two Ancestors were then included in a return to Country that was organised through the South Australian Museum with the guidance and support of the Far West Coast Aboriginal Corporation.

The WA Museum proposed three repatriation activities for 2021–22, including discussions on the return of Ancestors to the Yinggarda and Wajarri communities and an initial discussion with Wajarri men on the return of men's restricted objects.

A further request from the Mirning Traditional Lands Aboriginal Corporation for the return of Ancestors to the Eucla area is pending and will be undertaken once cultural mapping is complete.

World Leader

The WA Museum continues to build its 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.

24 NEW ANIMAL SPECIES
AND ONE NEW ANIMAL
GENUS DESCRIBED

56 NEW ANIMAL SPECIES
HOLOTYPES DEPOSITED

NEW DISCOVERIES

- An expedition to the Nullarbor Plain, led by WA Museum Curator of Mammalogy, Dr Kenny Travouillon, found two, near-complete, southern hairy-nosed wombat skeletons indicating the population is recovering. The team also found skeletons of extinct species of pig-footed bandicoot, Nullarbor barred bandicoot, and both fossil and living native land snails, some of which may be new to science.
- Research Scientist, Dr Jane Fromont, collaborated with experts in Italy and Germany to describe a new species of freshwater sponge, *Corvospongilla moochalabrensis*, discovered by WA Water Corporation staff in Moochalabra Dam in Wyndham. DNA analysis suggests that the species originated in the supercontinent Gondwanaland, more than 180 million years ago.
- Research Associate, Dr Michael Amor, in collaboration with the Department of Primary Industries and Regional Development and the WA Museum Aboriginal Advisory Committee, proposed a Nyoongar-inspired scientific name for a new species of Octopus, *Octopus djinda* (from the Nyoongar word meaning 'star').
- Curator of Crustacea, Dr Andrew Hosie, identified a new species of sponge crab, *Lamarckdormia beagle*, from a specimen found on a beach near Denmark, WA.
- Dr Mikael Siversson and a team of volunteers and curators from Earth and Planetary Sciences recovered three partial skeletons of mid-Cretaceous (around 108 million years old) marine vertebrates in the Giralia Range, southeast of Exmouth. The specimens included a shark approximately three metres in body length (the only known natural association of teeth and vertebrae of the genus *Dwardius*), a subadult plesiosaur (the smallest plesiosaur ever found in WA, approximately one and a half (1.5) metres in body length) and a small-toothed ichthyosaur (of a type never described before from Australia).

Top: Sponge crab *Lamarckdromia beagle*.
© Colin McLay, WA Museum

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, as part of the New Museum Project.

19,994 ITEMS
ADDED TO THE
STATE COLLECTION
DURING 2021-22

583 ITEMS
PURCHASED TO THE
VALUE OF **\$98,946**

422 ITEMS
DONATED TO THE
VALUE OF **\$41,211**

18,939
ITEMS COLLECTED
DURING FIELDWORK



ADDITIONS TO THE COLLECTION HIGHLIGHTS

- Aboriginal artefacts including a spear-thrower, two spears, a digging stick, a shield, and a club from the Warburton area, collected in the 1960s by the grandfather of Mr Phil Knapton who worked for the WA Department of Agriculture.
- Chinese artefact – bronze statuette, possibly Ming Dynasty, donated by former State Archivist Margaret Medcalf OAM.
- *Whale* – a life size drawing of a juvenile humpback whale donated by Perth artist Ross Potter. Ross was inspired to draw the animal after a personal encounter lasting 45 minutes off the coast of the Perth suburb, Hillarys. The work can now be seen on permanent display outside the Wild Life gallery in Boola Bardip.
- Rare, preserved aquatic zoology specimens donated from the recent Investigating the *Indian Ocean Territories Expedition*, in which the WA Museum partnered with the CSIRO, Australian National Fish Collection, Australian Museum, South Australian Museum, James Cook University, University of the Sunshine Coast and University of Tasmania.
- Megafauna fossils donated to Earth and Planetary Sciences from the late Lindsey Hatcher.

Top: Artist Ross Potter creating the life sized drawing – *Whale*.
© Scott Mitchell, WA Museum

Conserving Collections

THIS YEAR'S HIGHLIGHTS INCLUDE:

- Commencing repairs and testing on the hull of the former navy submarine HMAS *Ovens*, in preparation for repainting the vessel in early 2023. Works included removing rainwater from external tanks, technical testing to identify the best methods to remove existing paint, and improving access to the heritage slipway where the submarine is located.
- Museum conservators began a treatment program for cannon and other large iron shipwreck objects. This involved electrolysis and long storage in slowly decreasing concentrations of sodium hydroxide solution to minimise any chance of damage once the salts are removed.

Conservation staff treating cannon from the Rapid, an 1811 shipwreck from the northwest of Western Australia.
© Scott Mitchell, WA Museum



2,840 OBJECTS TREATED, INCLUDING

1,059 MARITIME
ARCHAEOLOGICAL
OBJECTS

140 OBJECTS
FOR EXHIBITION
AND/OR LOAN

670 ANALYSES AND CONDITION
REPORTS OF OBJECTS AND SPECIMENS



CONSERVATION OF MAUSER GEWEHR 98 RIFLES

The remains of three rifles were discovered, buried together, during investigative archaeological excavations in the construction phase of Boola Bardip. Only the metal components were present as the wood stock and forestock would have rotted away or been removed. All have been identified as being from the Gewehr 98, a German, bolt-action rifle made by Mauser, which was the German service rifle from 1898 to 1935. It remains a mystery how they came to be there.

The rifles were stabilized, accretions removed, and blocked bores cleared before removing residual rust. To finalise the treatment, the rifles received an application of a rust inhibitor and a durable sealant coating.

Removing the anchor chain from the HMAS *Ovens* to prepare for repairs and repainting.
© Scott Mitchell, WA Museum

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, within Australia and world-wide.

These contributions range across the fields of science and technology, research and development, conservation, planning, and education.

Through both research and fieldwork activities, the WA Museum continues to add to the State Collection.

Wet specimens display, *Wild Life* gallery, WA Museum Boola Bardip.
© WA Museum

79

RESEARCH PROJECTS IN COLLABORATION WITH 44 NATIONAL AND 29 INTERNATIONAL PARTNERS

23

RESEARCH PRESENTATIONS

65

PUBLIC TALKS

31

WORKSHOPS WITH EXTERNAL AUDIENCES

119

PRESENTATIONS, TALKS AND WORKSHOPS

86

PEER-REVIEWED RESEARCH ARTICLES

51

FIELDTRIPS

5,752

STATE COLLECTION ITEMS 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:

- Department of Biodiversity, Conservation and Attractions (monitoring vegetation removal activities on Beacon Island in preparation for the placement of a boardwalk).
- Albany Heritage Reference Group Aboriginal Corporation (community engagement regarding the ARC funded project: *Entangled Knowledges in the Robert Neill Collection*).



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, citizens and the private sector.

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

Top: *Heliopora hiberniana*, a new blue coral from Hibernia Reef.
© WA Museum

ACCESSING BIOLOGICAL COLLECTION DATA

The Museum received funding from the Department of Biodiversity, Conservation and Attractions (DBCA), to invest in improvements in the management of scientific data and its deposition in the Biodiversity Information Office (BIO), over a five-year period. Funding will enable the transition of the current science databases to an amalgamated collection database, replacing legacy systems, and manual processes. It will also fund salary costs for digitisation (and subsequent publication) of high-priority biological collection records.

The BIO is responsible for making Western Australian biodiversity data more discoverable, accessible, and useable. To deliver this change, BIO developed the Dandjoo biodiversity data platform to mobilise data from all environment-related sectors, including government, industry, research, and the community.

The WA Museum is a key BIO partner and data provider of Dandjoo biodiversity data platform. In addition to providing ongoing access to rich data biodiversity datasets, the Museum jointly manages taxonomic names in Western Australia – a service that enables BIO's data curation work.

The WA Museum has been documenting Western Australian biodiversity since 1892 and has over 4.4 million specimens within its biological collections, divided broadly into crustaceans, molluscs, fishes, worms, echinoderms, coral, and arachnids, insects, mammals, birds and reptiles. Currently there are 846,000 digital collection records referring to 1.6 million biological specimens maintained.



NOTHING BUT MEMORIES

The *Nothing but Memories* project created a video record of the devastating impact on individuals and communities across Western Australia of the 2021 Wooroloo bushfires, and Cyclone Seroja. With funding from the Foundation for WA Museum's Minderoo Grants, History Department curators visited towns in the Mid-West and Perth hills to record interviews with residents who lived through these natural disasters. Working with recovery officers, curators invited residents to contribute to story sharing days – capturing additional experiences in 30 informal videos to record interviews with 12 people who lived through these natural disasters' and giving communities a platform to tell their stories. These recordings will provide a valuable resource for museum curators and other researchers, and will be made available to local communities.

Assistant curator Joshua Kalmund interviewed Wooroloo resident Bronwyn Hammond about her experience of the 2021 bushfires.
© WA Museum

NULLARBOR PLAIN EXPEDITION

An expedition to the Nullarbor Plain included 11 days of fieldwork funded by a Minderoo Grant. Mammal Curator Dr Kenny Travouillon, Technical Officers Helen Ryan and Corey Whisson, and Museum volunteers Jake Newman-Martin, Kailah Thorn, Cassia Piper and Mark Norton, collected fossilised snail and mammal specimens. These collections will reveal new insights into the biology of extinct species and ancient habitat information.

SEARCHING FOR THE GOLDEN BANDICOOT

Team members from the Museum's Terrestrial Zoology Department travelled to the Mitchell Plateau in the Kimberley Region to collect specimens of a newly recognised subspecies of the Golden Bandicoot, *Isoodon auratus*. These specimens will be used as the type specimens for description of the new subspecies. This field work was carried out in consultation with the Wunambal Gaambera Aboriginal Corporation and was conducted together with community Rangers.

Maritime Heritage

The Maritime Heritage Department's maritime archaeologists and historians are responsible for several large and varied collections, research projects and public engagement on the State's unique and fascinating maritime history. It includes the study, protection and interpretation of maritime archaeological 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:

DISNEY+ DOCUMENTARY SERIES SHIPWRECK HUNTERS AUSTRALIA

The WA Museum was featured and contributed in-kind support and expert assistance to the six-part series, *Shipwreck Hunters Australia*, a VAM Media and Terra Australis Productions production in association with Barking Mad Productions for Disney+. The series received principal funding from Screen Australia, Screenwest and the WA Screen Fund. WA Museum maritime archaeologists joined a team of divers and underwater filmmakers to showcase amazing discoveries and solve shipwreck mysteries off the West Australian coast. The collaboration provided opportunities for the WA Museum to work on significant underwater cultural heritage sites, and to update imagery and documentation. *Shipwreck Hunters Australia* is slated for release in 2022–23.

Anchors from Australia's oldest known shipwreck, the East India Company ship *Trial* (1622), Trial Rocks, Montebello Islands.
Courtesy of Shipwreck Hunters Australia

AUSTRALIA-INDONESIA MUSEUMS (AIM) PROJECT

Through a series of workshops, curators and academics in Australia and Indonesia co-curated an online exhibition – *Tetangga* <https://tetanggaexhibition.com/en>. By proposing a new way of understanding the significance of objects in Museum collections, museum curators in Australia and Indonesia have, together, re-examined the interpretation of museum objects. Many objects and stories contained in this exhibition also illustrate the historic and contemporary connections and flows of people, ideas, and objects between Australia and Indonesia.

Led by Deakin University's Cultural Heritage Asia-Pacific Group in collaboration with the WA Museum, the Museum Nasional Indonesia, and several partner museums in Indonesia, this exhibition explored objects' cross-cultural significance and interpretations.

The project supports the long-term partnership between Indonesian and Australian museum professionals and their institutions, and was made possible through grant funding from the Australia-Indonesia Institute of the Department of Foreign Affairs and Trade (DFAT) and the Ministry of Education, Culture, Research and Technology of the Republic of Indonesia.



BROOME WORLD WAR II AIRCRAFT SEARCHES

The WA Museum's Maritime Heritage staff used remote sensing equipment to conduct side scan sonar surveys in the waters off Broome, to search for Second World War Allied flying boats and other aircraft lost during the Japanese air raid attack on 3 March 1942. The work was funded by the US Defense Prisoner of War/Missing in Action Accounting Agency, the Embassy of the Kingdom of the Netherlands, the Australian Government and Mr John Rothwell, Non-Executive Chairman, Austal Ships. Search activity included visiting previously located flying boat wreck sites in Roebuck Bay to monitor their condition.

Top: Aerial view of Royal Air Force PBY-5 Catalina FV-N at low tide.
© Silvana Jung, WA Museum

BATAVIA 1629 NATIONAL HERITAGE LISTED PLACE GUIDE

Funded by an Australian Heritage Grant, the WA Museum contracted photographer and e-book designer Ian Brodie to produce a travel guide to interpret the *Batavia* shipwreck site and survivor camps. The guide contains interactive pages, stunning new photography, animations and 3D models, to tell the story of the *Batavia* wreck and mutiny in Houtman Abrolhos Islands in 1629.



ZEEWIJK 3D DIGITISATION PROJECT

In collaboration with researchers from Flinders University and the Liddon family, the Museum's maritime archaeologists returned to the Pelsaert Group of the Houtman Abrolhos Islands to record the *Zeewijk* (1727) site using 3D photogrammetry. Attempts to find evidence of a second VOC wreck on the site proved inconclusive. This project was funded by a grant from the Embassy of the Kingdom of the Netherlands.

Top: Diver photographing Zeewijk site.
© Ross Anderson, WA Museum

PHOTOGRAPHING AND DIGITISING THE HISTORIC BOAT COLLECTION

In June, the Museum completed the relocation of the boat collection from Fremantle to the Collections and Research Centre in Welshpool. Historic black and white negatives of the collection were scanned and digitised, with new photographs taken by Maritime Heritage staff and volunteers. The collection information will be made available through the Museum's website and online collections databases.

Sustainable Growth

Workforce Planning

Over the 2021–22 year the WA Museum workforce has been affected by low levels of unemployment, a reduction in availability of the casual workforce and, consequently, increased competition for talent. This was reflected by an increase in employment of casual staff, which accounted for 68% of new starters. The Museum has incorporated staff feedback via the strategic plan consultation workshops into human resources strategy, particularly in areas of staff development and retention, and has developed additional demographic dashboards to measure and track targets.

Passato Presente Futuro
 过去 现在 将来
 Quá khứ Hiện tại Tương lai
 الماضي الحاضر المستقبل
 Verleden Heden Toekomst
 Passé Présent Futur
 भूत वर्तमान भविष्य



STRATEGIC PLAN 2022-2026



Strategic Partnerships

The WA Museum identifies opportunities to partner with a range of organisations and individuals in Australia.

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





Top: Helen Simondson, Manager WA Museum Boola Bardip and Jason Fair, Director Engagement, WA Museum at the AMaGA National Awards 2022 with Famous Sharron
© Anna Pretorius Photography

“A highly inclusive, well researched and interesting suite of education programs. This complete redevelopment of the Museum’s education offerings shows a strong commitment to community-led consultation and development.”

JUDGES COMMENTS

Awards and Honours

2021 Perth Airport Western Australian Tourism Awards:

Both the WA Museum Boola Bardip and WA Maritime Museum were recognised at the 2021 Perth Airport Western Australian Tourism Awards, with Boola Bardip winning Bronze in the Cultural Tourism category and the Maritime Museum winning Bronze in the Major Tourist Attractions category.

National Awards

The WA Museum was recognised nationally with several honours at the prestigious national awards:

Museums and Galleries National Awards (MAGNA):

- **Winner** – *Learning Programs at WA Museum Boola Bardip* – Interpretation or Learning Initiative Category.
- **Highly Commended** – *Brickwrecks: Sunken Ships in LEGO® Bricks* – Temporary or Travelling Exhibition Category.
- **Highly Commended** – *Walking with Colour* – Temporary or Travelling Exhibition Category.
- **Highly Commended** – *Community and Enterprise Programs at WA Museum Boola Bardip* – Interpretation or Learning Initiative Category.

Museums Australasia Multimedia & Publication Design Awards (MAPDA):

- **Highly Commended** – *Illuminate: Timescapes* – Film Category.

Order of Australia

DIANA JONES

The WA Museum was thrilled that Diana Jones, WA Museum Executive Director Collections and Research was named a Member (AM) in the General Division of the **Order of Australia** for significant service to conservation and the environment.

The Order of Australia recognises Australians who have demonstrated outstanding service or exceptional achievement, recognising and celebrating hard work, service and dedication.

Diana has been at the WA Museum since 1977 in a range of roles. Diana also holds an array of professional appointments in working groups and committees that focus on environmental research and conservation.

Top to Bottom: Diana Jones researching her favourite animals, barnacles.
© WA Museum

Wilson's sea star *Nectria wilsoni* from the Museum's Collection.
© Bo Wong Photography



Museum Supporters

Foundation for the WA Museum

The Foundation for the WA Museum provides funding to support international exhibitions, research capabilities, educational opportunities and acquisitions.

A key role of the Foundation is to cultivate and develop relationships with individual donors, organisations, and community groups.

The Museum and the Foundation recognise the ongoing support of our Founding Partners: Minderoo Foundation, Tianqi Lithium, Woodside Energy, Wesfarmers, Rio Tinto, and the Stan Perron Charitable Foundation. Through the support of these Founding Partners and our other visionary donors and supporters, the Foundation's Discovery Endowment Fund grew, allowing the Foundation to further support WA Museum initiatives throughout the year.

Despite ongoing COVID interruptions, the year had many highlights including donor events, FameLab Australia, and the launch of the new philanthropic Impact Circle.

Foundation for the WA Museum Long Table Dinner to celebrate 1st Anniversary of the Opening WA Museum Boola Bardip.
© 7 to 1 Photography

FAMELAB ACADEMY

After a successful pilot year in 2020, the Foundation for the WA Museum expanded the Cheltenham Science Festival's *FameLab Academy* to reach more schools across Western Australia. Year nine students from seven schools, took to the Heath Ledger Stage at the State Theatre Centre to explain their STEM topic of choice in three minutes to an audience of 280.

LONG TABLE DINNER

Marking the first anniversary of the opening of WA Museum Boola Bardip, the 'Long Table Dinner' was a joint celebration between the Foundation and the WA Museum that provided sponsors, donors and friends with a unique dining experience under 'Otto' the blue whale in Hackett Hall. A stunning performance by the West Australian Opera, and an exclusive insight into the first 12 months of Boola Bardip delivered by WA Museum CEO, Alec Coles made it a night to remember.





FAMELAB

FameLab, the world's leading science communication competition, produced by the Foundation for the WA Museum, was delivered online for the second year due to COVID restrictions. Dr Samantha Nixon from the University of Queensland was the winner of the 2021 *FameLab* Australia Final with her presentation "Fighting Creepy with Crawley" and was the Runner-Up at the *FameLab* International Final in November 2021.

IMPACT CIRCLE

The *Impact Circle's* new philanthropic initiative – an annual voting event inviting donors to select projects for funding – saw the WA Museum education program – *Dawson's Burrowing Bees*, capture donors' imagination to take the grant for 2021.

Top: Foundation for the WA Museum Inaugural Impact Circle Voting and Awards Night.
© 7 to 1 Photography

WA Museum Membership Program

The Museum Membership Program includes all museum sites, with the majority of memberships being generated either online, or in-person, at the WA Museum Boola Bardip and the WA Maritime Museum.

There are three tiers of membership: Follower, Fan and Friend, each with different costs (the follower category is free) and with attendant benefits.

The Museum's Membership Program continues to grow, with more than 68,230 members, as at 30 June 2022.

NUMBER OF MEMBERS

WAM
MEMBER **58,696**
FOLLOWER MEMBERS

WAM
MEMBER **8,149**
FAN MEMBER

WAM
MEMBER **1,385**
FRIEND MEMBER

68,230
TOTAL NUMBER OF MEMBERS



Volunteers at the WA Museum

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

Left: HMAS Ovens Submarine volunteer guide Ron Fletcher delivering a school tour.
© WA Museum



Left to right: Volunteers Angus Sim and Trevor Clark, Engine Operators, Robert Steels Engine Workshop.
© WA Museum

Volunteer Carmel Markham guiding visitors on the *Harmony Week Tour*, WA Museum Boola Bardip.
© Inger Thompson, WA Museum

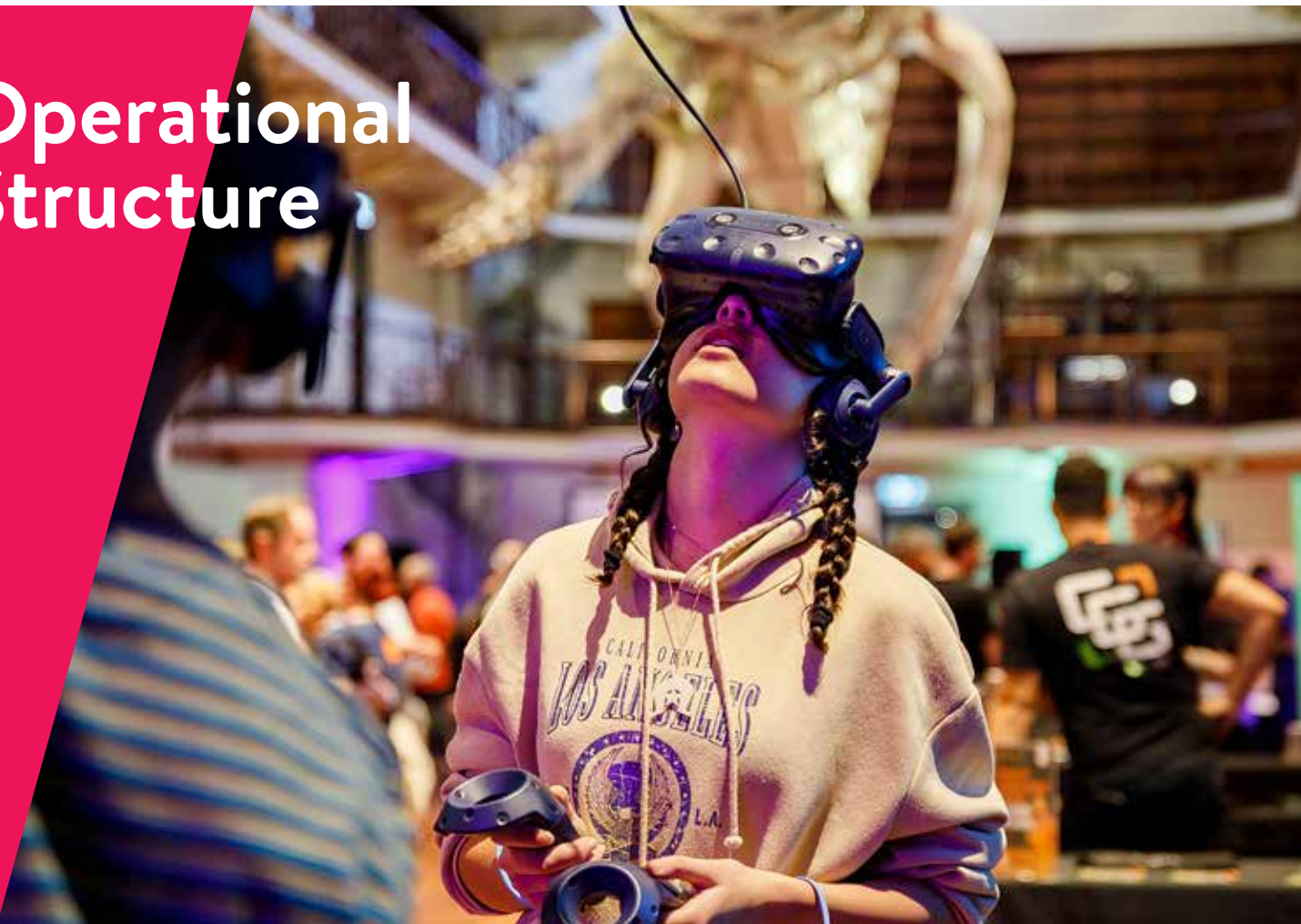
HIGHLIGHTS INCLUDED:

- Approximately 1,000 still images were taken from 12 months of underwater video footage filmed as part of the citizen science project SeadragonSearch.
- Archaeology students from the University of Western Australia assisted with the Archaeology Excavations Collections audit of collections acquired from UWA in 2014.
- Research Associate, Dr Ian Godfrey and Fellow, Dr Ian MacLeod contributed to research into the treatment of waterlogged ivory, and exchanging ethanol with glycerol for the long-term display of sea jellies.
- Several volunteer-led accessibility programs were developed at the WA Museum Boola Bardip, including Harmony Week tours, Refugee Week events and two pilot programs welcoming adults with disabilities, and older West Australians.
- Volunteer-led *Story Time* at the WA Museum Boola Bardip was offered twice a week and proved popular.
- Volunteer-led programs at the WA Maritime Museum included the HMAS Ovens Submarine tours, tactile carts, model boat building, Robert Steele Machinery Exhibition and the Submarine Slipway tours.
- One of our student volunteers, a dinosaur expert, drafted fact sheets on each dinosaur for the upcoming the Dinosaurs of Patagonia exhibition, which informed the creation of accompanying content and documentation.

255 DEDICATED VOLUNTEERS

24,862 HOURS OF SERVICE

Operational Structure



Game Lab
© Luke Riley Creative

Responsible Minister

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

As at 30 June 2022, the Western Australian Museum was a statutory authority within the Department of Local Government, Sport and Cultural Industries (DLGSC).

Enabling Legislation

Museum Act 1969 (WA).

LEGISLATION AND REGULATIONS ADMINISTERED BY THE MUSEUM

- *Museum Regulations 1973 (WA).*
- *Maritime Archaeology Act 1973 (WA).*
- *Underwater Cultural Heritage Act 2018 (Commonwealth);* 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.



Farewell celebration with Prof. Alan Robson and Ms Irene Stainton.
Kylie Thomas, © WA Museum

Western Australian Museum Board of Trustees

The Board of Trustees met on five occasions in 2021–22:

*Mr Corey Dykstra (Deputy Director General) attended one meeting, and Ms Robin Ho (A/Deputy Director General, Department of Local Government, Sport and Cultural Industries) attended four meetings as proxy for Ms Lanie Chopping.

	DESIGNATION	INITIAL APPOINTMENT	EXPIRY	MEETINGS ATTENDED
Hon Melissa Parke	Chair	25/08/2020	24/08/2024	5
Steve Scudamore	Vice Chair	24/10/2006	31/12/2023	5
Rubini Ventouras	Trustee	10/07/2012	10/07/2024	5
Deborah Leavitt	Trustee	20/12/2019	10/07/2024	4
Irene Stainton	Trustee	13/12/2011	6/10/2021	1
Joanne Farrell	Trustee	11/02/2020	10/02/2024	5
Daniel McAullay	Trustee	19/08/2021	18/08//2025	4
Lanie Chopping	Ex-officio	Ex-officio	N/A	0*

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



Organisational Structure

RESPONSIBLE MINISTER



Hon. David Templeman MLA
MINISTER FOR CULTURE AND THE ARTS



ADVISORY COMMITTEES

WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

FREMANTLE MUSEUMS ADVISORY COMMITTEE

MUSEUM OF THE GREAT SOUTHERN ADVISORY COMMITTEE

MUSEUM OF GERALDTON ADVISORY COMMITTEE

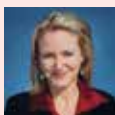
MUSEUM OF THE GOLDFIELDS ADVISORY COMMITTEE

GWOONWARDU MIA ADVISORY COMMITTEE

MARITIME ARCHAEOLOGY 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. Currently the Board has six members and one vacancy. The eighth Trustee is an ex-officio appointment, the Director General, DLGSC. The Board is the accountable authority under the *Financial Management Act 2006*.



Hon. Melissa Parke
CHAIR
(Appointed 19 August 2021)



Ms Irene Stainton
TRUSTEE
(to 28 October 2021)



Mr Steve Scudamore
VICE CHAIR
(Acting Chair 21 May to 30 June 2021)
Chair of the Western Australian Museum Finance and Audit Committee



Ms Rubini Ventouras
TRUSTEE



Ms Lanie Chopping
EX-OFFICIO
Director General, DLGSC



Ms Deborah Leavitt
TRUSTEE



Prof. Assoc. Daniel McAullay
TRUSTEE
(Appointed 19 August 2021)



Ms Joanne Farrell
TRUSTEE



WA MUSEUM EXECUTIVE



Alec Coles OBE
CHIEF EXECUTIVE OFFICER



EXECUTIVE DIRECTOR
COLLECTIONS AND RESEARCH
Diana Jones



DIRECTOR
CORPORATE AND STRATEGY,
CHIEF FINANCE OFFICER
Ravi Proheea



DIRECTOR
ENGAGEMENT
Jason Fair



DIRECTOR
REGIONS
Jessica Machin

At 30 June 2022, the Museum operates under a structure of four directorates, supported by the Office of the Chief Executive, as detailed below.

OFFICE OF THE CHIEF EXECUTIVE

Responsible for:

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

CORPORATE AND STRATEGY

Responsible for:

- Business improvement.
- Commercial activity — retail, publishing, licensing.
- Digital services and online development.
- Finance and Audit Committee support.
- Financial services to the Museum.
- Governance — policy, legal, risk and workplace safety.
- Human resource management and workforce planning.
- Records management.
- Retail Services
- Strategic planning, organisation review and design.

COLLECTIONS AND RESEARCH

Responsible for:

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

Photographic Fragments, JJ Dwyers Kalgoorlie exhibition, WA Shipwrecks Museum.

© Michael Haluwana, Aeroture

ENGAGEMENT

Responsible for:

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

REGIONS

Responsible for:

- Emerging Curators program.
- Museum of Geraldton, Museum of the Goldfields, Museum of the Great Southern, Gwoonwardu Mia — site management, visitor services, venue hire, programming and volunteers.
- Off-site activation.
- Regional strategy and projects.
- Service delivery — Indian Ocean Territories.
- WA Collections Sector Working Group, including Collections WA.
- *WAnderland* — regional collections tourism portal.



Agency Performance



Report on Operations

Impact of COVID-19

As an organisation with multifunctional spaces, across multiple sites, the COVID-19 pandemic presented ongoing, and varied challenges for the WA Museum. Maintaining our museums as a safe space for the WA community required frequent shifts in our visitor facing services and communications to meet changing public health measures such as requirements for proof of vaccination, venue and gathering capacity limits, contact registration and mask wearing.

Our primary concern was, and continues to be, the health, safety and wellbeing of our visitors, workforce and the communities we visit.

Left to Right: Aesoteric.
© Cam Campbell

Tactile Tour, WA Maritime Museum.
© Michael Haluwana, Aerature



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 and retail sales. The Museum also receives grants, sponsorships, donations and bequests which fund most of the Museum's science and research activities.

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

Performance Overview

ACTUAL RESULTS VERSUS BUDGET TARGETS

FINANCIAL TARGETS	TARGET	ACTUAL	VARIATION
	2021-22 \$000	2021-22 \$000	
Total cost of services (expense limit)	47,777	47,919	142
Net cost of services	39,233	39,509	276
Total equity	559,171	560,493	1,322
Net increase/(decrease) in cash held	(180)	2,384	2,564
Approved salary expense level	22,423	21,059	(1,364)

WORKING CASH TARGETS	2022	2022	VARIATION
	AGREED LIMIT \$000	TARGET/ ACTUAL \$000	
Agreed working cash limit (at budget)	2,053	2,053	–
Agreed working cash limit (at actuals)	2,066	1,168	(899)^(a)

^(a) The variation is mainly due to shortfall in own source revenue generated in 2021-22.

Outcome-Based Management Framework

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

CHANGES TO OUTCOME-BASED MANAGEMENT FRAMEWORK

There were no changes to the Museum's Outcome-Based Management Framework during 2021-22.

Shared Responsibilities With Other Agencies

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

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 2020-21	TARGET 2021-22	ACTUAL 2021-22
Key Effectiveness Indicator 11.1			
Percentage of the Collection stored to the required standard	99%	99%	99%
Key Effectiveness Indicator 11.2			
Percentage of the Collection accessible online	18%	20%	18%
Total number of items documented and digitised available online	1,517,346	1,687,045	1,517,350
Key Effectiveness Indicator 11.3			
Proportion of the Collection documented and digitised	27%	28%	27%

SERVICE 11

Collections management, research and conservation services

Key Efficiency Indicator 11.1			
Average cost per object of managing the Collection	\$1.13	\$1.16	\$1.18
Total cost of services (\$000)	9,304	9,245	9,727
Revenue (\$000)	820	726	1,265
Total number of objects in the Collection	8,233,264	8,283,264	8,253,208

SERVICE 12

Collections effectively documented and digitised

Key Efficiency Indicator 12.1			
Average cost per object of documenting and digitising the Collection	\$0.74	\$0.74	\$0.76
Total cost of services (\$000)	1,642	1,601	1,717
Revenue (\$000)	145	131	223
Total number of objects in the Collection	8,233,264	8,283,264	8,253,208
Number of items documented and digitised in the Collection	2,226,502	2,306,502	2,244,588

OUTCOME 12

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

	ACTUAL 2020-21	TARGET 2021-22	ACTUAL 2021-22
Key Effectiveness Indicator 12.1			
Number of people engaging with and accessing Museum content and collections	3,703,139	3,381,083	3,188,245
Total number of visitors (to Museum and non-Museum sites and outreach programs)	971,528	981,083	902,568
Total number of online visitors to website	2,731,611	2,400,000	2,285,677
Key Effectiveness Indicator 12.2			
Percentage of visitors to the Museum sites satisfied with services	92%	98%	98%

SERVICE 13

Public sites, public programs and collections accessed on-site

Key Efficiency Indicator 13.1			
Average cost of Museum services per Museum access	\$37.19	\$38.18	\$44.12
Total cost of service (\$000)	26,584	28,394	27,340
Revenue (\$000)	5,046	7,045	5,849
Number of public sites, public programs and collections accessed on site	714,728	721,780	619,673

SERVICE 14

Online access to collections, expertise and programs

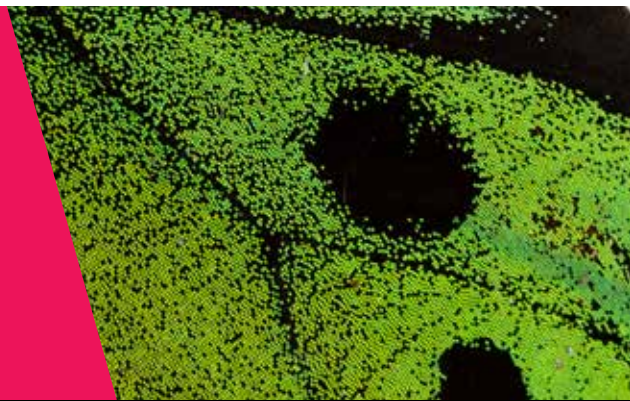
Key Efficiency Indicator 14.1			
Average cost of Museum services per Museum access	\$0.33	\$0.34	\$0.44
Total cost of services (\$000)	958	951	845
Revenue (\$000)	26	0	32
Number of online access to collections, expertise and programs	2,938,170	2,950,000	1,921,724

SERVICE 15

Museum services to the regions

Key Efficiency Indicator 15.1			
Average cost per access	\$29.62	\$30.40	\$31.38
Total cost of services (\$000)	7,606	7,586	8,290
Revenue (\$000)	770	610	1,250
Total number of regional accesses	256,810	259,303	264,154

Significant Issues Impacting the Agency



As with any Annual Report, it is important to consider the major issues that will impact upon operations in the coming year. This could be a very long list(!), but the following, are particularly significant.

COVID-19

Despite the lifting of many restrictions, COVID-19 clearly has not gone away, nor will it any time soon. Infection levels in both the WA community and amongst Museum employees have stubbornly refused to drop to acceptable levels. This continues to impact on workforce capabilities, building operations, visitor reticence and income levels.

CLIMATE CHANGE

Whether you believe that it is human-induced, or not (and we believe it is!), climate change is occurring and impacts significantly on the Museum's activities. Our biodiversity research informs our knowledge, our museums disseminate it – but our actions also have direct impacts. Whether it is the sustainability of buildings, or the carbon footprint of travel arrangements, the WA Museum has a responsibility to lead.

COST OF LIVING

As a result of the Ukraine conflict, COVID and other global factors, cost of living rises are real and as problematic for the Museum's operation as for anyone else. Costs of utilities, materials and services are all soaring which will inevitably increase expenditure. Meanwhile, Museum visitors and potential visitors all have reduced disposable income. This means less travel, less days out and less money spent on retail, and food and beverage. The introduction of general admission charges at Boola Bardip is likely to be particularly challenging in this regard.

WORKFORCE FLUIDITY

A possibly unexpected outcome of the pandemic 'recovery period', partly as a result of restricted travel and migration, and partly as a result of a quicker and stronger economic recovery, is the very low unemployment levels in WA. This is obviously something to be welcomed, but it does mean that attracting and retaining staff has become much more challenging. Staff turnover is perceptibly higher than it has been for some time, and competition against private sector salaries is a particular issue.

INTERNATIONAL RELATIONS

As Boola Bardip prepares to welcome the *Dinosaurs of Patagonia* exhibition, with new partners in Argentina, and we celebrate our on-line training relationship with Indonesian museums, it feels that global opportunities are, once more, increasing. Until some three years' ago the WA Museum had a burgeoning relationship with China. This stagnated as relationships between the Australian and Chinese governments deteriorated. The Albanese Government's relationship with its Chinese counterparts will be crucial to the rekindling of cultural connections with Chinese colleagues.

CHANGES IN WRITTEN LAW

There were no changes in any written law that affected the Agency during the reporting period.

Top: Butterfly from the Museum's Collection.
© Bo Wong Photography

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 (Museum) which comprise:

- the Statement of Financial Position at 30 June 2022, and the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows and 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 2022 and the financial position at the end of that period.
- in accordance with Australian Accounting Standards (applicable to Tier 2 Entities), 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 believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

RESPONSIBILITIES 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 (applicable to Tier 2 Entities), 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 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.

Left: School Holiday Programs, Museum of the Great Southern.

© Krysta Guille

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 https://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 Board of Trustees are those policies and procedures established 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).

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 2022.

THE BOARD OF TRUSTEE'S 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 2022. 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 2022.

THE BOARD OF TRUSTEE'S 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 as the Board of Trustees 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 REPORT ON FINANCIAL STATEMENTS, 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 2022, but not the financial statements, key performance indicators and my auditor's report.

My opinions on the financial statements, controls and key performance indicators do not cover the other information and, accordingly, I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial statements, controls and key performance indicators, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements and key performance indicators, or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I did not receive the other information prior to the date of this auditor's report. When I do receive it, I will read it and if I conclude that there is a material misstatement in this information, I am required to communicate the matter to those charged with governance and request them to correct the misstated information. If the misstated information is not corrected, I may need to retract this auditor's report and re-issue an amended report.

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

This auditor's report relates to the financial statements and key performance indicators of The Western Australian Museum for the year ended 30 June 2022 included in the annual report on the Museum's website. The Museum's management is responsible for the integrity of the Museum's website. This audit does not provide assurance on the integrity of the Museum's website. The auditor's report refers only to the financial statements, controls and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from the annual report. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to contact the entity to confirm the information contained in the website version.



Patrick Arulsingham

Senior Director Financial Audit
Delegate of the Auditor General for Western
Australia
Perth, Western Australia
2 September 2022



GameLab.
© Luke Riley Creative

Financial Statements

Certification of Financial Statements

FOR THE REPORTING PERIOD ENDED 30 JUNE 2022

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 reporting period ended 30 June 2022 and the financial position as at 30 June 2022.

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

Ravikissen Proheea
Chief Finance Officer,
Western Australian Museum
29 August 2022

Hon. Melissa Parke
Chair, Western Australian Museum
Board of Trustees
29 August 2022

Steve Scudamore
Vice Chair, Western Australian
Museum Board of Trustees
29 August 2022

Statement of Comprehensive Income

As at 30 June 2022

	NOTES	2022 \$'000	2021 \$'000
COST OF SERVICES EXPENSES			
Employee benefits expense	2.1	23,424	22,155
Supplies and services	2.3	11,097	11,636
Depreciation and amortisation expense	4.1, 4.2, 4.4	6,458	4,582
Finance costs	6.3	10	10
Accommodation expenses	2.3	5,499	4,869
Grants and subsidies	2.2	76	86
Cost of sales	3.3	1,069	1,108
Loss on disposal of non-current assets	4.1	-	1,382
Other expenses	2.3	286	266
Total cost of services		47,919	46,094
INCOME			
<i>Revenue</i>			
User charges and fees	3.2	3,357	2,139
Sales	3.3	1,837	1,941
Commonwealth grants and contributions	3.4	220	169
Interest revenue	3.5	20	23
Other revenue	3.6	2,976	2,534
Total revenue		8,410	6,806
Total income other than income from State Government		8,410	6,806
NET COST OF SERVICES		39,509	39,288
INCOME FROM STATE GOVERNMENT			
Service appropriation		37,838	37,306
Royalties for Regions Fund		2,058	957
Services received free of charge		1,833	1,227
State grants and contributions		209	2
Total income from State Government	3.1	41,938	39,492
SURPLUS/(DEFICIT) FOR THE PERIOD		2,429	204
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus	4.1	3,863	(579)
Total other comprehensive income		3,863	(579)
TOTAL COMPREHENSIVE INCOME/(LOSS) FOR THE PERIOD		6,292	(375)

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

Statement of Financial Position

As at 30 June 2022

	NOTES	2022 \$'000	2021 \$'000
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6.1	3,130	1,290
Restricted cash and cash equivalents	6.1	2,501	1,967
Inventories	3.3	970	909
Receivables	5.1	1,139	1,284
Total Current Assets		7,740	5,450
NON-CURRENT ASSETS			
Restricted cash and cash equivalents	6.1	449	439
Amounts receivable for services	5.2	55,410	48,774
Property, plant and equipment	4.1	126,224	125,843
Museum collections	4.3	369,715	369,574
Right-of-use assets	4.2	261	348
Intangible assets	4.4	9,420	10,659
Total Non-Current Assets		561,479	555,637
TOTAL ASSETS		569,219	561,087
LIABILITIES			
CURRENT LIABILITIES			
Payables	5.3	3,092	2,784
Lease liabilities	6.2	117	114
Provisions	2.1	3,415	3,275
Other current liabilities	5.4	1,181	380
Total Current Liabilities		7,805	6,553
NON-CURRENT LIABILITIES			
Lease liabilities	6.2	165	250
Provisions	2.1	756	1,019
Total Non-Current Liabilities		921	1,269
TOTAL LIABILITIES		8,726	7,822
NET ASSETS		560,493	553,265
EQUITY			
Contributed equity	8.7	78,978	78,042
Reserves	8.7	221,284	217,421
Accumulated surplus/(deficit)	8.7	260,231	257,802
TOTAL EQUITY		560,493	553,265

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 2022

	NOTES	CONTRIBUTED EQUITY \$'000	RESERVES \$'000	ACCUMULATED SURPLUS/ (DEFICIT) \$'000	TOTAL EQUITY \$'000
BALANCE AT 1 JULY 2020	8.7	-	218,000	257,598	475,598
Surplus/(deficit)		-	-	204	204
Revaluation decrement		-	(579)	-	(579)
Total comprehensive surplus/ (deficit) for the year		-	(579)	204	(375)
Transactions with owners in their capacity as owners:					
Other contributions by owners		78,042	-	-	78,042
Total transactions with owners		78,042	-	-	78,042
BALANCE AT 30 JUNE 2021		78,042	217,421	257,802	553,265
BALANCE AT 1 JULY 2021	8.7	78,042	217,421	257,802	553,265
Surplus/(deficit)		-	-	2,429	2,429
Revaluation Increment		-	3,863	-	3,863
Total comprehensive surplus/ (deficit) for the year		-	3,863	2,429	6,292
Transactions with owners in their capacity as owners:					
Other contributions by owners		936	-	-	936
Total transactions with owners		936	-	-	936
BALANCE AT 30 JUNE 2022		78,978	221,284	260,231	560,493

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 2022

NOTES	2022 \$'000	2021 \$'000
CASH FLOWS FROM STATE GOVERNMENT		
Service appropriation	31,202	30,621
Royalties for Regions Fund	2,031	957
State grants and contributions	723	2
Net cash provided by State Government	33,956	31,580
Utilised as follows:		
CASH FLOWS FROM OPERATING ACTIVITIES		
PAYMENTS		
Employee benefits	(23,549)	(21,428)
Supplies and Services	(13,143)	(12,915)
Accommodation	(2,964)	(2,962)
Grants and subsidies	(90)	(73)
GST payments on purchases	(1,515)	(1,544)
GST payments to taxation authority	(32)	-
Other payments	(316)	(265)
RECEIPTS		
Sale of goods and services	1,865	1,923
User charges and fees	3,476	2,047
Commonwealth grants and contributions	158	330
Interest received	21	24
GST receipts on sales	703	372
GST received from taxation authority	755	748
Other receipts	3,826	2,509
Net cash used in operating activities	(30,805)	(31,234)
CASH FLOWS FROM INVESTING ACTIVITIES		
Purchase of non-current physical assets	(767)	(251)
Net cash used in investing activities	(767)	(251)
Net (decrease) in cash and cash equivalents	2,384	95
Cash and cash equivalents at the beginning of the reporting period	3,696	3,601
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD	6,080	3,696
6.1		

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

Notes to the Financial Statements

For the year ended 30 June 2022

1. Basis of Preparation

The Western Australian Museum (Agency) 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 29 August 2022.

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 (**AAS**) – Simplified Disclosures
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).

COMPARATIVE INFORMATION

Except where an AAS permits or requires otherwise, comparative information is presented in respect of the previous period for all amounts reported in the financial statements. AASB 1060 provides relief from presenting comparatives for:

- Property, Plant and Equipment reconciliations;
- Intangible Asset reconciliations; and
- Right-of-Use Asset reconciliations.

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.

ACCOUNTING FOR GOODS AND SERVICES TAX (GST)

Income, expenses and assets are recognised net of the amount of goods and services tax (GST), except that the:

- a. amount of GST incurred by the Western Australian Museum as a purchaser that is not recoverable from the Australian Taxation Office (ATO) is recognised as part of an asset's cost of acquisition or as part of an item of expense; and
- b. receivables and payables are stated with the amount of GST included.

Cash flows are included in the Statement of Cash Flows on a gross basis. However, the GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

CONTRIBUTED EQUITY

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

2. Use of Our Funding

EXPENSES INCURRED IN THE DELIVERY OF SERVICES

This section provides additional information about how the Western Australian Museum'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 Western Australian Museum in achieving its objectives and the relevant notes are:

	NOTES	2022 \$'000	2021 \$'000
Employee benefits expenses	2.1(a)	23,424	22,155
Employee related provisions	2.1(b)	4,171	4,294
Grants and subsidies	2.2	76	86
Other expenditure	2.3	16,882	16,771

2.1(A) EMPLOYEE BENEFITS EXPENSES	2022 \$'000	2021 \$'000
Employee benefits	21,155	20,255
Termination benefits	213	-
Superannuation - defined contributions plans	2,056	1,900
Total employee benefits expenses	23,424	22,155
Add: AASB 16 Non-monetary benefits	42	(46)
Less: Employee contributions	(24)	(27)
Net employee benefits	23,442	22,082

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 Western Australian Museum 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 Western Australian Museum.

Employee Contributions: contributions made to the Western Australian Museum by employees towards employee benefits that have been provided by the Western Australian Museum. 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.

	2022 \$'000	2021 \$'000
Current		
<u>Employee benefits provisions</u>		
Annual leave	1,346	1,334
Long service leave	1,734	1,642
Purchase leave	-	3
	3,080	2,979
<u>Other provisions</u>		
Employment on-costs	335	296
Total current employee related provisions	3,415	3,275
Non-current		
<u>Employee benefits provisions</u>		
Long service leave	672	906
<u>Other provisions</u>		
Employment on-costs	84	113
Total non-current employee related provisions	756	1,019
Total employee related provisions	4,171	4,294

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'.

	2022 \$'000	2021 \$'000
Employment on-costs provision		
Carrying amount at start of period	409	368
Additional/ (reversals of) provisions recognised	10	41
Carrying amount at end of period	419	409

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 Western Australian Museum'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

	2022 \$'000	2021 \$'000
<u>Recurrent</u>		
Friends of Western Australian Museum	-	21
Museum Galleries Australia WA - regions	65	65
Australian Research Council (ARC) Grant - Curtin	11	-
Total grants and subsidies	76	86

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

	2022 \$'000	2021 \$'000
Supplies and services		
Consultants and contractors	4,223	3,906
Consumables	1,891	1,908
Insurance premiums	614	585
Advertising	937	360
Repairs & maintenance	206	274
Exhibition fees	1,039	1,830
Freight and cartage	823	803
Lease and hire costs	83	88
Travel	401	237
Communications	65	292
Printing	169	255
Sundry equipment	111	154
Legal fees	3	16
Other	532	928
Total supplies and services expenses	11,097	11,636
Accommodation expenses		
Utilities	1,895	1,575
Repairs and maintenance	2,102	2,062
Cleaning	634	588
Security	792	558
Other	76	86
Total accommodation expenses	5,499	4,869

	2022 \$'000	2021 \$'000
Other expenses		
Workers' compensation insurance	186	106
Audit fees	65	41
Employment on-costs	-	46
Grant refund to Commonwealth Department	30	24
Expected credit losses expenses	(3)	4
Other	8	45
Total other expenses	286	266
Total other expenditure	16,882	16,771

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

Accommodation expenses are recognised as expenses as incurred.

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

Building maintenance and equipment repairs and maintenance: recognised as expenses as incurred, except where they relate to the replacement of a significant component of an asset. In that case, the costs are capitalised and depreciated.

3. Our Funding Sources

HOW WE OBTAIN OUR FUNDING

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

	NOTES	2022 \$'000	2021 \$'000
Income from State Government	3.1	41,938	39,492
User charges and fees	3.2	3,357	2,139
Sales	3.3	1,837	1,941
Commonwealth grants and contributions	3.4	220	169
Interest revenue	3.5	20	23
Other revenue	3.6	2,976	2,534

3.1 INCOME FROM STATE GOVERNMENT

	2022 \$'000	2021 \$'000
Appropriation received during the period:		
Service appropriation	37,838	37,306
	37,838	37,306
Services received free of charge from other state government agencies during the period:		
Department of Local Government, Sport and Culture Industries:		
Minor equipment - PC Replacement Program	133	9
Building maintenance works	1,326	709
Global maintenance works	374	504
	1,833	1,222
The State Solicitor Office	-	-
Department of Primary Industries and Regional Development	-	5
	-	5
State grants and contributions:		
State grants and subsidies	209	2
Total State grants and contributions	209	2
Royalties for Regions Fund:		
Regional Community Services Fund	2,058	957
Total Royalties for Regions Fund	2,058	957
Total income from State Government	41,938	39,492

Service Appropriations are recognised as revenues at fair value in the period in which the Western Australian Museum gains control of the appropriated funds. The Western Australian Museum gains control of appropriated funds at the time those funds are deposited 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:

	2022 \$'000	2021 \$'000
Tourism WA	106	-
Department of Local Government, Sport and Cultural Industries	1	2
	107	2

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 Western Australian Museum gains control on receipt of the funds.

Summary of consolidated account appropriations

For the year ended 30 June 2022

	2022 BUDGET ESTIMATE \$'000	2022 SUPPLEMENTARY FUNDING \$'000	REVISED BUDGET \$'000	2022 ACTUAL \$'000	2022 VARIANCE \$'000
Delivery of Services					
Item 79 Net amount appropriated to deliver services	36,544	1,294	37,838	37,838	-
Section 25 Transfer of service appropriation	-	-	-	-	-
Amount Authorised by Other Statutes - <i>Salaries and Allowances Act 1975</i>	-	-	-	-	-
Total appropriations provided to deliver services	36,544	1,294	37,838	37,838	-

3.2 USER CHARGES AND FEES

	2022 \$'000	2021 \$'000
User charges	893	1,040
Fees	2,464	1,099
Total user charges and fees	3,357	2,139

Revenue is recognised at the transaction price when the Western Australian Museum 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

	2022 \$'000	2021 \$'000
Sales	1,837	1,941
Cost of sales:		
Opening inventory	(909)	(383)
Purchases	(1,132)	(1,634)
	(2,041)	(2,017)
Closing inventory	970	909
Cost of goods sold	(1,069)	(1,108)
Trading profit	768	833

Closing inventory comprises:

Current inventories

Inventories held for resale

Finished goods		
Museum publications	72	85
Museum shops' stocks	898	824
Total inventories	970	909

Sale of Goods

Revenue is recognised at the transaction price when the Western Australian Museum 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 new realisable value.

3.4 COMMONWEALTH GRANTS AND CONTRIBUTIONS

	2022 \$'000	2021 \$'000
Recurrent	220	169
Total Commonwealth grants and contributions	220	169

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

The Commonwealth grants and contributions included \$67,520 received from the Department of Infrastructure and Regional Development which was fully spent to deliver on the Indian Ocean Territories Service Delivery Arrangement in 2021-22.

3.5 INTEREST REVENUE

	2022 \$'000	2021 \$'000
Interest revenue received from Department of Treasury	20	23
Total interest revenue	20	23

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

	2022 \$'000	2021 \$'000
Donations and contributions	213	290
Grants and subsidies	1,157	178
Recoups of expenditure	472	1,528
Other revenue	1,134	538
Total other revenue	2,976	2,534

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 Western Australian Museum recognises income when the performance obligation are satisfied.

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	2022 \$'000	2021 \$'000
Property, plant, and equipment	4.1	126,224	125,844
Right-of-use assets	4.2	261	348
Museum collections	4.3	369,715	369,574
Intangibles	4.4	9,420	10,659
		505,620	506,425

4.1 PROPERTY, PLANT, AND EQUIPMENT

	LAND \$'000	BUILDING \$'000	LEASEHOLD IMPROVEMENTS \$'000	COMPUTERS, PLANT, EQUIPMENT AND VEHICLES \$'000	FURNITURE AND FITTINGS \$'000	TOTAL \$'000
At 1 July 2021						
Gross carrying amount	14,689	40,096	8,559	6,613	71,107	141,064
Accumulated depreciation	-	-	(3,758)	(4,422)	(7,040)	(15,220)
Carrying amount at start of period	14,689	40,096	4,801	2,191	64,067	125,844
Additions	-	-	-	1,465	74	1,539
Revaluation increments/ (decrements)	701	3,162	-	-	-	3,863
Depreciation	-	(802)	(214)	(281)	(3,724)	(5,021)
Carrying amount at 30 June 2022	15,390	42,456	4,586	3,375	60,417	126,224
Gross carrying amount	15,390	42,456	8,559	8,078	71,181	145,664
Accumulated depreciation	-	-	(3,973)	(4,703)	(10,764)	(19,440)

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 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 2021 by the Western Australian Land Information Authority (Valuations and Property Analytics). The valuations were performed during the year ended 30 June 2022 and recognised at 30 June 2022. In undertaking the revaluation, fair value was determined by reference to market values for land: \$345,000 (2021: \$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	2022 \$'000	2021 \$'000
Charge for the period			
<u>Depreciation</u>			
Buildings	4.1	802	835
Leasehold improvements	4.1	214	263
Computer, plant, equipment and vehicles	4.1	281	258
Furniture and fittings	4.1	3,724	2,367
Total depreciation for the period		5,021	3,723

As at 30 June 2022, there were no indications of impairment to property, plant and equipment.

All surplus assets at 30 June 2022 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	3 to 20 years
Furniture and fittings	3 to 40 years
Leasehold improvements	Balance of the current term of 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.

4.2 RIGHT-OF-USE ASSETS	2022 \$'000	2021 \$'000
Accommodation	96	109
Plant & equipment	94	159
Vehicles	71	80
Carrying amount at end of the year	261	348

Additions to right-of-use assets during 2021-22 financial year were \$29,000 (2021: \$131,000).

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 2022.

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:

	2022 \$'000	2021 \$'000
Buildings	-	-
Accommodation	14	14
Plant & equipment	69	54
Vehicles	40	39
Total right-of-use asset depreciation	123	107
Lease interest expense	10	10
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 2022 was \$124,000 (2021: \$98,000).

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

	2022 \$'000	2021 \$'000
<u>Museum Collections</u>		
At fair value	369,715	369,574
	369,715	369,574
Carrying value at start of the year	369,574	369,020
Additions	41	482
Donations	100	72
Carrying amount at end of the year	369,715	369,574

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.

At 30 June 2022, the fair value of the Museum's collections was \$369.715 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

	COMPUTER SOFTWARE \$'000	TOTAL \$'000
Year ended 30 June 2021		
At 1 July 2020		
Gross carrying amount	-	-
Accumulated amortisation	-	-
Carrying amount at start of period	-	-
Additions	11,411	11,411
Amortisation expense	(752)	(752)
Carrying amount at 30 June 2021	10,659	10,659
Gross carrying amount	11,411	11,411
Accumulated amortisation	(752)	(752)
Year ended 30 June 2022		
At 1 July 2021		
Gross carrying amount	11,411	11,411
Accumulated amortisation	(752)	(752)
Carrying amount at start of year	10,659	10,659
Additions	75	75
Amortisation expense	(1,314)	(1,314)
Carrying amount at 30 June 2022	9,420	9,420
Gross carrying amount	11,838	11,838
Accumulated amortisation	(2,418)	(2,418)

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

	2022 \$'000	2021 \$'000
Charge for the year		
Licenses	180	-
Computer software	1,134	752
Total amortisation for the period	1,314	752

As at 30 June 2022 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 Western Australian Museum 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 ^(a)	3 to 10 years

^(a) 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	2022 \$'000	2021 \$'000
Receivables	5.1	1,139	1,284
Amounts receivable for services	5.2	55,410	48,774
Payables	5.3	3,092	2,784
Other liabilities	5.4	1,181	380

5.1 RECEIVABLES

	2022 \$'000	2021 \$'000
Current		
Trade receivables	173	892
Allowance for impairment of trade receivable	(1)	(4)
Accrued interest	6	7
GST receivable	961	389
Total receivables at end of period	1,139	1,284

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 AMOUNTS RECEIVABLE FOR SERVICES (HOLDING ACCOUNT)

	2022 \$'000	2021 \$'000
Non-current		
Asset replacement	54,943	48,307
Leave liability	467	467
Total amounts receivable for services at end of period	55,410	48,774

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	2022	2021
	\$'000	\$'000
Current		
Trade payables	44	976
Accrued expenses	1,820	1,133
Accrued Salaries	504	465
GST Payable	723	192
Other	1	18
Total payables at end of period	3,092	2,784

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 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	2022	2021
	\$'000	\$'000
Current		
Income received in advanced	1,181	380
Balance at the end of the period	1,181	380

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 Western Australian Museum.

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

6.1 CASH AND CASH EQUIVALENTS	2022	2021
	\$'000	\$'000
Current		
Cash and cash equivalents	3,130	1,290
Restricted cash and cash equivalents:		
Specific purpose grant funds ^(a)	2,501	1,967
Non-current		
Accrued salaries holding account with Treasury WA ^(b)	449	439
Balance at end of period	6,080	3,696

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

^(b) Funds held in the holding account at WA Treasury for the purpose of meeting the 27th pay in the financial year that occurs every 11 years (2026- 27). 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 Western Australian Museum 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 LEASE LIABILITIES	2022	2021
	\$'000	\$'000
Current	117	114
Non-current	165	250
Balance at end of period	282	364

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 Western Australian Museum 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	2022	2021
	\$'000	\$'000
Lease interest expense	10	10
Finance costs expensed	10	10

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:

	2022 \$'000	2021 \$'000
<u>Financial assets</u>		
Cash and cash equivalents	3,130	1,290
Restricted cash and cash equivalents	2,950	2,406
Financial assets at amortised cost ^(a)	55,588	49,669
Total financial assets	61,688	53,365
<u>Financial liabilities</u>		
Financial liabilities measured at amortised cost ^(b)	2,369	2,592
Total financial liabilities	2,369	2,592

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

^(b) The amount of financial liabilities at amortised cost excludes GST payable to the ATO (statutory payable). Contingent assets and liabilities

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 Western

Australian Museum 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. WA Treasury has allocated \$2 million to the Western Australian Museum in 2022-23 budget for the remediation costs.

8. Other Disclosures

	<u>NOTES</u>
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 THE REPORTING PERIOD

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

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:

Compensation band of members of the accountable authority

	2022	2021
Compensation band (\$)		
0 – 10,000	7	7

Compensation band of senior officers

Compensation band (\$)	2022	2021
50,001 – 80,000	1	1
80,001 – 110,000	-	1
110,001 – 120,000	-	-
120,001 – 130,000	-	-
130,001 – 140,000	1	-
140,001 – 150,000	-	-
150,001 – 170,000	-	-
160,001 – 170,000	1	-
170,001 – 180,000	1	1
180,001 – 190,000	-	2
190,001 – 200,000	-	-
200,001 – 210,000	-	-
210,001 – 220,000	-	-
220,001 – 230,000	-	1
230,001 – 240,000	1	1
260,001 – 270,000	1	-
	2022	2021
	\$'000	\$'000
Total compensation of members of the accountable authority	22	24
Total compensation of senior officers	1,018	1,167
Total compensation	1,040	1,191

Total compensation includes the superannuation expense incurred by the Western Australian Museum in respect of senior officers. There were no senior officers employed in the Western Australian Museum at the end of the reporting period, who are members of the Pension Scheme.

8.3 RELATED PARTY DISCLOSURES

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

Related parties of the Western Australian Museum include:

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

	2022	2021
	\$'000	\$'000
Auditing the accounts, controls, financial statements and key performance indicators	35	43
	35	43

8.7 EQUITY

	2022 \$'000	2021 \$'000
Contributed equity		
Balance at start of period	78,042	-
<i>Contributions by owners</i>		
Capital appropriation ^(a)	936	78,042
<i>Other contributions by owners</i>		
Royalties for Regions fund - Regional Community Services Account	-	-
Total contributions by owners	78,978	78,042
<i>Distributions to owners</i>		
Transfer of net assets to other agencies:		
Land transferred to Department of Planning, Lands and Heritage	-	-
Total distributions to owners	-	-
Transfer of debit balance in Contributed Equity to Retained Earnings	-	-
Balance at end of period	78,978	78,042
Asset revaluation surplus		
Balance at the start of period	217,421	218,000
<i>Net revaluation increments/(decrements)</i>		
Land	701	230
Buildings	3,162	(809)
Museum Collections	-	-
Balance at end of period	221,284	217,421
Accumulated surplus		
Balance at start of period	257,802	257,598
Result for the period	2,429	204
Balance at end of period	260,231	257,802
Total equity at end of period	560,493	553,265

^(a) 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

	2022 \$'000	2021 \$'000
A) WRITE-OFFS		
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	-	-
	-	1,382
B) LOSSES THROUGH THEFT, DEFAULTS AND OTHER CAUSES		
Losses of public monies and public or other property through theft or default	-	-
	-	-
C) SERVICES PROVIDED FREE OF CHARGE		
Gifts of public property provided by the Western Australian Museum	-	-
	-	-

8.9 EXPLANATORY STATEMENT (CONTROLLED OPERATIONS)

All variances between estimates (original budget) and actual results for 2022, and between the actual results for 2022 and 2021 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 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).

8.9.1 STATEMENT OF COMPREHENSIVE INCOME VARIANCES

STATEMENT OF COMPREHENSIVE INCOME	VARIANCE NOTE	ESTIMATE 2022 \$'000	ACTUAL 2022 \$'000	ACTUAL 2021 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2022 AND 2021 \$'000
Expenses						
Employee benefits expense		24,564	23,424	22,155	(1,140)	1,269
Supplies and services	1	9,646	11,097	11,636	1,451	(539)
Depreciation and amortisation expense	A	6,636	6,458	4,582	(178)	1,876
Finance costs		-	10	10	10	-
Accommodation expenses	2 , B	4,995	5,499	4,869	504	630
Grants and subsidies		80	76	86	(4)	(10)
Cost of sales	3	1,606	1,069	1,108	(537)	(39)
Loss on disposal of non- current assets	C	-	-	1,382	-	(1,382)
Other expenses		250	286	266	36	20
Total cost of services		47,777	47,919	46,094	142	1,825
Income						
Revenue						
User charges and fees	4 , D	4,129	3,357	2,139	(772)	1,218
Sales	5	3,020	1,837	1,941	(1,183)	(104)
Commonwealth grants and contributions		101	220	169	119	51
Interest revenue		30	20	23	(10)	(3)
Other revenue	6	1,264	2,976	2,534	1,712	442
Total revenue		8,544	8,410	6,806	(134)	1,604
NET COST OF SERVICES		39,233	39,509	39,288	276	221
INCOME FROM STATE GOVERNMENT						
Service appropriation		36,544	37,838	37,306	1,294	532
Royalties for Regions Fund	7, E	264	2,058	957	1,794	1,101
Services received free of charge	F	1,631	1,833	1,227	202	606
State grants and contributions		614	209	2	(405)	207
Total income from State Government		39,053	41,938	39,492	2,885	2,446
SURPLUS/(DEFICIT) FOR THE PERIOD	8, G	(180)	2,429	204	2,609	2,225

Major Estimate and Actual (2022) Variance Narratives

1. Supplies and services increased by \$1.318 million (14%) in 2021-22 when compared to the Estimate 2022 due to one-off expenditure incurred on the projection mapping project (\$0.955 million) at WA Museum Boola Bardip.
2. Accommodation expenses were higher (10%) compared to the 2022 Estimate due to full year operation of the new WA Museum Boola Bardip building.
3. Cost of sales decreased by 33% compared to 2022 Estimate as the shop sales were lower to Estimate and purchase of shop merchandise were reduced.
4. User Charges and fees decreased by 0.772 million (19%) when compared to 2022 Estimate due to lower visitors attending paid exhibition and the WA Museum Maritime site.
5. Sales were lower (39%) when compared to the 2022 Estimate due to below target visitors attending the Museum.
6. Other Revenue exceeded 2022 Estimate by 135% (\$1.712 million) due to additional one-off income received for the projection mapping project at WA Museum Boola Bardip.
7. Royalties for Regions income increased by \$1.794 million as the WA Museum received additional funding to operate the Gwoonwardu Mia Aboriginal Centre in Carnarvon.
8. The WA Museum had a surplus for the year due to supplementary funding (\$1.344 million) and additional revenue received which were not in the 2022 Estimate.

Major Actual (2022) and Comparative (2021) Variance Narratives

- A. The increase in depreciation and amortisation expense was due to new assets being depreciated with the commissioning of the WA Museum Boola Bardip.
- B. Accommodation expenses were higher in 2022 when compared to 2021 due to additional expenditure in utilities, cleaning and security for the new WA Museum Boola Bardip operation
- C. The WA Museum surrendered the leasehold of the A-Shed facility to the Fremantle Ports for redevelopment in 2020-21.
- D. User charges and fees were higher in 2022 due to additional income from venue hire, paid tours and public programs from the full year operation of the WA Museum Boola Bardip.
- E. Royalties for Regions income increased by \$1.101 million as the WA Museum received additional funding to operate the Gwoonwardu Mia Aboriginal Centre in Carnarvon.
- F. Services received free of charge increased by 49% (\$0.606 million) when compared to 2021 actual due to maintenance expenditure on the new WA Museum Boola Bardip buildings.
- G. The WA Museum had a surplus for the year due to supplementary funding (\$1.344 million) and additional revenue received.

8.9.2 STATEMENT OF FINANCIAL POSITION VARIANCES

STATEMENT OF FINANCIAL POSITION	VARIANCE NOTE	ESTIMATE 2022 \$'000	ACTUAL 2022 \$'000	ACTUAL 2021 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2022 AND 2021 \$'000
Assets						
Current Assets						
Cash and cash equivalents		1,390	3,130	1,290	1,740	1,840
Restricted cash and cash equivalents		1,607	2,501	1,967	894	534
Inventories		959	970	909	11	61
Receivables		658	1,139	1,284	481	(145)
Total Current Assets		4,614	7,740	5,450	3,126	2,290
Non-Current Assets						
Restricted cash and cash equivalents		519	449	439	(70)	10
Amounts receivable for services	H	55,410	55,410	48,774	-	6,636
Property, plant and equipment		127,648	126,224	125,843	(1,424)	381
Museum collections		369,674	369,715	369,574	41	141
Right-of-use assets		314	261	348	(53)	(87)
Intangible assets		8,527	9,420	10,659	893	(1,239)
Total Non-Current Assets		562,092	561,479	555,637	(613)	5,842
TOTAL ASSETS		566,706	569,219	561,087	2,513	8,132

8.9.2 STATEMENT OF FINANCIAL POSITION VARIANCES (CONTINUED)

STATEMENT OF FINANCIAL POSITION	VARIANCE NOTE	ESTIMATE 2022 \$'000	ACTUAL 2022 \$'000	ACTUAL 2021 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2022 AND 2021 \$'000
Liabilities						
Current Liabilities						
Payables		2,634	3,092	2,784	458	308
Lease liabilities		103	117	114	14	3
Provisions		3,175	3,415	3,275	240	140
Other current liabilities		279	1,183	380	904	803
Total Current Liabilities		6,191	7,807	6,553	1,616	1,254
Non-Current Liabilities						
Lease liabilities		225	165	250	(60)	(85)
Provisions		1,119	756	1,019	(363)	(263)
Total Non-Current Liabilities		1,344	921	1,269	(423)	(348)
TOTAL LIABILITIES		7,535	8,728	7,822	1,193	906
NET ASSETS		559,171	560,491	553,265	1,320	7,226
EQUITY						
Contributed equity		78,042	78,978	78,042	936	936
Reserves		225,365	221,284	217,421	(4,081)	3,863
Accumulated surplus/ (deficit)		255,764	260,231	257,802	4,467	2,429
TOTAL EQUITY		559,171	560,493	553,265	1,322	7,228

Major Estimate and Actual (2022) Variance Narratives

Nil

Major Actual (2022) and Comparative (2021) Variance Narratives

H. Amounts receivable for services were higher on 2022 due to additional depreciation allocation for WA Museum Boola Bardip new assets.

8.9.3 STATEMENT OF CASH FLOWS VARIANCES

STATEMENT OF CASH FLOWS	VARIANCE NOTE	ESTIMATE 2022 \$'000	ACTUAL 2022 \$'000	ACTUAL 2021 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2022 AND 2021 \$'000
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation		29,908	31,202	30,621	1,294	581
Royalties for Regions Fund	9, I	264	2,031	957	1,767	1,074
State grants and contributions	J	614	723	2	109	721
Net cash provided by State Government		30,786	33,956	31,580	3,170	2,376
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee benefits		(24,814)	(23,549)	(21,428)	1,265	(2,121)
Supplies and services	10	(11,104)	(13,143)	(12,915)	(2,039)	(228)
Accommodation		(3,320)	(2,964)	(2,962)	356	(2)
Grants and subsidies		(80)	(90)	(73)	(10)	(17)
GST payments on purchases		(1,394)	(1,515)	(1,544)	(121)	29
GST payments to taxation authority		-	(32)	-	(32)	(32)
Other payments		(251)	(316)	(265)	(65)	(51)
Receipts						
Sale of goods and services	11	3,020	1,865	1,923	(1,155)	(58)
User charges and fees	12, K	4,129	3,476	2,047	(653)	1,429
Commonwealth grants and contributions		101	158	330	57	(172)
Interest received		30	21	24	(9)	(3)
GST receipts on sales		372	703	372	331	331
GST receipts from taxation authority		767	755	748	(12)	7
Other receipts	13, L	1,764	3,826	2,509	2,062	1,317
Net cash used in operating activities		(30,780)	(30,805)	(31,234)	(25)	429
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchase of non-current physical assets	14, M	(150)	(767)	(251)	(617)	(516)
Net cash used in investing activities		(150)	(767)	(251)	(617)	(516)

8.9.3 STATEMENT OF CASH FLOWS VARIANCES (CONTINUED)

STATEMENT OF CASH FLOWS	VARIANCE NOTE	ESTIMATE 2022 \$'000	ACTUAL 2022 \$'000	ACTUAL 2021 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2022 AND 2021 \$'000
CASH FLOWS FROM INVESTING ACTIVITIES						
Principal elements of lease payments		(36)				
Net cash used in financing activities		(36)	-	-	-	-
Net (decrease)/increase in cash and cash equivalents	15, N	(180)	2,384	95	2,528	2,289
Cash and cash equivalents at the beginning of the reporting period		3,696	3,696	3,601	2,528	2,289
Cash and cash equivalents at the end of the reporting period		3,516	6,080	3,696	5,056	4,578

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Major Estimate and Actual (2022) Variance Narratives

9. Royalties for Regions income increased by \$1.767 million as the WA Museum received additional funding to operate the Gwoonwardu Mia Aboriginal Centre in Carnarvon.
10. Supplies and services increased by \$2.039 million (18%) in 2022 when compared to the 2022 Estimate due to higher expenditure incurred on the Projection Mapping project (\$0.955 million) at WA Museum Boola Bardip and research works funded by restricted grant income.
11. Sales were lower (38%) when compared to the 2022 Estimate due to below target visitors attending the Museum.
12. User Charges and fees decreased by 0.653 million (16%) when compared to 2022 Estimate due to lower visitors attending paid exhibition and the WA Museum Maritime site.
13. Other receipts exceeded 2022 Estimate by 117% (\$2.062 million) due to additional one-off income received for the Projection Mapping project at WA Museum Boola Bardip and grants income received for research project.
14. Purchases of non-current physical assets were higher when compared to 2022 Estimate as equipment were purchased for the WA Museum Boola Bardip.
15. Net increase in cash and cash equivalents were due to supplementary funding (\$1.344 million) and additional revenue received.

Major Actual (2022) and Comparative (2021) Variance Narratives

- I. Royalties for Regions income increased by \$1.074 million as the WA Museum received additional funding to operate the Gwoonwardu Mia Aboriginal Centre in Carnarvon.
- J. State grants and contributions were higher in 2022 as additional restricted grants funding were received for research projects.
- K. User charges and fees were higher in 2022 due to additional income from venue hire, paid tours and public programs from the full year operation of the WA Museum Boola Bardip.
- L. Other receipts in 2022 exceeded 2021 actuals by 53% (\$1.317 million) due to additional one-off income received for the Projection Mapping project at WA Museum Boola Bardip and grants income received for research project.
- M. Purchases of non-current physical assets were higher when compared to 2021 Actual as equipment were purchased for the WA Museum Boola Bardip.
- N. Net increase in cash and cash equivalents were due to supplementary funding (\$1.344 million) and additional revenue received.

Key Performance Indicators

Certification of Key Performance Indicators

FOR THE REPORTING PERIOD ENDED 30 JUNE 2022

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 2022.



Hon. Melissa Parke
Chair, Western Australian Museum
Board of Trustees
29 August 2022



Steve Scudamore
Vice Chair, Western Australian
Museum Board of Trustees
29 August 2022



Top: *Belong: Language connecting feeling, culture, country.*
© Miles Noel Photography

Detailed Key Performance Indicators

Summary of Services

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 Department of Local Government Sport and Cultural Industries’ Outcomes Based Management structure.

Outcome 11

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

INDICATOR 11.1 Percentage of the Collection stored to the required standard.

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

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

The Australian Institute for the Conservation of Cultural Material (AICCM) — *Guidelines*

for *Environmental Control 2002* is the Australian Standard for conservation of museum collections. These guidelines have been developed by the Heritage Collections Council to assist in developing appropriate environmental strategies to optimise the preservation of cultural objects while in storage and on display. These are the ‘standards’ referred to in this KEI.

MEASUREMENT OF THE INDICATOR:

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

KEY EFFECTIVENESS INDICATOR 11.1	2018-19 ACTUAL	2019-20 ACTUAL	2020-21 ACTUAL	2021-2022 TARGET	2021-2022 ACTUAL
Percentage of the Collection stored to the required standard	99%	99%	99%	99%	99%

INDICATOR 11.2**Percentage of the State's Museum Collection accessible online.**

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

MEASUREMENT OF THE INDICATOR:

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

KEY EFFECTIVENESS INDICATOR 11.2	2018-19 ACTUAL	2019-20 ACTUAL	2020-21 ACTUAL	2021-2022 TARGET	2021-2022 ACTUAL
Percentage of the Collection accessible online	19%	18%	18%	20%	18%
Total number of items documented and digitised available online	1,517,334	1,517,334	1,517,346	1,687,045	1,517,350

EXPLANATORY NOTES:

The total number of items documented and digitised available online increased by four items in 2021-22. The Museum did not meet its 2021-22 target as staff time was spent to preparing the next lot of collections which will be made available online.

INDICATOR 11.3**Proportion of the State's Museum Collection documented and digitised.**

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

The management and development of the Collection for the benefit of present and future generations is enhanced through digitisation. Digitisation enables improved access to information on Collection items for researchers

and the public and may result in greater preservation through reducing the handling of fragile objects.

MEASUREMENT OF THE INDICATOR:

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

KEY EFFECTIVENESS INDICATOR 11.3	2018-19 ACTUAL	2019-20 ACTUAL	2020-21 ACTUAL	2021-2022 TARGET	2021-2022 ACTUAL
Proportion of the Collection documented and digitised	26%	27%	27%	28%	27%

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 2022, the number of items in the Collection documented and digitised was 2,244,588 which represents 27% of the total Collection items (8,253,208 items).

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

MEASUREMENT OF THE INDICATOR:

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

KEY EFFECTIVENESS INDICATOR 12.1	2018-19 ACTUAL	2019-20 ACTUAL	2020-21 ACTUAL	2021-2022 TARGET	2021-2022 ACTUAL
Number of people engaging with and accessing Museum content and collections	1,991,289	1,814,517	3,703,139	3,381,083	3,188,245
Total number of visitors (to Museum and non-Museum sites and outreach programs)	782,824	576,063	971,528	981,083	902,568
Total number of online visitors to website	1,208,465	1,238,454	2,731,611	2,400,000	2,244,588

EXPLANATORY NOTES:

The Total number of visitors to Museum and non-Museum sites decreased 8% (78,515) on the 2021-22 target and was 7% (68,960) below 2020-21 actual. The decrease in visitations was due to the impact of COVID-19 restrictions.

The Total number of online visitors to websites was lower in 2021-22 by 18% (487,023) when compared to the 2020-21 actual and was 6% (155,412) when compared with the 2021-22 target. The Museum has been working to drive visitation to the website ahead of people physically visiting our sites. The COVID-19 restrictions resulted in lower visitations to the Museums sites and also reduced visitors' access to websites.

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

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

	TOTAL
Museum of Geraldton	48,179
Museum of the Goldfields	61,168
Museum of the Great Southern	89,915
WA Museum Boola Bardip	377,184
WA Maritime Museum	118,132
WA Shipwrecks Museum	107,804
WA Museum Collections and Research Centre	3,353
Metropolitan outreach	18,741
Regional outreach	5,196
Off-site activation Metro	13,200
Off-site exhibitions - Museum co-produced or co-presented content as part of a partnership	49,504
Gwoonwardu Mia – Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon	8,192
Total	902,568

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	2018-19 ACTUAL	2019-20 ACTUAL	2020-21 ACTUAL	2021-2022 TARGET	2021-2022 ACTUAL
Percentage of visitors to the Museum sites satisfied with services	97%	97%	92%	92%	98%

EXPLANATORY NOTES:

The Museum achieved a higher overall satisfaction rating of 98% across all the sites in 2021-22. The satisfaction rating demonstrates that the programs and exhibitions are current, engaging and are very much appreciated by audiences.

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

PERCENTAGE OF VISITORS TO THE MUSEUM SITES SATISFIED WITH SERVICES	TOTAL	MUSEUM OF THE GREAT SOUTHERN	MUSEUM OF GERALDTON	MUSEUM OF THE GOLDFIELDS	WA MARITIME MUSEUM	WA SHIPWRECKS MUSEUM	WA MUSEUM BOOLA BARDIP
Very satisfied	65%	57%	83%	84%	66%	69%	59%
Quite satisfied	33%	43%	17%	16%	30%	30%	38%
Neither satisfied nor dissatisfied	2%	0%	0%	0%	3%	1%	3%
Quite dissatisfied	0%	0%	0%	0%	1%	0%	0%
Very dissatisfied	0%	0%	0%	0%	0%	0%	0%
Don't know	0%	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	2018-19 ACTUAL	2019-20 ACTUAL	2020-21 ACTUAL	2021-2022 TARGET	2021-2022 ACTUAL
Average cost per object of managing the Collection	\$1.15	\$1.11	\$1.13	\$1.16	\$1.18
Total cost of services (\$ 000)	9,391	9,106	9,304	9,245	9,727
Revenue (\$ 000)	2,296	780	820	726	1,265
Total number of objects in the Collection	8,196,205	8,214,498	8,233,264	8,283,264	8,253,208

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 4% when compared with the 2020-21 actual and by 2% when compared with the 2021-22 target.

Overspend in Collections management, research and conservation services in 2021-22 was attributed to an increase in expenditure on externally funded grant projects as a consequence of higher revenue generated.

The revenue received in 2021-22 was higher by 74% (\$0.539 million) when compared to the 2021-22 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 were below target by 0.4% (30,056) 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	2018-19 ACTUAL	2019-20 ACTUAL	2020-21 ACTUAL	2021-2022 TARGET	2021-2022 ACTUAL
Average cost per object of documenting and digitising the Collection	\$0.77	\$0.74	\$0.74	\$0.74	\$0.76
Total cost of services (\$ 000)	1,657	1,607	1,642	1,601	1,717
Revenue (\$ 000)	405	138	145	131	223
Total number of objects in the Collection	8,196,205	8,214,498	8,233,264	8,283,264	8,253,208
Number of items documented and digitised in the Collection	2,159,649	2,180,629	2,226,502	2,306,502	2,244,588

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 3% when compared with the 2021-22 target.

Overspend in Collections management, research and conservation services in 2021-22 was attributed to an increase in expenditure on externally funded grant projects as a consequence of higher revenue generated.

The revenue received in 2021-22 was higher by 54% (\$0.078 million) when compared to the 2020-21 actual as additional revenue were 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.

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	2018-19 ACTUAL	2019-20 ACTUAL	2020-21 ACTUAL	2021-2022 TARGET	2021-2022 ACTUAL
Average cost of Museum Services per Museum Access	\$24.46	\$35.48	\$37.19	\$38.18	\$44.12
Total cost of services (\$ 000)	10,288	11,943	26,584	28,394	27,340
Revenue (\$ 000)	2,806	2,230	5,046	7,045	5,849
Number of public sites, public programs and collections accessed on site	420,610	336,929	714,728	721,780	619,673

EXPLANATORY NOTES:

The average cost per access for Museum services increased by 16% when compared to 2021-22 target. The increase in average cost per access was due to below target visitors' number. The average cost per access increased by 19% when compared to the 2020-21 actual due to increases in total cost of services for operating the WA Museum Boola Bardip for a full year.

The decrease in total cost of services 2021-22 actual, when compared to 2021-22 target (4%) was due to underspend in casual salary budget to operate public sites. The increase in 2021-22 actual when compared to 2020-21 actual was due to full year operation of the WA Museum Boola Bardip.

Revenue was higher in 2021-22 actual by 16% (\$0.803 million) when compared to the 2020-21 actual due to full year operation of the WA Museum Boola Bardip and the site had two paid exhibitions. The 2021-22 actual revenue was lower than the 2021-22 target due to below target visitations for paid exhibitions.

Visitations was below 2021-22 target by 25% (202,107) due to the lower visitations as a result of COVID-19 restrictions.

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	2018-19 ACTUAL	2019-20 ACTUAL	2020-21 ACTUAL	2021-2022 TARGET	2021-2022 ACTUAL
Average cost of Museum services per Museum access	\$0.30	\$0.29	\$0.33	\$0.34	\$0.44
Total cost of services (\$ 000)	627	697	958	952	845
Revenue (\$ 000)	14	13	26	0	32
Number of online access to collections, expertise and programs	2,062,225	2,368,865	2,938,170	2,950,000	1,921,724

EXPLANATORY NOTES:

The average cost of Museum services per online access increased in 2021-22 actual by 29% when compared to the 2021-22 target due to lower online accesses to collections, expertise and programs.

Online accesses to collections, expertise and programs were lower by 35% when compared to 2020-21 actual and 2020-21 target. This is attributed to the decrease in visitors accessing WA Museum content through our website. The visitation number was exceptionally high in 2020-21 actual due to the interest of visitors from the opening of the WA Museum Boola Bardip.

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	2018-19 ACTUAL	2019-20 ACTUAL	2020-21 ACTUAL	2021-2022 TARGET	2021-2022 ACTUAL
Average cost per access	\$18.29	\$30.33	\$29.62	\$30.40	\$31.38
Total cost of services (\$000)	6,624	7,253	7,606	7,586	8,290
Revenue (\$000)	961	707	770	610	1,250
Total number of regional accesses	362,214	239,134	256,810	259,303	264,154

EXPLANATORY NOTES:

The average cost per access in the regions was higher when compared to 2020-21 actual (6%) and higher by 3% when compared with 2021-22 target. The WA Museum continued to manage the Gwoonwardu Mia Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon in 2021-22.

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

Revenue was higher in 2021-22 by 105% (\$0.639 million) when compared to the 2021-22 target, and by 62% when compared to the 2020-21 actual.

The number of accesses were higher when compared to the 2021-22 target (4,851) and 2020-21 actual (7,344) due to increased visitation to the regional sites.

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

PRICING POLICIES FOR SERVICES PROVIDED

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

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

MAJOR CAPITAL WORKS

All expenses related to the New Museum Boola Bardip are paid directly by DLGSC and accounted for as work in progress for the project. In 2021–22 \$5,732,118 were expended on the project, of which \$936,000 related to furniture, plants and equipment assets operated and managed by the WA Museum. The commissioned furniture, plants and equipment assets were transferred to the Museum during the year.

Capital Projects in Progress: Nil.

Capital Projects Completed: Nil.

EMPLOYMENT AND INDUSTRIAL RELATIONS

The following table summarises the Museum's employee demographics and headcount as of 30 June 2022.

EMPLOYMENT TYPE	HEADCOUNT	FTE
Permanent full-time	132	132
Permanent part-time	89	53
Fixed term full-time	15	15
Fixed term part-time	11	7
On secondment	3	3
Total	251	209

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.

Throughout 2021–22, 297 staff completed total of 682 training sessions, an estimated 4,388 hours.

WORKERS COMPENSATION AND INJURY MANAGEMENT

In 2021–22, there were seven new workers compensation claims. Claims carried over from previous reporting periods include one claim from 2018–19 and two claims from 2020–21.

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 \$329.83.

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 Incl GST
Chair	Melissa Parke	Bi-annual	12 months	\$7,700.00
Vice Chair	Steve Scudamore	Bi-annual	12 months	\$4,070.00
Member	Daniel McAullay	Bi-annual	11 months	\$4,070.00
Member	Rubini Ventouras	Bi-annual	12 months	\$4,070.00
Member	Deborah Leavitt	N/A	12 months	\$***
Member	Joanne Farrell	Bi-annual	12 months	\$4,070.00
Ex-officio	Irene Stainton	Bi-annual	4 months	\$678.70
				\$24,658.70

WESTERN AUSTRALIAN MUSEUM ABORIGINAL ADVISORY COMMITTEE

POSITION	NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	GROSS/ACTUAL REMUNERATION Incl GST
Chair (to 25 March 2022)	Irene Stainton	Sessional	9 months	\$460.00
Chair (from 25 March 2022)	Christopher Lawrence	Sessional	3 months	\$**
Member	Chad Creighton	Sessional	12 months	\$160.00
Member (from November 2021)	Julie Jones	Sessional	7 months	\$160.00
Member	Sonya Stephens	Sessional	12 months	\$0
Member	Milli Rundle	N/A	12 months	\$0***
Member (from November 2021)	Mark Parfitt	Sessional	12 months	\$0
				\$780.00

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

** Elected not to receive remuneration.

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

No other advisory committees received any remuneration.

Other Legal Requirements

Budget Estimates (TI 953)

ESTIMATE
\$000

COST OF SERVICES EXPENSES	ESTIMATE \$000		
Employee benefits	24,215		
Supplies and services	10,702		
Depreciation and amortisation expense	6,636		
Accommodation	5,192		
Grants and subsidies	80		
Cost of sales	1,236		
Finance and interest costs	10		
Other expenses	210		
TOTAL COST OF SERVICES	48,281		
Income			
User charges and fees	5,674		
Sales	2,248		
Commonwealth grants and contributions	71		
Other revenue	1,312		
Total Income	9,305		
NET COST OF SERVICES	38,976		
INCOME FROM STATE GOVERNMENT			
Service appropriation	37,101		
Royalties for Regions Fund	214		
Resources received free of charge	1,631		
Interest revenue	30		
TOTAL INCOME FROM STATE GOVERNMENT	38,976		
SURPLUS / (DEFICIENCY) FOR THE PERIOD	0		
		ASSETS	
		Current Assets	
		Cash and cash equivalents	1,590
		Restricted cash and cash equivalents	1,327
		Inventories	1,009
		Receivables	658
		Total Current Assets	4,584
		Non-Current Assets	
		Restricted cash and cash equivalents	599
		Amounts receivable for services	62,046
		Property, plant and equipment	131,453
		Museum Collections	369,774
		Right of use assets	282
		Intangibles	6,822
		Total Non-current Assets	570,976
		TOTAL ASSETS	575,560
		LIABILITIES	
		Current Liabilities	
		Payables	2,484
		Provisions	3,075
		Borrowings and leases	92
		Other	378
		Total Current Liabilities	6,029
		Non-Current Liabilities	
		Provisions	1,219
		Borrowings and leases	203
		Total Non-Current Liabilities	1,422
		TOTAL LIABILITIES	7,451
		EQUITY	
		Contributed equity	80,042
		Reserves	231,753
		Accumulated surplus/(deficit)	256,314
		TOTAL EQUITY	568,109
		TOTAL LIABILITIES AND EQUITY	575,560

**CASH FLOWS FROM STATE
GOVERNMENT**

	ESTIMATE \$000
Service appropriations	30,465
Capital appropriation	2,000
Royalties for Regions Fund	214
Interest revenue	30
Net Cash provided by State Government	32,709

**CASH FLOWS FROM
OPERATING ACTIVITIES**

Payments	
Employee benefits	(24,465)
Supplies and services	(11,745)
Accommodation	(3,517)
Grants and subsidies	(80)
GST payments on purchases	(1,272)
Other payments	(210)

Bottom: Tjanpi Desert Weavers' basket from the Museum's Collection.
© Bo Wong Photography

Receipts

Sale of goods and services	5,674
User charges and fees	2,248
Commonwealth grants and contributions	71
GST receipts	372
GST receipts from taxation authority	786
Other receipts	1,612
Net cash from operating activities	(30,526)

**CASH FLOWS FROM
INVESTING ACTIVITIES**

Purchase of non-current assets	(2,150)
Net cash from investing activities	(2,150)

**CASH FLOWS FROM
FINANCING ACTIVITIES**

Repayment of borrowings and leases	(33)
Net cash from financing activities	(33)

NET INCREASE/(DECREASE) IN CASH HELD	(0)
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Cash assets at the beginning of the reporting period	3,516
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Cash assets at the end of the reporting period	3,516
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Advertising and Market Research 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 2021–22 was \$ \$1,133,226.

EXPENDITURE	TOTAL (EXC. GST)	EXPENDITURE	AMOUNT (EXC. GST)
Market Research	\$228,688		
		Morris Hargreaves McIntyre	\$105,670
		Painted Dogs Research Pty Ltd	\$25,900
		Mystery Customer	\$2,450
		Faster Horses Pty Ltd	\$35,000
		Wanderlust Communications	\$59,667
Polling	Nil	Nil	
Direct Mail	Nil	Nil	
Media Advertising	\$904,538	Advertising (under \$2,500 ea)	\$21,211
		Carat Australia	\$500,124
		Facebook	\$95,427
		Block Branding	\$75,000
		Google	\$47,663
		Prospect2	\$22,655
		Wanderlust Communications	\$17,700
		Dilate Digital	\$17,196
		Perth is OK	\$16,047
		Peddle Perth	\$15,646
		Experience Plus Digital	\$9,750
		Art Hub Holdings	\$6,600
		Outbrain	\$5,592

EXPENDITURE	TOTAL (EXC. GST)	EXPENDITURE	AMOUNT (EXC. GST)
		Integrity (Recruitment Advertising Perth Museum)	\$5,106
		Initiative Media Australia	\$5,618
		94.5FM	\$5,104
		AO Lets go Post	\$4,980
		Seven Network Operations Ltd	\$4,500
		Socially Creativity	\$4,250
		So Media Group	\$3,750
		Experience Perth	\$3,545
		Scoop Digital	\$3,000
		ABS Marketing	\$2,953
		RTRFM	\$2,844
		Shire of Carnarvon	\$2,800
		Twilio Inc	\$2,792
		Southern Cross Austereo	\$2,685

Governance Disclosures

Disability Access and Inclusion Plan Outcomes

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

The Museum's Disability Access and Inclusion Plan (DAIP) is available on the Museum's website museum.wa.gov.au/about/corporate-documents/daip



Kaya Wandjoo Club program participants
© Diane Owen, Building Friendships

OUTCOME 1

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

Highlights included:

- The Museum of the Goldfields hosted *Sensitive Dino* as part of the *Dinosaur Explore: Lost Creatures of the Cretaceous* exhibition programming, supporting children who find heightened sensory environments challenging. To prepare families for their visit, the Museum provided an online social story (developed in collaboration with Full Circle Therapies) outlining the exhibition journey.
- After hours sensory sessions were offered as part of the WA Maritime Museum *Brickwrecks: Sunken Ships in LEGO® Bricks* exhibition programming. This was delivered in partnership with Kalparrin – a not-for-profit organisation supporting families raising children with disability and additional needs.
- The WA Maritime Museum launched a 360° virtual reality tour of the *HMAS Ovens Submarine, HMAS Ovens: Take a virtual tour*. Developed in partnership with EventSpace3D, the virtual tour explores the inside of the submarine offering alternative access for visitors, including those with mobility difficulties, or other special needs.
- The WA Museum Boola Bardip introduced a pilot program *Kaya Wandjoo Club*, for adults living with intellectual disability. Developed in collaboration with Building Friendships, Museum volunteers hosted small groups and their support workers, and facilitated three themed activities in a chosen feature gallery. The program activated a different gallery each visit.



Top: Kaya Wandjoo Club program participants
© Diane Owen, Building Friendships

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 2021–22 are summarised as follows:

OUTCOME 2

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

Highlights included:

- A chilled water fountain with wheelchair-accessible design was installed at the Museum of the Goldfields.
- An Aboriginal Bush Food and Medicine Garden at the Museum of the Goldfields, includes an accessible footpath allowing for wheelchairs, mobility scooters, and walkers through the garden from the main concourse.
- The WA Maritime Museum front entrance tiles leading to the main entry doors were

replaced, improving ease of access to the building. A temporary ramp was installed whilst works were being completed.

OUTCOME 3

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

Highlights included:

- A set of online and on-site support resources, *Everyone is Included*, was developed in consultation with the Autism Association of Western Australia. The pack includes visual supports and stories, sensory maps, accessible routes for entry to the Museum, and details of quiet times and spaces.
- The provision of accessibility information for major exhibitions and associated public programs was included on the Web, and within all online communications, including quiet hour information, venue access information and access symbol identifiers to allow for easy engagement.

- Video content created for exhibition campaigns included open captions across all digital platforms.
- All marketing signage was designed to be at easily read at eye-level at wheelchair height.
- Text and imagery in email direct marketing (EDMs) communication was separated for easier visibility.

OUTCOME 4

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

Highlights included:

- In collaboration with Auslan interpreters, the WA Museum Boola Bardip introduced Auslan tours tailored to the needs of people with deafness or hearing difficulties.
- The WA Museum Boola Bardip offered complimentary tactile maps and braille visitor guide resources, created by VisAbility.
- The WA Shipwrecks Museum delivered specialist *Objects and Memories* tours for Alzheimer's WA – an organisation supporting over 41,000 Western Australians living with all types of Alzheimer's.

OUTCOME 5

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

Highlights included:

The Museum implemented recommendations from the previous reporting period, including updating the WA Museum Customer Feedback Policy and accompanying procedures. The Complaints Flowchart continued to be updated to be more user-friendly, particularly for people with disability, children, and young people. This is consistent with the Commissioner for Children and Young People's Complaints Process, which includes the use of colour, arrows, and shapes with rounded corners rather than sharp edges. The Complaints Flowchart and feedback form is available on the WA Museum website.

OUTCOME 6

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

Highlights included:

- The Museum of the Goldfields continued to form and develop new collaborations with local National Disability Insurance Scheme (NDIS) providers in Kalgoorlie-Boulder and the wider Goldfields.
- The WA Maritime Museum collaborated with Kalparrin families whilst developing sensory maps and stories.
- The Museum continued to maintain on-going relationships with Disability in the Arts, and Disadvantage in the Arts (DADDA).

OUTCOME 7

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

Highlights included:

- Advertised positions included 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 disabilities, people from culturally diverse backgrounds and young people. The Museum values the importance of a work environment which is representative of the wider community, and which supports a variety of perspectives".
- The Museum engaged volunteers who identify as having a disability and made reasonable adjustments to enable a greater degree of accessibility for volunteers with disabilities.

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 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 79 of 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 2021–22 the WA Museum recorded:

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

RECORD KEEPING PLANS

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

The Museum reviews its Record Keeping Plan every five years, or when there is a significant change to the organisation’s functions.

The Museum submitted the Record Keeping Plan review report to the State Records Commission on 5 April 2022. Changes were identified to the Museum’s record keeping practices and as a result, the Museum

is required to submit an amended Record Keeping plan to the State Records Commission by September 2022 to reflect the changes.

Government organisations are required to report on:

The Museum’s Records Officers monitor, review and update practices to maintain and increase the efficiency and effectiveness of the Museum’s record keeping and use of the electronic document and records management system, Content Manager. Officers also ensure records are retained and disposed of under an approved disposal authority.

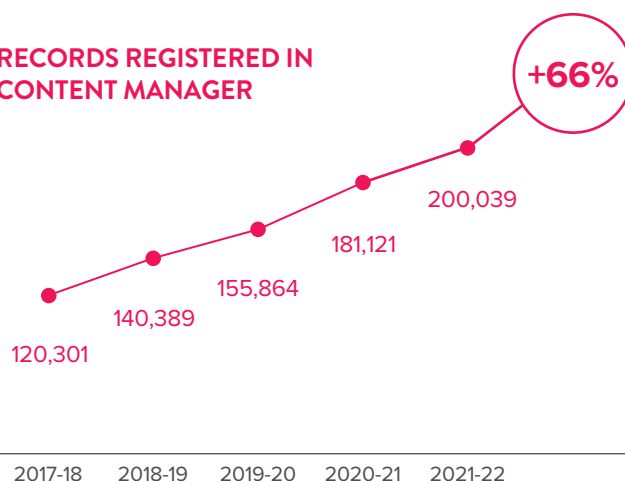
More than 200,039 records are registered in Content Manager. In 2021–22, the Museum destroyed 775 records, prepared 2,657 files for archive, and 920 files for future destruction. The graph below shows the records registration growth in Content Manager over five-year period.

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

All new employees are required to complete mandatory Records Awareness training as part of their online induction program.

Additionally, new users of Content Manager have an in-person introduction training session focusing on the Museum’s record keeping system and practices. Subsequent refresher training is scheduled every two years, or as directed. In 2021–22, 46 training sessions were conducted, 32 sessions for new staff and 14 refresher sessions for existing employees. Training resources and materials are made available through the Museum’s intranet.

RECORDS REGISTERED IN CONTENT MANAGER



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. Content Manager system reporting identifies usage gaps and staff surveys are conducted to seek actionable user feedback.

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

The Museum's Multicultural Plan 2021–2024 acts as a key strategic document to guide the Museum's service responsiveness, employment opportunities and community outputs for people of culturally and linguistically diverse (CALD) backgrounds.

Policy Priority 1 – Harmonious and Inclusive Communities

Highlights of programs delivered in partnership with local CALD community groups, include:

- *Sawatdee* – presented in partnership with the Centre for Thai Language and Culture WA (Inc.), the program focused on sharing Thai culture and learning Thai language.

Bottom: *This is Mexico* performance by FOMEX's Mexican folkloric dance troupe.
© WA Museum



- *This is Mexico* – presented in partnership with Friends of Mexico in WA, the program celebrated Mexican culture and heritage. All events included a performance by Ixtzul, FOMEX's Mexican folkloric dance troupe, presenting the audience with a little taste of what Mexico has to offer.
- *Refugee Week: A Place to Call Home* – celebrated individuals, communities, and organisations from many different backgrounds that inspire growth of the Western Australian community. In partnership with the Italian Club, Fremantle and Nella Fitzgerald Events, the WA Maritime Museum hosted *The Nonna Project: Journey to a New Life* – a community exhibition and associated programs.

Policy Priority 2 – Culturally Responsive Policies, Programs and Services

The Museum's online Induction Program for staff and volunteers includes 'An Inclusive Approach' with two modules, being 'Unconscious Bias' and 'Diversity and Inclusion'. Since the implementation of the online training program, 1,223 modules have been completed.

Policy Priority 3 – Economic, Social, Cultural, Civic and Political Participation

The Museum actively participates in international, national and statewide cultural and political activities through hosting Consulate Generals, international business councils, and visiting dignitaries and stakeholders.

Highlights include:

- The WA Museum hosted the AMaGA conference at the WA Museum Boola Bardip with keynote speakers from the British Museum, Punk Orientalism United States of America, Egyptian Museum and CSMVS Museum, India.
- Mr Alec Coles spoke at the *Western Australian-German Business Association (WAGBA) 35th Anniversary Gala Celebration*, and

at the Australian British Chamber of Commerce events, both hosted at the WA Museum Boola Bardip.

- The WA Museum hosted a private tour of the *Deep Light: Illuminating the Wrecks of Sydney and Kormoran* exhibition, for the Commanding Officer of FGS Bayern, Tilo Kalski and Lieutenant-Colonel Alois Wagner, Defence Attaché to Australia and New Zealand, Embassy of the Federal Republic of Germany, Canberra, Dr Gabriele Maluga, Honorary Consul of the Federal Republic of Germany for Western Australia, Perth.

Work Health, Safety and Injury Management

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

A Work Health and Safety Workplace Self-Assessment was completed in 2017, against the WorkSafe Plan. Progress against the Implementation Plan during 2021–22, has resulted in 80% of actions completed at 30 June 2022, with remaining actions to be addressed as part of the implementation of the new Work Health and Safety (WHS) Legislation resulting from the introduction of the *Work Health and Safety Act 2020*.

Initiatives and activities completed during the year included:

- Presentation to managers and supervisors on the changes to Work Health and Safety legislation.
- Online WHS training program for managers and supervisors was implemented, which meets learning outcomes related to the *Work Health and Safety Act 2020*.
- A gaps analysis of the WA Museums current WHS policies, systems and processes was conducted against *Work Health and Safety Act 2020*, including an action plan for implementation.

MEASURE	ACTUAL RESULTS			RESULTS AGAINST TARGET	
	2019-20	2020-21	2021-22	TARGET	COMMENT ON RESULT
Number of fatalities	0	0	0	0	Nil
Lost time injury and disease incident rate ¹	0.98	0.47 ³	2.87	0.42	6 lost time injuries were recorded for the financial year
Lost time injury and disease severity rate ²	0	0	0	0	
Percentage of injured workers returned to work:					
(i) Within 13 weeks	80%	100%	83%	80%	
(ii) Within 26 weeks	80%	100%	83%	80%	
Percentage of managers trained in occupational safety, health and injury management responsibilities, including refresher training within 3 years	60%	82%	80%	80%	

¹ how many lost time injuries per 100 workers

² how many severe injuries per 100 workers

³ updated figure since last financial year

Other Statutory Information

Workers compensation and injury management

In 2021–22, there were seven new compensation claims. One claim was carried over from the 2018–19 reporting period, and two claims were carried over from the 2020–21 reporting period.

Next Page: *This is Mexico* performance by FOMEX's Mexican folkloric dance troupe.
© WA Museum

Appendices



Sponsors, Benefactors and Granting Agencies

Australian Museum	Department of Mines and Petroleum of the Government of Western Australia - Geological Survey of Western Australia	Minderoo Foundation Trust
Australian Biological Resources Study (Cth)	Department of Primary Industries and Regional Development	National Museum of Australia
Australian Research Council (Cth)	Parks Australia (Bush Blitz)	Rio Tinto
City of Albany	Department of the Environment and Energy (Cth)	Rothwell, John
City of Perth	Edith Cowan University	Scitech
Commonwealth Scientific and Industrial Research Organisation	Ellacott, Brett	Schmidt Ocean Institute
Denis Ashton Bequeath	Embassy of the Kingdom of the Netherlands, Canberra	Scripps Institution of Oceanography
Department of Biodiversity, Conservation and Attractions	Foundation for the Western Australian Museum	Shipwreck Productions Pty Ltd
Department of Communications and the Arts (Cth)	Geoscience Australia	Surrich Hydrographics
Department of Agriculture, Water and the Environment (Cth)	Henry Jackson Foundation	TAG Family Foundation
Department of Communities	James Cook University	The Swiss Polar Institute
Department of Industry, Innovation and Science (Cth)	Ketelsen, Torsten and Mona	The Western Australian Biodiversity Science Institute
Department of Infrastructure, Transport, Regional Development, Communication and the Arts (Cth)	The Hermon Slade Foundation	The Western Australian Marine Science Institution (WAMSI)
Department of Local Government, Sport and Cultural Industries	Indigenous Advancement Strategy	Tourism WA
	InterAct for Change	University of Tasmania (NESP Marine Biodiversity Hub)
		Wild Me

FOUNDATION FOR THE WA MUSEUM SUPPORTERS:

4ZZZ	Andrew Cooper	Churchill Capital Consulting
96FM	Anne Last	Claire Burton
Aaron Constantine	Avinash Subhas	Clout Marketing
ABC	Beth McKechnie	Community Broadcasting Foundation Ltd (CBF)
Alex Hotel	British Council	COMO The Treasury
Alicia Kelly	Brodie McCulloch	Curtin University
Amanda Kailis	Bryan Rodgers	Dawn Barker
Amanda Mannolini	Cheltenham Festivals	Department of Jobs, Tourism, Science and Innovation
	Christine Thorpe	

Derek Oelofse	Meagan Hamblin	Stan Quinlivan
Dr Dorothy Erickson	Mel Watts	State Theatre Centre of WA
FBI Radio	Melissa Black	Steve Scudamore
Franca Maria Berti	Minderoo Foundation	Tattarang Spring
Gage Road Brewing	Mineral Resources	The Fogarty Foundation
GRA Partners	Murdoch University	The McClements Foundation
Heyder & Shears	Nev Power	The Stan Perron Charitable Foundation
Jackson McDonald	NW Shelf Shipping Service Co	Tianqi Lithium Australia
James and Meredith McClements	oOh!Media	Toria Norman
JBWere	PAV	Torsten Ketelsen
Jim and Freda Irenic	Peter Oliver	Triple R Broadcasters
Joanne Farrell	Phil Thick	True North
John McKechnie QC	Quentin and Andree Megson	Ungar Family Foundation
Julian Peet	Rio Tinto	University of Western Australia
Julie Hobbs	Robert Ranalli	Vasse Felix
Karen Kopejtka	Rohan Jewellers	Water Corporation
Khaki Investments Pty Ltd	RTRFM	Wesfarmers Limited
Mae Cardaci	Ruth Phelps, David Kyle and Elizabeth Harris	Woodside Energy
Margaret Matthews	SAE Film and Television Institute	
Maria Kailis	Sara Wordsworth	
Mark Hanlon	Scott King	
Mark Treasure	Scott Nugent	
Mary Wright	Seven West Media (WA)	
Matthew Kailis	Singapore Airlines	
McCusker Charitable Foundation		

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

Sea shells *Conus leopardus* from the Museum's Collection.
© Bo Wong Photography



Memoriam

WA Museum commemorates former colleagues who passed away this year and we solemnly offer our condolences to their family and friends.

Vale Cara Haymes

Cara Haymes, Manager of the Museum of the Goldfields, was a valued and much-loved member of the WA Museum team for over 12 years, as well as an integral member of the Goldfields community. She was known for her passion and enthusiasm for the Museum programs and projects, as well as initiatives that went beyond the brief as Manager of the Museum, leading to the development of numerous meaningful relationships across the community.

Cara arrived in Kalgoorlie-Boulder in 2012 and took over as Manager of the Museum of the Goldfields in 2018. She brought countless projects to life, with a strong focus on collaborating with and representing local community groups, and bringing the best traveling exhibitions to the Museum that she could.

Her team remember her as someone who was cheerful, warm, excited, and with big ideas (such as sending Nugget the teddy into the stratosphere), who made them all feel part of something bigger. She took every opportunity to build exemplary service through them and was an understanding and caring manager who always had time to listen.

Her enthusiasm for initiatives connecting local Aboriginal knowledge, wisdom and practices culminated in driving the Aboriginal Bush Food and Medicine Garden project at the Museum



Cara Haymes, Regional Manager of the Museum of the Goldfields.
© Melissa Drummond

of the Goldfields. She was well respected by the local Aboriginal family groups, due to her collaborative approach to programs and exhibits.

Cara is credited with transforming the Museum of the Goldfields into one of the region's top tourist attractions, and a welcoming place to visit.

Cara tragically lost her battle with cancer in March 2022. She is dearly missed by all at the WA Museum and her family.

Vale Peter R. Bindon

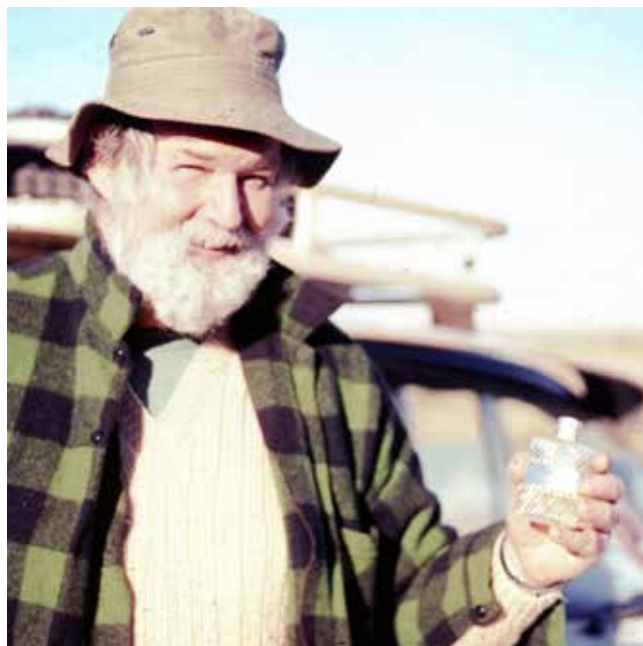
Peter Bindon joined the Museum in June 1977 as a Site Survey Officer with the Aboriginal Sites Department. His site investigations on Nookanbah pastoral leases during a period when the issues of mining and Aboriginal heritage became national headlines were of significance at this time.

In late 1979 Peter moved into the Archaeology Department as Assistant Curator where he continued work on archaeological sites in the Western Desert, forming the basis for his 1986 Master's thesis, *Old campsites, new tenants: a study of recent and prehistoric fireplaces near Wiluna, Western Australia*. Peter formed enduring relationships with Desert people with whom he worked.

Peter worked closely with Aboriginal communities to understand local natural and cultural landscapes and developed a deep knowledge of bush tucker and medicines, and bush survival skills honing his skills and knowledge on regular trips into remote parts of Western Australia. This knowledge resulted in his publication of *Useful Bush Plants* in 1996.

Peter's archaeological and ethnographic surveys included trips with Kim Akerman and, after joining a French-Australian archaeological project in the Murchison, Peter continued to work with French archaeologist Jean-Paul Raynal in Europe and North Africa.

His published works included Aboriginal love magic objects (with Kim Akerman), bamboo,



Peter Bindon pictured here on a fieldtrip to the Balgo area in 1995.
© Moya Smith, WA Museum.

meteorites (with the late Dr Alex Bevan) and ancient bone and stone technologies from Europe and Ancient Egypt. In the early 1990s, he instigated a project (along with former curator Mance Lofgren) to compile and publish a wordlist of difficult-to-access Nyoongar words which will be reprinted again soon.

Peter left the Museum on 31 January, 1997, moving to NSW where he had an active consultancy business.

Colleagues often described Peter as a 'renaissance man' with his wide ranging passions and joy in life.

Vale Michael G. Kailis

Michael George Kailis was appointed to the Western Australian Maritime Museum board as a member in 1993 and served as Chair from 2000-2003.

During his term, Michael worked closely with the then WA Premier, Richard Court on the new Maritime Museum at Victoria Quay, encompassing broad maritime themes which was opened in December 2002 by Premier Dr Geoff Gallop. The Kailis family sponsored the Boardroom for 15 years.

Michael, along with the Maritime Museum staff and their community of supporters achieved great success in their many heritage ventures. These included discoveries of skeletal remains from the notorious 1629 Batavia Massacre on Beacon Island in the Abrolhos Islands, and items from the Trial - Australia's earliest known shipwreck, which struck the reef now named Tryal Rocks in 1622 whilst on its way to Batavia (now Jakarta) for the British East India Company. In 1994, the \$3.4 million replica of the *Duyfken* 1606, the first European ship to visit Australia, was built in the forecourt of the Fremantle Maritime Museum, enacting the daily activities of a 16th Century Dutch Shipyard.

Michael was instrumental in bringing the iconic 1983 America's Cup winner – the yacht *Australia II* to the Maritime Museum, recognising its significance as part of Western Australian maritime history. The *Australia II* was built in Cottesloe by a local boatbuilder, owned by a syndicate of Perth Businessmen and had a Perth based crew. The win of the Americas Cup by *Australia II* made history as it was the first time in 132 years that the America's



Mr Michael Kailis.
© Courtesy of the Kailis family.

Cup was wrested from the Americans. Following the win, the *Australia II* was bought by the Australian government and accessioned into the National Museum of Australia collection, despite being a West Australian original. Michael Kailis was part of a group who travelled to Sydney to lobby the Prime Minister to return *Australia II* to Western Australia, which led to the successful return to the WA community in 1995, where it was proudly exhibited for the opening of the Maritime Museum in 2002.

The WA Museum acknowledges the enormous contribution that Michael Kailis has had to the Maritime Museum and its collections.

Left: Wild Life Gallery at the WA Museum Boola Bardip.
© Karen Lowe, Lowe Photography





P 1300 134 081

E reception@museum.wa.gov.au

Locked Bag 49, Welshpool DC, WA 6986

museum.wa.gov.au



*This document is available in alternative
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