



Museum of
Australian Democracy
Old Parliament House

ANNUAL REPORT 2021-22



ACKNOWLEDGMENT OF COUNTRY

The Museum of Australian Democracy acknowledges the traditional owners and custodians of Country throughout Australia. We recognise their continuing connection to land, waters and community. We pay our respects to the people, the cultures and the Elders past and present. The Museum respectfully acknowledges the role that Aboriginal and Torres Strait Islander peoples continue to play in shaping Australia's democracy.

CONTACTS

Physical address Old Parliament House
18 King George Terrace
Parkes ACT 2600

Mailing address Old Parliament House
PO Box 3934
Manuka ACT 2603

ENQUIRIES

Contact Governance Coordinator
Phone (02) 6270 8269
Email governance@moadoph.gov.au
Website www.moadoph.gov.au

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IMAGE CREDITS

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Rohan Thompson, 2022

Internationally acclaimed illustrator Nigel Buchanan was commissioned to create portraits of all 31 Australian prime ministers for MoAD's permanent exhibition *Democracy DNA: the People, the Prime Ministers and the World*. In preparation, MoAD collated hundreds of reference photographs depicting former leaders, and these, along with newspaper clippings, passports and personal accounts, allowed Nigel to inject colour and personality into names we may only know from history books. Printed onto flags and proudly flying outside Old Parliament House, the bold lines and vibrant hues of the portraits make for a striking first impression of MoAD.

Our Vision introduction page image:
Rohan Thompson, 2022

Year in Review introduction page image:
Alex Ellinghausen, 2022

All other introduction page images:
Lean Timms, 2021





Museum of
Australian Democracy
Old Parliament House

The Hon Tony Burke MP
Minister for Employment and Workplace Relations, and Minister for the Arts
Parliament House
Canberra ACT 2600

Dear Minister

On behalf of the Board of Old Parliament House, I am pleased to forward you the annual report on the operations of Old Parliament House for the year ended 30 June 2022.

As the accountable authority for Old Parliament House, the Board has prepared and provided the annual report to you in accordance with section 46 of the *Public Governance, Performance and Accountability Act 2013*. The annual report was approved by the Board on 25 August 2022.

The Museum of Australian Democracy (MoAD) plays a vital role in celebrating the stories of Australia's unique democracy and the power of our visitors' voices within it. Our programs engage diverse audiences to learn about democratic history and how Australia's system works to inspire active participation.

I commend to you the governance provided by the Old Parliament House Board and by the Audit, Finance and Risk Committee, and the work of MoAD's management team. On behalf of the Board, I thank Ms Daryl Karp AM for her service to MoAD as Director of the Museum and a member of the Board for the past nine years. Ms Karp's vision for and commitment to telling the stories of Australia's democracy and engaging visitor voices has led to substantial growth in visitation.

I also thank Mrs Maria Myers AC, who finished her term on the Board in April 2022, and acknowledge Deputy Chair Mr Bernard Wright AO, and our fellow Board members, Ms Cheryl Cartwright, Ms Gai Brodtmann, Mr Gerard Wheeler, Ms Lenda Oshalem, Professor Greg Craven AO, and Mr Andrew Harper for their contributions.

Despite the ongoing challenges of the COVID pandemic and the damage to the building caused by fire, this annual report reflects a prudent approach to financial management and effective governance. I acknowledge and appreciate your crucial support for the activities of the Museum of Australian Democracy and look forward to working with you in the year ahead.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Nick Minchin', written in a cursive style.

The Hon Nick Minchin AO
Chair
Board of Old Parliament House
25 August 2022

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OUR VISION



OUR VISION

CELEBRATING THE STORIES AND SPIRIT OF AUSTRALIAN DEMOCRACY AND THE POWER OF OUR VOICES WITHIN IT.

MoAD plays a significant role in enriching understanding and appreciation of Australia's political legacy and the intrinsic value of democracy — the capacity for people to have a say in the future of this nation. Through our exhibitions, events, engagement and education programs we will cultivate 'a peoples' place' — true to the building's original brief — to improve understanding of democracy and the skills required to participate in it.

In a country comprising people from over 200 nations, MoAD provides a space where the varied voices that make up our nation can be heard and respected. As a trusted cultural institution, MoAD seeks to build new, mutually beneficial partnerships that will extend our reach, engagement and influence to a range of audiences.

This iconic building and all it represents will become a place where all of society engages with big ideas. To achieve this, our exhibitions, outreach, visitor experiences, partnerships and events will be richly informed by original and authoritative research. We seek to educate through entertainment and engagement, reflecting on and reinforcing Australia's place as a leading democratic nation.



Old Parliament House external.
Photo: Lean Timms

YEAR IN REVIEW



SNAPSHOT



OLD PARLIAMENT HOUSE
CELEBRATED ITS
95TH BIRTHDAY



877
VOLUNTEER
HOURS
WORKED BY
56 VOLUNTEERS



214% INCREASE
IN THE NUMBER OF
STUDENTS PARTICIPATING
IN DIGITAL EXCURSIONS



16,437
PEOPLE
CAST THEIR VOTES
AT MOAD IN THE
FEDERAL ELECTION



98% OF TEACHERS
SURVEYED
SAID MOAD'S LEARNING
PROGRAMS ARE **RELEVANT**
OR VERY RELEVANT TO THE
EDUCATION CURRICULUM

ACT NATIONAL TRUST AWARD FOR OUTSTANDING PROJECT

FOR THE REFURBISHMENT OF THE SENATE CHAMBER



MOAD WAS MENTIONED
A TOTAL OF 13,300 TIMES
 IN THE MEDIA DURING THE
 2021-22 FINANCIAL YEAR
A 296% INCREASE
ON 2020-21



978,371
WEBSITE
VISITS

21% INCREASE



OUR VOLUNTEER
PROGRAM TURNED 30

CAPITAL WORKS
PACKAGES AND
RESTORATION OF
THE BUILDING



30,909 HOURS
 WORKED BY CONTRACTORS
8,135 HOURS
 WORKED BY STAFF

TIMELINE

The much-loved *PlayUP* exhibition reopens after COVID lockdowns in the ACT

Conservation works to repair and clean the 1927 Parliamentary Library bookshelves

A MoAD collection portrait of Robert Menzies by William Dargie is put on public display

Learning collaborates with NFSA to host Media Literate Citizens, a digital event exploring media literacy

MoAD reopens to the public after COVID lockdowns in the ACT

Neville Bonner: 50 years pop-up exhibition opens in King's Hall

Behind the Lines 2020 opens at Old Treasury Building, Melbourne

MoAD closes to the public due to COVID lockdowns in the ACT

Learning collaborates with DART Learning for Australia's largest digital excursion, *A Virtual Week in Canberra*

Rear Terrace reopens following membrane replacement works

Decant of Senate undercroft to relocate heritage furniture collection in preparation for exhibition base build works

Visitors are invited to provide their feedback via an Audience Research Survey conducted online

The Collection Development Plan is reviewed and updated to reflect the broader themes of democracy represented in the collection

The International Day of Democracy is celebrated via social media channels

Onsite tours return after COVID restrictions ease

Behind the Lines 2021: The Year in Political Cartoons exhibition opens

Commencement of Planning Phase for 2021–25 Capital Works Program

National Trust of Australia (ACT) Heritage Award for Outstanding Project for the Senate Chamber Conservation Project

MoAD closes for a week due to protests in the Parliamentary Triangle

Heritage Management Plan 2021–26 registered as a legislative instrument

A fire at the front doors of Old Parliament House closes MoAD to the public for four months

JULY

OCTOBER

AUGUST

NOVEMBER

SEPTEMBER

DECEMBER

Extensive fire remediation works begin to rectify fire, soot, smoke, and water damage to the heritage building

The 50th anniversary of the Tent Embassy is recognised via social media channels

Early works commence for Senate undercroft base build

Conservators remove the historic front doors to rectify fire damage

Behind the Lines 2021 opens at Cowra Regional Art Gallery

Collaboration with APSC and Department of Veterans' Affairs on the VetPaths Induction Program

Onsite learning programs return

Enlighten 2022 celebrates participation in the democratic process with projections onto Old Parliament House

Behind the Lines 2021 opens at Parramatta Riverside Theatre

Announcement of MoAD's first patrons: five former prime ministers of Australia

Commencement of Delivery Phase for 2021–25 Capital Works Program

Heritage Strategy 2021–24 approved and lodged

JANUARY

APRIL

FEBRUARY

MAY

MARCH

JUNE

The refreshed Australian Prime Ministers website goes live

Learning hosts a media literacy roundtable in collaboration with the Department of Infrastructure, Transport, Regional Development and Communications

After extensive fire remediation works, MoAD reopens to the public

Democracy DNA: the People, the Prime Ministers and the World exhibition opens

Statement: Jack Green's Paintings exhibition opens

Family-favourite *DressUP* exhibition reopens after its closure due to COVID in March 2020

Behind the Lines 2021 opens at Old Treasury Building, Melbourne

Book launch for *This Small King* by Lauren Streifer

Onsite celebrations for the 95th birthday of Old Parliament House

Annual Giving Campaign launches

The AEC opens a national polling place for the Election Festival

Disability Inclusion Action Plan released

Following the 2022 election, the Government announces MoAD's return to the Arts portfolio

A suite of onsite and online programs celebrate the Queen's Platinum Jubilee

Chifley's Walk tour launches in partnership with Kurrajong Hotel

Book launch for *Bob Hawke: Demons and Destiny* by Troy Bramston

Virtual presentation for the AMaGA National Conference

Changemakers exhibition opens

Presentation at the MuseumNext Creative Museums Summit

Behind the Lines 2021 opens at NSW Parliament House

VISITOR FEEDBACK

“Old Parliament House is a MUST SEE on your trip in Canberra. The building almost talks to you as you move around well-preserved relics and offices that transport you back in time!! So much history, heritage and political flavour is seen, felt and almost heard on this visit! Kids loved the ‘old school’ vibe!”

– Google review, October 2021

“This was better than I expected. Maybe it is my generation (late 50s) but I was engrossed by the history to explore. So much to read and watch. Displays and exhibitions are really well done. So much to see.”

– TripAdvisor, August 2021

“A fabulous insight into the history of Australia’s democracy and its characters, not to mention the beautiful old building in which so much of that history took place. Absolutely terrific and highly recommended. Great to see a school group visiting while we were there.”

– Facebook review, May 2022

“This completely took me by surprise, not only was it interesting, there was just this lovely charming atmosphere I wasn’t expecting. It was fantastic to see old phones, typewriters and everything laid out in the offices as if someone was still working there. I felt as though I worked there!!! It is so worth a visit, very photogenic and ... It’s free! And parking is free on weekends in Canberra!”

– Visitor feedback, July 2021

“All aspects were outstanding, but the ability to sit in the House of Representatives and live the history is amazing. Our guide allowed our students to make connections with and understand Australian democracy.”

– *People, Power and Making Change* onsite learning program participant, May 2022

“The video felt like we really went there! Great audio from history. Great opportunity for questions and connecting to things that students can do. They were very empowered.”

– *Democracy: Our House, Our Voices* digital learning program participant, October 2021

“Every Australian should go there. Historic and beautiful. Fancy standing in Bob Hawke’s suite! The story of democracy unfolds as you walk through a chapter in Australia’s history. Unmissable.”

– Google review, June 2022

“Great to see how well preserved the feel of the old building was. Looked like it was abandoned yesterday. Interesting displays even our 9-year-old enjoyed it.”

– Google review, June 2022

“Could you please let your team at MoAD know that they did a great job with the APS exhibition. It is fabulous and the captions are funny. I enjoyed reading the narrative, it is not too technical.”

– Visitor, 2021

DIRECTOR'S REPORT



DIRECTOR'S REPORT

It has been a year of great contrasts. While we jubilantly celebrated 95 years since Old Parliament House opened, we also grappled with the aftermath of protest action and a fire that caused extensive damage to the building. We remained closed for four months, reopening in late April 2022 with the launch of a new permanent gallery, *Democracy DNA: the People, the Prime Ministers and the World*. Over the next four weeks we hosted just over 23,000 visitors, many coming to exercise their democratic right to vote in the 2022 election.

Despite the challenges, and with parts of the building still inaccessible to visitors, we remain firmly positioned as a must-visit museum in Canberra. The public response to the year's challenges highlighting what a vital and beloved institution we are on a local and national level.

THROUGH THE ASHES

On 30 December 2021 a fire, which is the subject of legal action, destroyed the portico and substantially damaged the original front entrance and doors of Old Parliament House. The damage — including smoke, soot and water — was extensive. Although covered by insurance, the estimated \$5.3 million restoration cost is substantial. An internal audit on the incident highlighted our excellent business continuity planning and recovery processes, which included all sections of the Museum. Our staff demonstrated incredible resilience and adaptability in responding to the emergency and the remediation work that followed. Fire repairs are progressing well, with the restored heritage doors expected to be reinstalled this spring.

CONNECTING WITH VISITORS

In a museum of objects and ideas, voice and story are core to our approach. Whether absorbed by learning through play, sitting in the Chambers, doing online research or talking to our volunteers, our stories connect emotionally, cut across generations and link people together. Over the past year we have encouraged visitors to see themselves in our democracy and celebrate a common humanity through the launch of our new permanent exhibition *Democracy DNA: the People, the Prime Ministers and the World*; our new Prime Ministers website; and three temporary exhibitions: *Changemakers*; *Statement: Jack Green's Paintings*; and *Behind the Lines*.

STUDENT VOICE

Last year we gave our Learning team the challenge of doubling their digital classroom numbers in three years. Despite the COVID pandemic, they have achieved this ambitious goal in one year, delivering facilitated programs to 23,772 students and developing classroom resources that attracted over 100,000 downloads. Onsite visitor numbers have also bounced back, with over 71,000 students booked in for 2023.



Interactive exhibits in the *Democracy DNA* exhibition.
Photo: Lightbulb Studio



Panel discussion with the Hon Tony Abbott AC and the Hon Kevin Rudd AC at the launch of *Democracy DNA*. Photo: Rohan Thompson

SIGNIFICANT MOMENTS

Earlier this year we proudly announced that five former prime ministers of Australia agreed to lend their support as patrons of the Museum: the Hon John Howard OM AC, the Hon Tony Abbott AC, the Hon Kevin Rudd AC, the Hon Julia Gillard AC, and the Hon Malcolm Turnbull AC. They have already made immeasurable contributions, and we look forward to developing our relationships with them.

For the sixth consecutive year, the work of our Heritage and Capital Works teams was acknowledged by the National Trust (ACT). The impeccable refurbishment of the Senate Chamber, a complex and comprehensive project, was recognised with the award for Outstanding Project.

FAREWELL AND THANK YOU

This year we bade farewell to outgoing Director, Daryl Karp AM. Her vision and leadership have been instrumental in achieving our ambitious goals over the past nine years. During her tenure we presented more than 75 exhibitions and experiences, built our cross-generational visitor base and increased our visitor numbers by 70 per cent. We reinterpreted six key spaces, updated both Chambers, and created a loyal family visitor group through our play-based exhibition *PlayUP*. Daryl was an exceptional leader and a passionate advocate for staff and volunteers. We thank her sincerely for her dedication and hard work.

Outgoing Director, Daryl Karp AM. Photo: Lean Timms

“During her tenure we presented more than 75 exhibitions and experiences, built our cross-generational visitor base and increased our visitor numbers by 70 per cent.”





Voters check-in with the AEC at the Election Festival 2022. Photo: Rohan Thompson



Andrew Harper, Acting Director.
Photo: HollWill Photography

ACKNOWLEDGEMENTS

I am proud of MoAD's achievements through this challenging year and the work we have done to educate, engage and inspire our visitors, as well as to restore and enhance the Old Parliament House building and collections. I am grateful too for the support of everyone who has contributed to our work and am immensely proud of the resilient and capable people we have had the privilege to lead.

The support of our generous donors has enabled us to advance our vision to celebrate the stories of Australian democracy. Thank you to the Commonwealth Bank; the Henry Parkes Foundation; and private donors including our current and former Board members, visitors and volunteers.

I would particularly like to thank:

- our staff for their passion, expertise, creativity and adaptability
- our volunteers for their commitment and their generosity in giving their time, energy and expertise to the Museum
- our patrons the Hon John Howard OM AC, the Hon Tony Abbott AC, the Hon Kevin Rudd AC, the Hon Julia Gillard AC, and the Hon Malcolm Turnbull AC
- the former minister the Hon Ben Morton for his commitment and support
- the Department of the Prime Minister and Cabinet, and John Reid PSM for his support
- the Old Parliament House Board for their guidance and professional insights
- our advisory groups of industry leaders, former members of parliament and academics for contributing their expertise to MoAD's programs
- our visitors for their generosity, openness and engagement as we jointly embark on the wonderful journey that is Australian democracy.

Andrew Harper
Acting Director

PERFORMANCE



PERFORMANCE

ANNUAL PERFORMANCE STATEMENTS

The Board, as the accountable authority of Old Parliament House, presents the 2021–22 annual performance statements of Old Parliament House, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). In the Board's opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of Old Parliament House, and comply with subsection 39(2) of the PGPA Act.

PURPOSE

The *Old Parliament House Corporate Plan 2021–22* (Corporate Plan) sets out the purpose of the entity:

To provide an enriched understanding and appreciation of Australia's political legacy and the intrinsic value of our democracy.

This purpose was achieved through a single outcome, set out for the entity in the Prime Minister and Cabinet Portfolio Budget Statements 2021–22.

Outcome 1

An enhanced appreciation and understanding of the political and social heritage of Australia for members of the public, through activities including the conservation and upkeep of, and the provision of access to, Old Parliament House and the development of its collections, exhibitions and educational programs.

Old Parliament House achieved its purpose through four key deliverables, as set out in the Portfolio Budget Statements:

- ensuring the heritage values of Old Parliament House are recognised, preserved and communicated
- managing a collection of national, regional and local significance to document and illustrate the development of Australian democracy
- providing enhanced visitor experiences through participation onsite and online
- providing quality learning programs that align with national curriculum requirements both onsite and to regional and remote areas through our digital excursion program.

The above deliverables are encompassed by the strategic priorities set out in the Corporate Plan.

RESULTS

Table 1 details Old Parliament House's performance against the key performance measures set out for 2021–22 in the Corporate Plan (pages 13–17) and Portfolio Budget Statements.

Overall, the figures demonstrate that Old Parliament House is working within its resources to manage its assets, develop its collection, and deliver a range of relevant and accessible points of engagement with the Australian public.

Table 1: Results for key performance indicators 2021–22

Performance criterion			Target	Result
Deliver a spectrum of experiences <i>Exhibitions, events, learning programs and digital activities that allow our audience to engage with the concept of history and democracy</i>	Visitor interactions	Number of visits to the organisation onsite (excluding school programs)	150,000	79,956
		Number of offsite visitors to the organisation	140,000	14,991
		Number of visits to the organisation's website	500,000	978,371
	Visitor satisfaction	Percentage of visitors satisfied or very satisfied with their visit	90	98
	Participation in public and school programs	Number of people participating in facilitated public programs	35,000	14,858
		Number of students and teachers participating in school programs onsite and offsite	45,000	25,110
		Number of students and teachers participating in virtual and online excursions	80,000	423,562
		Number of educational institutions participating in organised school learning programs	1,200	908
	School programs satisfaction (by teachers)	Percentage of teachers reporting overall positive experience	95	98
		Percentage of teachers reporting relevance to the classroom curriculum	95	98
Build and maintain a rich national collection for current and future generations <i>Build and maintain a rich national collection for current and future generations of Australians to enjoy and learn from</i>	Collection management	Percentage of the total collection available to the public	35	23
		Percentage of the total collection digitised	90	85

The first visitor returns as MoAD re-opens after fire remediation works. Photo: Rohan Thompson



ANALYSIS OF RESULTS

Old Parliament House achieves its purpose and outcome through the Museum, which was established to provide an enriched understanding and appreciation of the political legacy and intrinsic value of Australian democracy.

During 2021–22, the number of visits to the Museum was dramatically impacted by the closure of the Museum for around half the year due to the ACT COVID lockdown in the winter and spring of 2021 and the closure of the building in the following summer and autumn due to protest and fire damage. Catering was affected to a greater extent than general museum visiting and school programs; however, reductions can be seen across the three categories.

Both international travel to Australia and travel within Australia were greatly reduced this year. The autumn school holidays of 2022 showed glimpses of a return to pre-COVID levels of domestic visits to the Museum, and the public programs which we were able to offer in 2021–22 were well supported by ACT visitors.

Throughout 2021–22, the COVID pandemic continued to affect onsite visiting by school groups, with figures for the second half of 2021 dramatically reduced by travel restrictions and lockdowns. It was not until the beginning of 2022 that we started to see an increase in schools travelling, mainly from New South Wales and Victoria. During this time, participation in digital programs and workshops continued to grow and, for the first time, we started to see significant numbers of advance bookings coming through. The increase is due to a combination of high-profile digital events and the development of new targeted digital workshops.

Table 2 shows five-year trends in annual visitor numbers. Note that the combined total visitor numbers in this table summarise the visitor numbers in Table 1.

Table 2: Visitor numbers in 2021–22

Activity	2018–19	2019–20	2020–21	2021–22	Change from 2020–21 to 2021–22	
					NO.	%
Onsite activities						
<i>Programs and exhibitions</i>						
School programs	87,875	61,593	27,868	18,691	(9,177)	(33)
Museum visitors	210,204	134,564	86,701	59,938	(26,763)	(31)
Catering	80,544	57,195	32,396	20,018	(12,378)	(38)
Total onsite visitors	378,623	253,352	146,965	98,647	(48,318)	(33)
Offsite activities						
<i>Outreach and travelling programs</i>	283,307	213,781	251,941	444,972	193,031	77
Total visitors onsite and offsite	661,930	467,133	398,906	543,619	144,713	36
Online activities						
<i>Website visits</i>	485,853	612,200	808,693	978,371	169,678	21
Total visitors onsite, offsite and online	1,147,783	1,079,333	1,207,599	1,521,990	314,391	26



Behind the Lines 2021: The Year in Political Cartoons exhibition space. Photo: Lean Timms

ANALYSIS OF ONLINE INTERACTION RESULTS

Organic traffic continues to be the highest source of traffic to the website, with over 70 per cent of visits generated through Google searches. The Defining Democracy page, which provides audiences with an overview of the central tenets of democracy, continues to be the most frequented page on the website, drawing 11 per cent of total traffic to the site (189,066 page views).

Traffic to the main organisational website reached a daily peak of 4,319 visits on 28 April 2022, the day MoAD reopened to the public and launched the *Democracy DNA* exhibition. Page views peaked at 13,612 on 15 December 2021, the day after the opening of the *Behind the Lines 2021: The Year in Political Cartoons* exhibition; 9,600 of those page views were

on the *Behind the Lines* microsite. Audiences visiting the microsite stayed on average for 9 minutes and 26 seconds — much longer than the average time spent on the main MoAD website of 1 minute and 47 seconds. This substantial dwell time indicates long browsing and deep engagement with the exhibition cartoons through the microsite.

The May election was responsible for a dramatic spike in traffic to the new Australian Prime Ministers website. Over the election weekend there were 34,941 visits to the site, up from 2,843 the previous weekend — a 1,129 per cent increase. These visits were generated almost exclusively through organic search traffic.

Table 3 shows usage trends across MoAD's entire web presence.

Table 3: Trends in usage across all MoAD sites — main site, all microsities, Democracy 2025 site, Australian Prime Ministers site, and all social media channels

Usage	2018–19	2019–20	2020–21	2021–22	Change from 2020–21 to 2021–22	
					NO.	%
Website visits	485,853	612,200	808,693	978,371	169,678	21
Web page views	1,408,562	1,380,079	1,836,314	1,996,291	159,977	9
Social media engagements	66,478	130,107	104,225	130,167	25,942	25
Social media reach	4,567,810	3,554,476	2,179,916	2,672,194	492,278	23

COLLECTION CONSERVATION AND ACCESS

In 2021–22 the Museum did not add listings for collection items to its website; resources were allocated to photographing and preparing content for a re-launch of the MoAD website in 2022–23. As a result, the number of collection items online did not change.

Table 4: Trends in collection management

Collection	2018–19	2019–20	2020–21	2021–22	Change from 2020–21 to 2021–22	
					NO.	%
Collection objects	28,743	28,975	28,516*	29,030	514	1.8
Percentage of collection available to public online	2	2	2	2	–	–

*In 2020–21 MoAD completed a de-accessioning project, disposing of items that were in disrepair or no longer required in the collection. Even after new acquisitions were included, there was an overall reduction in the total number of objects.

MoAD staff carefully clean Hansard volumes after fire damage.



ACHIEVEMENTS



ACHIEVEMENTS

STRATEGIC PRIORITY 1

SHAPING CONVERSATIONS, INFLUENCING OUTCOMES

Our exhibitions, events, collections, research, and education programs will provoke thoughtful engagement through stories and creative interpretations of past and current events informed by authoritative research and data analysis. We will advance national conversations about democracy — past, present and future.

The Museum delivered an ambitious program of new permanent and temporary exhibitions. Closures due to both COVID and the fire posed significant challenges and setbacks; however, the teams were able to pivot and ultimately deliver a diverse, engaging and high-quality mix of exhibitions that attracted new audiences, engaged visitors and garnered media attention.

Over 79,900 visitors experienced the Museum on site, many expressing their renewed appreciation for the building after being unable to visit physically for so long. While the impact of the two closures affected our visitor numbers, our digital engagement was stronger than ever, with over 978,000 visits to MoAD websites. The May election was the catalyst for a particularly high spike in traffic to the freshly relaunched Australian Prime Ministers website, generating almost 35,000 visits on the election weekend alone.

EXHIBITIONS

Statement: Jack Green's Paintings

Statement: Jack Green's Paintings is an exhibition that amplifies First Nations voices and demonstrates democracy in action. Green's powerful series of paintings explore the impact of the mining industry on his Country, culture and community. He submitted his work to the parliamentary inquiry into the destruction of the 46,000-year-old caves at Juukan Gorge in the Pilbara region of Western Australia. For Green, after years fighting to get access to, protect and care for Country, the submission was another way to make his voice heard. The 19 paintings bursting with colour, accompanied by stories in Green's own words, help explore the crucial role parliamentary inquiries play in our democracy, gathering information and enabling people to have a say on issues that matter deeply to them. MoAD collaborated with the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) to develop a touchscreen interactive version of the map of Indigenous Australia to complement the exhibition.

Changemakers

Launched with great fanfare by Annabel Crabb and the Hon Dame Quentin Bryce AD CVO in the House of Representatives Chamber, *Changemakers* celebrates the activists, icons and allies behind 120 years of women's rights in Australia. Australian women were the first in the world to achieve both the right to vote and the right to stand for election. Yet they still faced inequality at home, in the workplace and in society. The exhibition provides a rich, multi-layered experience. On arrival visitors encounter the stunning hand-embroidered banners of craftivist Tal Fitzpatrick and other artists. The central space features key changemakers and objects selected by guest curator Virginia Haussegger. These include a typewriter belonging to journalist Anne Summers AO and a fighting stick presented to Megan Davis. The rest of the space explores the many ways changemakers transform policy, opinion, standards and rights. Along with remarkable objects and video content, an audio experience, *Hidden Stories*, presents music and stories about art, representation, and shaping the future. *Changemakers* was generously supported with a financial sponsorship from the Commonwealth Bank.

Democracy DNA

After a long gestation period one of MoAD's new permanent exhibitions, *Democracy DNA: the People, the Prime Ministers and the World*, was opened in April 2022 by MoAD patrons the Hon Tony Abbott AC and the Hon Kevin Rudd AC. The exhibition, on display in the former Parliamentary Library, explores the many voices that contribute to and shape democracy in Australia. The exhibition timeline, from 1901 to 2021, is set within the library alcoves. Each prime minister is placed in the context of their times and in discussion with the people of Australia. At the centre of the room are the 'great debates': the themes and core questions that each generation faces and grapples with. Issues like 'equality' and 'the greater good' are explored through objects and touchscreen interactive elements. Central to the exhibition is a series of analogue and digital interactive experiences that invite visitors of all ages to engage with key themes and topics in a curious and playful way. In addition to the gallery itself, a series of *Democracy DNA* merchandise has been produced and is proving popular in the MoAD shop.

Behind the Lines

Our popular annual exhibition *Behind the Lines: The Year in Political Cartoons* opened in December 2021, with Glen Le Lievre announced as Political Cartoonist of the Year. After a strong start the exhibition was significantly impacted by the fire in January. The cartoons were de-installed, stakeholders notified, floors remediated and walls painted, and finally the exhibition was re-hung and ready to welcome visitors when the Museum reopened. The 2021 *Behind the Lines* is our biggest yet, with more cartoons and cartoonists than ever before. Featuring work from the familiar faces and rising stars

of political cartooning, including Glen Le Lievre, Cathy Wilcox, David Rowe, Meg O'Shea, Sarah Firth and James Hillier (aka Nordacious), the exhibition's 126 cartoons are tied together with one theme — 'Prophecy & Chance' — inspired by a year of modelling, predictions, and continued unpredictability. Enhancing the exhibition are visitor engagement experiences including a spinning wheel of fortune, a family trail and the chance to make a paper fortune teller.

Neville Bonner

To celebrate 50 years since Jagera man Neville Bonner AO was sworn into the Australian Senate, becoming Australia's first Indigenous federal parliamentarian, a display in King's Hall was planned and produced. Unfortunately, the COVID Canberra lockdown impacted this directly, with doors closing a week later. MoAD's Content and Digital teams worked swiftly to provide an online offering exploring Bonner's story and some of the objects.

Queen's Platinum Jubilee

A suite of content was developed to mark the 70th anniversary of the accession of the Queen in 1952 and the coronation celebrations that occurred at Parliament House in 1953. The program comprised an exhibition and projections in King's Hall, two online long-form content pieces, the illumination of the building in purple, and social media on all platforms. The Museum also contributed to the National Capital Authority's *The Queen and Me* exhibition through the loan of photographs from our collection. The work proved to be a wonderful talking point for visitors, with our front-of-house staff commenting on the nostalgia the display elicited.

The Museum collection contains a copy of the *Australian Women's Weekly* from 10 June 1953 featuring the coronation.



Then Senator Neville Bonner at his desk in (Old) Parliament House, 1979. Photo: Courtesy of National Archives of Australia



ONSITE TOURS

Tours offered this year included Building History; Insights (group tour); Indigenous Experiences of Democracy; Highlights (run by our volunteer guides); Pins, Pearls and Portfolios; the Peril in the Parliament interactive experience; the torchlight Top Secret Tour with Tim the Yowie Man; and custom tours for government, diplomatic, industry and community clients. Many Australian Government departments continue to include a tour at MoAD in their staff induction and training programs.

With the Museum closed for nearly half of 2021–22, our opportunities to develop and deliver tours were much more constrained than usual. Notwithstanding this, a highlight was a new collaboration with the Kurrajong Hotel to offer Chifley's Walk, a tour connecting the historic hotel and Old Parliament House through the experiences of former Prime Minister Ben Chifley.

DIGITAL EXPERIENCES

Australian Prime Ministers website

A major design and technical upgrade to the Australian Prime Ministers website was released in April 2022, building on the success of the award-winning original website, which has grown since 2016 to attract more than 240,000 visits annually. The website brings together content, collections and participation opportunities relating to our prime ministers from around Australia. Visitors can search seamlessly across more than 70,000 items held by 18 organisations. MoAD plays a key role in creating and maintaining this national digital asset, working closely with the Network of Prime Ministerial Research and Collecting Agencies and other like-minded organisations.

Hidden Stories

Hidden Stories, a new audio storytelling experience, was released in June 2022 as part of the *Changemakers* exhibition. A first step in exploring new digital experience formats on the Museum floor, *Hidden Stories* invites visitors to engage emotionally with the central messages of *Changemakers* by listening to the lived experiences of real people making change right now. Journalists, activists, allies, young politicians, artists and writers all tell their stories of effecting change in the world around them. The audio can be accessed by onsite visitors to the exhibition using a QR code on their own device. Online visitors can experience *Hidden Stories* directly via the website.

Audio descriptions

A pilot program to test a 'bring your own device' audio description product for *Behind the Lines 2021* was rolled out in December. This product was developed with the aim to broaden access to and engagement with MoAD's offering for a greater range of visitors. Audio descriptions are a verbal narration of the cartoons in *Behind the Lines*, created specifically for neurodivergent visitors or visitors with low or no vision.

This is an emerging field of expertise, with few best practice standards and many different approaches. To develop this product, a significant body of research was undertaken. This included consulting with accessibility advocacy groups, organisations offering audio description/accessibility services, and other cultural institutions across Australia and internationally. This endeavour has been an invaluable exercise in discovering the best approach for using digital methods to enable accessibility features on site at MoAD.

SOCIAL ENGAGEMENT

Social media played a vital role in our communications strategy this year. We used it to update visitors on our recovery from and response to both COVID restrictions and the fire. We saw an outpouring of support following the fire and used social media to direct people to donate to show their support for MoAD. We also used this time to experiment in different formats, exploring Instagram Reels to create election content, creating short videos to promote *Behind the Lines 2021*, and engaging a young political cartoonist Jessica Harwood to help us celebrate International Democracy Day with engaging, accessible infographics. Over the year, social media achieved 3,367,466 impressions and 119,677 engagements. Across all platforms we increased our followers by 130,167.

MEDIA REACH

MoAD received over 14,000 media mentions in the 2021–22 financial year, according to Meltwater data, comprising 4,000 editorial mentions (print, online) and 10,000 broadcast mentions (TV, radio).

Beyond the extensive coverage of the fire, highlights of MoAD's year in media include:

- *The Australian's* luxury magazine *WISH* ran a rich photographic essay on the architecture and history of Old Parliament House written by Troy Bramston
- a tour of the MoAD bunker on the ABC's *Archie 100: A Century of the Archibald Prize* documentary revealed the little-known story of the slashed Menzies portrait
- a live three-hour ABC Radio broadcast from the front entrance on reopening day featured interviews with Daryl Karp AM and a host of other staff members from across almost every team
- Old Parliament House featured as the backdrop for Foxtel's *The Menzies Movies* documentary, hosted by former prime minister the Hon John Howard OM AC
- Cartoonist of the Year Glen Le Lievre sketched a political cartoon live at the front of Old Parliament House on the Today show (Channel Nine)
- then-Treasurer Josh Frydenberg used the Cabinet Room for his final interview and photoshoot (with *The West Australian*) before his government passed down the 2022–23 Federal Budget.

In addition to planned media events, media outlets continue to reach out to MoAD for interviews on Australian politics, history and democracy. Such enduring interest is evidence of MoAD's reputation as an authority on such subjects.

STRATEGIC PRIORITY 2

EMPOWERING AND ENGAGING COMMUNITIES

We will promote active citizenship via a suite of transformative audience experiences and targeted activities that are timely and influential, and that support inclusion and build civic and social cohesion.

In 2021–22 MoAD offered and delivered a range of educational offerings that promoted social cohesion and the importance of voice and agency in a healthy democracy. Options ranged from student and teacher resources to digital excursions, webinars, teacher professional development and onsite facilitated programs. Teachers strongly endorsed these inclusive programs, with 98 per cent describing them as relevant or highly relevant to the Australian Curriculum.

ONLINE LEARNING PROGRAMS

Bringing the heritage spaces of Old Parliament House directly into the classroom in real time, our museum educators engaged with almost 23,000 students via our digital programs this year. Over half of these students were from regional and remote areas of Australia. Based on teacher feedback, we refreshed our flagship digital program *Democracy: Our House, Our Voices* and introduced two new workshop programs: *You, Me and Sustainability*; and *Drawn Together*. These new programs were well received and quickly generated advance bookings. Digital excursions reached almost 10,000 regional and 100 remote students this year, an increase of over 200 per cent from last year.

ONSITE LEARNING PROGRAMS

COVID lockdowns impacted onsite school numbers. We used the time to refresh our current programs and develop new programs to align with our latest permanent exhibition, *Democracy DNA*.

After the fire in December 2021 we were able to prioritise the return of students and recommence onsite education programs in February — two months before the Museum reopened to the public — causing minimal impact to onsite student numbers.

Despite these interruptions, 17,060 students and 1,631 teachers participated in onsite programs. Since the formal reopening, forward bookings have built quickly and are now at pre-COVID levels.

School groups interact with the *Democracy DNA* exhibition. Photos: Deanna White (left); Rohan Thompson (right)



'The best part was the structure of the program, it was fluid, the quality and quantity of info was perfect for the audience and the interactive nature of the session.'

– *You, Me and Sustainability* participant

'The presenter's delivery is engaging, and the use of the drawing board to encourage the kids to do their own drawing was awesome (also the maker-face bits were very useful). I also really liked the attempt to make it seem like we were THERE, with the walk-through of the space.'

– *Drawn Together* participant

ACCESSIBLE RESOURCES

Taking advantage of the COVID pause and a gap identified in the market, we turned our focus to the development of ready-to-go resources to support teachers and students. We have increased the range and variety of downloadable resources on our website and are providing a high-quality, curriculum-aligned mix of options for primary and secondary students. The resources explore democracy, media literacy, leadership, student voice and sustainability. These online resources reached over 700,000 teachers and students. We have also continued to build audiences across social media channels, with our reach extending to 695,000 across Twitter and Facebook.

TEACHER PROFESSIONAL DEVELOPMENT

This year our popular teacher development program, *Media Literacy and Critical Thinking*, was again accredited by the ACT Teacher Quality Institute, reflecting both the high quality of the course and the hard work of the team in the media literacy space. We also successfully launched a new program, *Empowering Student Voice and Agency*, which was well received by teachers from a diverse mix of schools.





The Hon Kevin Rudd AC, Dr Matilda House and the Hon Tony Abbott AC at the re-opening of MoAD and launch of *Democracy DNA*.
Photo: James Croucher, The Canberra Times

LEARNING PARTNERSHIPS

- Learning partnered in the NSW Department of Education's DART (Distance and Rural Technology) Learning webinar to deliver a virtual tour of Canberra with eight other Canberra cultural institutions. The session reached up to 10,000 students live, and a further 10,859 participants watched later via YouTube. We built on this success with DART by delivering our *Media and Me* program in collaboration with the National Film and Sound Archive to 2,264 students and 90 teachers.
- In the lead-up to Media Literacy Week we supported the Australian Media Literacy Alliance (AMLA) to run multiple consultation sessions across Australia, both face to face and digitally. The resulting report recommendations calling for a national media literacy strategy have since been released.
- We collaborated with the Australian Children's Television Foundation and the ABC to create online resources for a new television series, *The PM's Daughter*. Our media literacy themed resources supported inquiry into active participation in our democracy.
- We worked with the Seriously Social team at the Academy of Social Sciences in Australia to develop short clips and activity sheets for secondary students around contemporary political issues.
- In the lead-up to the federal election, we partnered with Squiz Kids to develop *Sensational World of Civics*, a four-part podcast series with accompanying activities.

DISABILITY INCLUSION ACTION PLAN

In collaboration with Accessible Arts, MoAD has developed a new Disability Inclusion Action Plan (DIAP). The plan for 2021–24 is underpinned by extensive research and development, including an onsite walk and talk audit with disability advisors, a website accessibility audit, stakeholder surveys and a community focus group, as well as a review of earlier DIAP achievements.

The new DIAP sets a course for us to work together on access and inclusion improvements across the four pillars of Liveable Communities; Systems and Processes; Attitudes and Behaviours; and Employment. Key areas of focus will include enhancements to building access and signage and wayfinding, experience design and promotion, our website and publications, use of support technologies and materials, and expanding staff and volunteer training.

Early progress since approval of the new DIAP in December 2021 includes planning for improvements to the site surroundings and entrance at Old Parliament House; beginning a project to deliver major wayfinding and signage improvements in the Museum; providing better access to information on the MoAD website; hosting an intern with lived experience of disability; developing and implementing a new self-guided audio tour in our popular *Behind the Lines* exhibition; and engaging in ongoing dialogue with Accessible Arts regarding aspects of our DIAP implementation.

ENGAGING WITH COMMUNITIES

Enlighten Festival

With visuals drawn from two of our most popular exhibitions, *Behind the Lines* and *Yours Faithfully*, the 2022 Enlighten illuminations celebrated our freedom to participate in the democratic process through open dialogue, commentary and debate. Cleverly utilising fire remediation scaffolding as a large cinematic screen, we projected short videos of political cartoonists discussing their craft and animated our much-loved vintage typewriters to share visitors' commentary on what our democracy means to them. The 2022 Enlighten illuminations ran from Friday 4 to Monday 14 March. We worked in close collaboration with Events ACT to attract 338,474 visitors to the Parliamentary Triangle.

Reopening

After being closed for four months due to fire damage, MoAD reopened to the public on 28 April. Jubilant staff lined the entry to the building wearing prime ministerial t-shirts as an ABC live broadcast interviewed MoAD Director, Ms Daryl Karp AM, and counted down the seconds until visitors could return. The reopening day featured a formal launch of *Democracy DNA* by our patrons the Hon Tony Abbott AC and the Hon Kevin Rudd AC. Student leaders participated in a lively and engaging Q&A with the former prime ministers, asking about leadership, elections and democracy. The star power of two former PMs appearing at Old Parliament House proved irresistible for media, and the event garnered significant coverage from every national news outlet.

Election 2022

In the lead-up to the federal election, we launched *The Ballot Box and Beyond*, an online hub of election content that drew together commissioned and pre-existing stories from across our website. It featured blogs, 101-style information, learning resources and the event page for voting at Old Parliament House. *The Ballot Box and Beyond* garnered over 5,300 page views in the four weeks before the election.

One week before election day, MoAD opened for pre-polling for the 2022 election. Thousands of visitors came to Old Parliament House to cast their vote at Australia's most iconic voting booth. Each voter received a MoAD-branded voting kit including an 'I voted at MoAD' badge, pencil and postcard — the postcard promoting other ways voters could engage with democracy while inside the Museum. To entertain voters facing long lines, the corridors to the Members' Dining Rooms were adorned with an interactive democracy trivia quiz, and a 'selfie-spot' allowed visitors to virtually take a seat in the office of the Prime Minister. On election day, when 5,109 voters passed through MoAD, activities included a Rotary sausage sizzle and live ABC news crosses from King's Hall, both adding to the festival-style atmosphere of the day. In total, over the one-week voting period, MoAD welcomed more than 16,000 voters in a true celebration of our democracy.

PlayUP

Our imaginative play-based exhibition *PlayUP* continues to be an important place for families and children to connect with concepts of democracy. *On Air PlayUP* and connecting with families in our closed Facebook group replaced face-to-face sessions while MoAD was closed. When the reopening of *PlayUP* was announced online, families and carers quickly booked out all the available sessions weeks in advance of our 28 April reopening.

'When my friends with kids ask what to do in Canberra the first thing I always say is simple: PlayUP!'

– Pete, *PlayUP* regular

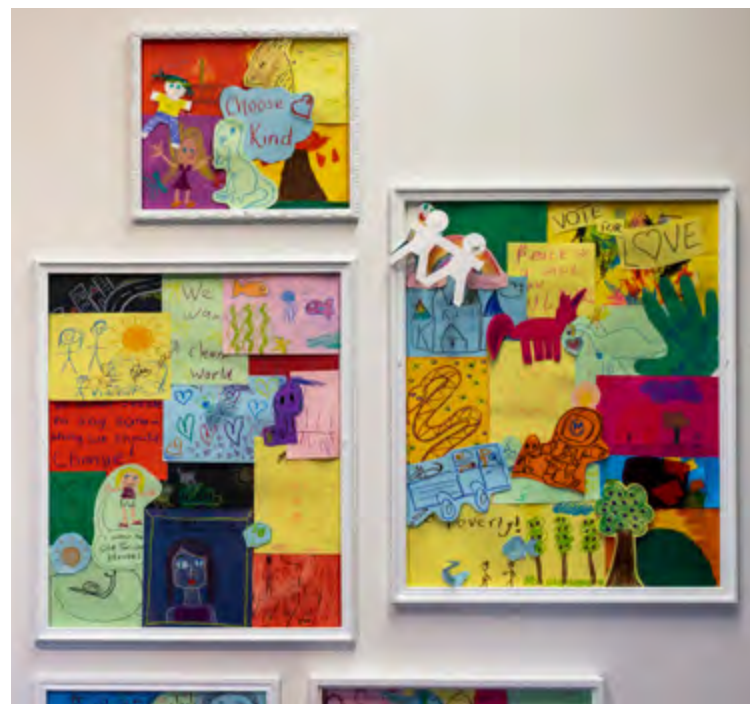
'I honestly pinch myself that a place like *PlayUP* can even exist! To have a such a beautiful, welcoming, educational space with such engaged facilitators and fun activities available, for free and every day of the week?! It's just beyond and I am so grateful it exists here at MoAD.'

– Sarah, *PlayUP* regular

'There were mums' groups galore this morning in *PlayUP*! We had three different mother's groups having their first-ever gathering in *PlayUP*. I explained a bit about *PlayUP* and off they went all into different spaces. At the end they all made sure to mention to me how grateful they were for finding out about the space and have made plans to come back. A new generation of *PlayUppers* is born!'

– Siobhan, *PlayUp* Facilitator.

PlayUP encourages children to express their voice through creative play. Photo: Lean Timms



STRATEGIC PRIORITY 3

CELEBRATING A SPIRIT OF PLACE

In this nationally significant building, we will create a vibrant and contemporary hub that empowers civic and individual engagement in the democratic process. Progress will be achieved in harmony with heritage values that recognise, preserve and communicate the spirit of place.

One of our most important and complex responsibilities is maintaining Old Parliament House in line with its heritage status and values. In 2021–22 we achieved this through the conservation, care and sustainable use of the building and its nationally significant collection. Our work as the custodians of this iconic and important space is underpinned by the *Old Parliament House and Curtilage Heritage Management Plan 2021–26* (Heritage Management Plan).

Each year our conservation work continues to reveal details about how Old Parliament House was constructed and modified over time. This year was significant as we faced the aftermath of fire damage to the building and collection.

CAPITAL WORKS

The 2021–22 capital works activities were managed to ensure heritage values are maintained while improving the amenity and accessibility of the building.

In 2021–22 MoAD commenced its next four-year capital works program (2021–25). The managing contractor tender was completed, along with the initial planning phase. Engineering and architectural designs were completed for three projects: the House of Representatives Chamber conservation project; the Senate and House of Representatives roof structure replacement; and the Senate undercroft base build, which commenced construction in March 2022.

On 30 December 2021 a fire beneath the front portico resulted in extensive damage to the front portico, main entry doors, foyer and large areas of the building. This event affected the entire Museum. A project team was quickly established and a managing contractor and required consultants engaged. Works to remediate and rebuild commenced in January 2022 and are expected to be completed by early October 2022.

HERITAGE CONSERVATION

In 2021–22, in fulfilment of our management obligations under the *Environment Protection and Biodiversity Conservation Act 1999*, we finalised a review of the Heritage Management Plan. The Heritage Management Plan 2021–26 is now in force for the purposes of protecting and managing the Commonwealth Heritage and National Heritage values of Old Parliament House and its curtilage. We also undertook a review of the Old Parliament House Heritage Strategy 2015. Minor updates were made, and the new Heritage Strategy 2021–24 was endorsed by the Department of Agriculture,

Water and the Environment and the Australian Heritage Council in December 2021. The Old Parliament House Board approved the new strategy and the associated report of the review in March 2022.

Heritage conservation projects allow for sustainable use of the building, ensuring the ongoing preservation of its heritage values. During 2021–22 conservators were engaged for building and furniture conservation and remediation as part of updates to exhibitions and interpreted spaces. A highlight was the conservation of 1927 Parliamentary Library bookshelves, which were integrated into the *Democracy DNA* exhibition refurbishment. The bookshelves underwent structural repairs and conservation cleaning, the timber pelmets were repaired and refinished, and the brass grille air vents at the base of the bookcases were repainted to match the original finish. The exhibition was designed with extensive heritage consultation to minimise heritage impacts. The result is a stunning redevelopment that is in harmony with architectural features of the former Parliamentary Library.

Other projects completed during 2021–22 have supported the building's continued interpretation and use while maintaining and protecting heritage fabric. These include:

- structural repairs to a large built-in 1960s timber benchtop in the South-East Wing, making it presentable and suitable for careful use
- conservation work on three 1927 bookcases which were prepared for use in the MoAD shop
- conservation treatment on 1970s built-in cupboard doors in the office of the Treasurer's Suite which had become unstable and required replacement hardware. The cupboards have been returned to full functionality
- completing an audit and installing acrylic protection on heritage furniture in interpreted rooms throughout the building to protect surfaces from accidental damage and reduce the requirement for cleaning. Acrylic protection has allowed for museum objects and props to be installed on furniture to enrich the visitor experience
- preparing a bathroom in the South-East Wing for regular use: the bathroom timber doors were treated, the wall tiles were cleaned and polished, cracked basins were resurfaced, lead paint was removed, and privacy frosting was added to the windows
- installation of a new reversible threshold plate over the original blue and cream flooring at Lift 1 in the House of Representatives Gallery.

The team also addressed conservation and work health and safety issues through some minor repairs to flooring and floor coverings.

Significant unplanned conservation work took place after the devastating fire at the front entry of the building. Conservation work has been managed in accordance with Heritage Management Plan policies, consistent with the Burra Charter, and has been scrutinised by the MoAD Heritage Actions Committee. While the damage was sobering, the expertise of conservators and skilled tradespeople has allowed for most significant material



Detailed reference photographs were taken to ensure that displays in spaces such as the general office in the Prime Minister's Suite could be reinstated accurately and efficiently.



The spacious new workstation for the Interpretation and Learning Collection in the Senate Press Gallery.

features to be conserved or reconstructed. The extensive works included notable conservation elements:

- the front canopy was faithfully reconstructed using the original 1959 design and the original structural steel
- the front doors, which were badly fire damaged, have been salvaged, reconstructed and reinstated. The original door hardware has been conservation cleaned and re-patinated
- on the exterior of the building the bronze windows, the bronze coat of arms from the canopy and the bronze handrails from the stairs were all fire affected but could be retained. They were conservation cleaned, re-patinated and waxed
- the front foyer parquet flooring was damaged by water and fire and could not be retained but has been reconstructed according to the original design and with the same timbers: jarrah and ash
- the rubber floor in the Strangers' Gallery was flooded and incredibly fragile. Through investigation, conservators determined the most effective method to safely clean and reseal the compressed rubber, managing to salvage this unique 95-year-old floor
- soot contamination after the fire was extensive. Under the guidance of conservators several teams worked to clean the building, including walls, ceilings, furniture, fixtures and fittings. A small team of MoAD staff received special conservation training and, under the guidance of a conservator, cleaned up to 2,800 items of heritage collection furniture and fittings, over 2,000 Hansard volumes on open bookcases, and over 5,000 props.

Heritage research, advice, oversight and documentation was provided for a busy works program including for the Australian Electoral Commission (AEC) National Electoral Education Centre and tenancy office refurbishment in the lower South-West Wing, and an AEC exhibition in the Opposition Party Room. Our collaborative and integrated project approach ensures heritage best practice methodologies are integrated at all stages of the project from inception to delivery.

In 2021 the Museum received a National Trust of Australia (ACT) Heritage Award for Outstanding Project for the Senate Chamber upgrade and conservation works. The project renewed the upper walls and ceiling render where cracking and delamination were an issue, and conserved the clerestory windows, removing old plasterboard covers. Pendant lights in the chamber were retrofitted with custom-designed LED fittings, and new motorised hoists.

COLLECTIONS CARE AND ACCESS

Collection management and object preparation activities support the delivery of new permanent exhibitions and the object changeover program for existing exhibitions. We entered into 35 new loan agreements in 2021–22, involving 159 objects. This included negotiating loans for MoAD exhibitions and lending collection items to other institutions.

We lent 16 objects from the Democracy Collection to Australian Parliament House for an exhibition on women's suffrage. MoAD also lent objects for display in exhibitions at the National Museum of Australia, the John Howard Library and the Robert Menzies Institute. Furniture from the Heritage Collection continues to be lent for use within Old Parliament House to Restaurant Associates and the Australian Public Service Commission. Bryan Westwood's portrait of Paul Keating, *The Prime Minister*, is travelling with the Art Gallery of NSW travelling exhibition *Archie 100: A Century of the Archibald Prize*.

In preparation for opening *Democracy DNA*, 71 collection objects were prepared for display. Microfade testing was used on some collection and loan objects to determine appropriate display periods based on the object's vulnerability to light. Objects were condition checked, object mounts were designed and fitted, and objects were installed to delight and surprise our visitors. Collection management activities supported the delivery of *Statement: Jack Green's Paintings*, *Changemakers* and two temporary displays in King's Hall.



The props on the main table in the House of Representatives Chamber were removed for cleaning.

During this period the Museum undertook a stocktake of all collection items, incorporating furniture from the Heritage Collection and objects from the Democracy Collection, a total of 4,657 objects. As a way of automating the process to make it more efficient, for the first time a new system was used where barcodes attached to objects could be scanned directly into a spreadsheet, which reduced the time taken to process the data for the stocktake report. The collection also underwent an independent valuation.

The development of the Senate undercroft for the Australian Public Service Commission exhibition will carefully transform the passive storage environment under the chamber into an exhibition space. This has necessitated the move of over 500 objects from the Heritage Collection and the relocation of the entire Interpretation and Learning Collection (reproductions and props) and workroom. The Heritage Collection objects, including some heavy and fragile furniture items, were consolidated, relocated in temporary onsite and offsite storage, and documented in our tracking system. The Interpretation and Learning Collection, which plays a critical role in the re-creation of historic spaces in the Museum, was relocated to the Senate Press Gallery. We moved collection and workroom equipment and over 1,700 objects including office equipment, stationery, broadcasting equipment, televisions, books and reports, artificial plants, lighting and clothing. The movement of the Interpretation and Learning Collection has prompted a rationalisation and stocktake of the collection, a reconsideration of storage methods, and renewed efforts on the accessioning backlog.

The now empty undercroft storage area will be carefully transformed into an exhibition space while conserving and maintaining heritage fabric.

COLLECTION DEVELOPMENT

The Museum's collection captures the ideas, movement, individuals and events of Australia's democracy. Currently 5,967 objects are available to the public via exhibitions and room recreations, as well as online and through loans to other institutions.

Collecting is informed by the Museum's Collection Development Plan (CDP) and conducted in consultation with key stakeholders. In 2021–22 the CDP was reviewed and updated. The collecting categories were refined to reflect the broad themes of democracy represented in the collection. The 2021–26 CDP arranges the collection into three subcategories: the Heritage Collection, the Democracy Collection and the Interpretation and Learning Collection.

In the reporting period notable donations added to the collection included:

- a barrister's wig, with its stand and box, originally belonging to the Rt Hon Dr HV Evatt QC and then owned by the Hon Dr Rodney Purvis AM QC
- a COVID test kit
- two face masks worn by former Australian Prime Minister Scott Morrison
- a transgender pride flag and t-shirt from Transcend Australia, an organisation supporting transgender children and their families
- furniture, table linen and books used in Provisional Parliament House

The portrait of Robert Menzies painted by Ivor Hele in 1954 and acquired from Menzies's daughter, Heather Henderson, in 2007. Photo: Museum of Australian Democracy Collection



- photographs, a diary, and the marriage certificates of one of the first same-sex couples to be legally married in Australia
- items from the collection of Sir Zelman Cowen, relating to his role as Australia's 19th Governor-General
- a handkerchief, souvenir of the cancelled 1949 royal tour to Australia and New Zealand which was to be attended by King George VI, Queen Elizabeth and Princess Margaret
- how-to-vote cards and other political ephemera from the collection of Australian politician Elaine Darling.

Donations are a significant source for collection development. For generously donating to our collection in 2021–22 we would like to thank:

- Vicki Bourne
- Colin Christian
- Rabbi Shimon Cowen
- Vicky Darling
- Richard Heck
- Melissa Holcroft
- Peter Hyland
- Marie Jones
- Jillian Kindt
- Marie Loveridge
- Marian Purvis
- Rebekah Robertson
- Joan Ross
- Tonyia Watson
- Stephen Woolridge
- The Wilderness Society
- Office of Ben Morton MP
- ACT Health
- Department of Parliamentary Services — Australian Parliament House
- Department of the Senate — Australian Parliament House
- Department of Health.

BUILDING INTERPRETATION

Interpretive content presented on site and online seeks to embody the heritage values of the building and tell rich and significant stories about its life as the Federal Parliament from 1927 to 1988.

A portrait of Robert Menzies by Ivor Hele was installed in the foyer of the Government Party Room. The painting was one of two replacement portraits painted after the original prime ministerial portrait of Menzies by Charles Wheeler was vandalised in 1954 while hanging in King's Hall. The research on the damage to the portrait led to a feature in the *Sydney Morning Herald's Good Weekend* magazine on 25 June 2022.

Museum reopening and interpretive hoardings

The Interpretation and Content Development team contributed to the cleaning and resetting of the Museum's interpreted spaces following the December 2021 fire. As part of the fire remediation cleaning crew, we documented and de-installed spaces so they could be thoroughly cleaned. After cleaning, the team reinstalled the prop objects, paper ephemera, furniture, interpretive panels and bollards to their original locations using reference photographs.

While the majority of the Museum reopened on Thursday 28 April, the area near the front doors and the Senate Chamber remained closed for ongoing works. In cooperation with the Exhibitions team, the Interpretations team developed engaging interpretive content for the hoardings covering the spaces.

House of Representatives Honour Board — the final entry

Long-serving MP and former minister the Hon Warren Snowdon has the distinction of being the last politician to serve in both Old Parliament House and Australian Parliament House. Snowdon served from 1987 to 1996 for the electorate of the Northern Territory and then from 1998 to 2022 for NT/Lingiari. Warren Snowdon did not contest the 2022 federal election and his final year of service was added to the Members of Parliament Honour Board near the Members' Dining Room.

The hoarding around the front doors and extending up to King's Hall featured a photograph of a proud Harold Sidgreaves of H & E Sidgreaves Ltd, the firm commissioned to fabricate the front doors and windows of Parliament House. The 1928 photograph was juxtaposed with detailed drawings by architect John Smith Murdoch.



STRATEGIC PRIORITY 4

A SUSTAINABLE AND THRIVING FUTURE

Our organisational culture will enable MoAD and its valued staff to be nimble, collaborative and efficient. Our actions and relationships will ensure ongoing relevance and financial sustainability.

MoAD's response to COVID lockdowns and the aftermath of the December 2021 fire demonstrated that our workforce is nimble, motivated and efficient. In 2021–22, we expanded our efforts to ensure that the strength of our organisational culture is in line with our operational goals, aspirations and values.

WORKFORCE

Lockdowns in the ACT, emergency management following the fire, and the ongoing presence of COVID have allowed us to better understand and to expand our remote working capabilities and to cross-skill key staff members. Now well adapted to addressing emergency situations, MoAD finds itself with a more experienced workforce capable of adapting, pivoting and refocusing to address a vast array of business matters.

In 2021–22 the culture and capability of the Museum was supported by:

- regular communiqués updating staff on changes within the agency
- individual and cohort-targeted communication about training opportunities, facilitated by LearnHub, LinkedIn Learning, the APS Academy and others
- reviews and updates of human resources policies
- reviews and updates of our Accountable Authority Instructions
- a workforce determination implementing a salary increase
- a critical-role mapping project
- training opportunities in cultural awareness, imposter syndrome and leadership.

The Museum currently has 49 volunteer guides and seven youth volunteers. Collectively, our volunteers worked a total of 876 hours.

During 2021–22, the LearnHub learning management system was used as part of our induction process. All new staff participated in modules about the APS Values and the APS Employment Principles, respectful workplaces, digital records, and work health and safety (WHS). All staff completed mandatory refresher training on heritage, security, fraud, and WHS.

Employees completed SBS online training courses in cultural competence, cultural diversity and Indigenous matters. Indigenous cultural training was also facilitated on site for staff members with responsibility for projects that interact with Indigenous people and/or culture.

PARTNERSHIPS

In 2021–22, MoAD focused on investing in, and building on, key established partnerships to create new opportunities. We collaborated with partners who share our core mission and values, whose projects align with our strategic framework, and whose purpose and goals amplify and strengthen our own.

Former Prime Ministers

In April 2022, MoAD proudly announced that it is now supported by five former prime ministers as our first patrons: the Hon John Howard OM AC, the Hon Tony Abbott AC, the Hon Kevin Rudd AC, the Hon Julia Gillard AC, and the Hon Malcolm Turnbull AC. They have all generously contributed time, objects and ideas to the Museum. We look forward to continuing to strengthen and develop these important relationships.

Academy of Social Sciences in Australia (ASSA)

MoAD commenced a formal partnership with ASSA in August 2021, deepening our engagement with the research sector to develop new products and reach new audiences. We collaborated on activities associated with Social Sciences Week, federal election 2022, and the creation of digital learning opportunities for Australian secondary schools

MoAD staff clean the original Speaker's Chair in the House of Representatives chamber after soot and smoke damage from the fire.



by bringing together the expertise of ASSA Fellows and the production capability of the Seriously Social team with learning resources created by MoAD.

Network of Prime Ministerial Research and Collecting Agencies

MoAD collaborated with 17 organisations around Australia, including national cultural institutions, university libraries, prime ministerial institutes, community museums and heritage-listed prime ministerial homes to undertake a major upgrade of the highly successful Australian Prime Ministers website. The new website, released in April 2022, is a valued national digital resource which connects content, collections and participation opportunities relating to Australian prime ministers.

Democracy 2025

Democracy 2025, our research partnership with the University of Canberra's Institute of Governance and Policy Analysis, concluded in December 2021. Over three years it produced five major reports, three books, two edited journal volumes, four internationally refereed journal articles, nine book chapters, seven articles for *The Conversation* and *The Mandarin*, and multiple appearances on television and radio. We presented evidence at seven committees of inquiry in Australia at the federal and state levels, as well as working with the Secretaries Board and the Joint Standing Committee on Electoral Matters. A full list of the outputs from Democracy 2025 is available at democracy2025.gov.au.

Australian Public Service Commission (APSC)

MoAD's successful creative collaboration with the APSC continued in 2021–22. Base build for the new APSC exhibition space in the Senate undercroft began in June 2022 and we are on track to deliver the next exhibition in our partnership by late 2023.

Australian Electoral Commission (AEC)

Work is nearing completion on the AEC exhibition *Writs to Referendum*. It will open in the Opposition Party Room in late 2022.

DONORS AND SPONSORS

Commonwealth Bank

In 2022 *Changemakers* was sponsored through CommBank Next Chapter, a program helping survivors of domestic violence and financial abuse achieve long-term independence. The bank recognises that when we celebrate gender equality, we foster a more respectful society which is key to ending violence and abuse. This sponsorship allowed us to develop *Hidden Stories*, an engaging audio experience that enriched the exhibition. We look forward to continuing the partnership as we take the exhibition on tour in 2023.

Henry Parkes Foundation

Our ongoing partnership with the Henry Parkes Foundation enables us to connect with and deliver high-quality digital programs to teachers and students around Australia. The Henry Parkes Studio has been a particularly valuable tool this year as we dealt with prolonged closure due to fire damage.

Annual giving

MoAD would like to thank everyone who so generously donated to us following the fire and to our annual giving campaign, which this year raised money to reinterpret the Government Party Room.

Special thanks to:

- Stephen Brown
- John Bury
- Cheryl Cartwright
- Catherine Gray
- Heather Henderson
- Kerry Jones
- Daryl Karp AM
- The Hon Dr David Kemp AC
- David Lewis
- Nicole Malik
- The Hon Nick Minchin AO
- Cathy Wilcox.

DIGITAL

ICT maturity

The organisation experienced a significant increase in ICT capability this year. With particular focus on improving our cyber security posture and consolidating our systems footprint, the ICT team deployed:

- patching, security and monitoring software across the agency's systems
- a central device management model for delivery of digital components within exhibitions, designed and developed entirely in house
- RSVP management for events and invitations through Salesforce
- a website to house audio experiences, used to deliver the *Hidden Stories* audio experience in *Changemakers* and the audio descriptions in *Behind the Lines 2021*. A fully automated website deployment system was also delivered as part of this work.

These initiatives have dramatically reduced the residual risks posed by our expansive legacy ICT infrastructure, improving the agency's operational continuity and system resilience.

Digital Asset Management System

Our Digital Asset Management System (DAMS) was further operationalised this year. A group of 10 'DAMS Champions' from across the agency undertook further training, then led metadata documentation and file preparation for assets to be migrated into the system.

There are over 5,500 assets in the DAMS as of 30 June 2022.



Dr Matilda House, Ngambri/Wiradjuri Elder, gives a Welcome to Country at the launch of the *Changemakers* exhibition. Photo: Pew Pew Studio

Customer Relationship Management

MoAD's event management capability was successfully redeveloped on the Salesforce platform this year. This functionality was built in house and delivered in time to manage event attendance for the *Changemakers* exhibition launch without the need to use spreadsheets.

Another major achievement on this platform was the implementation of an automated deployment protocol. This protocol is a quality control mechanism, decreasing the risk of user error, improving back-up and roll-back functionality, and streamlining our oversight and controls of external developers working in the system.

RECONCILIATION ACTION PLAN

Supporting our business plan and our commitment to the Closing the Gap initiative, MoAD worked towards a new 'Innovate' level Reconciliation Action Plan (RAP). This RAP will focus on developing and strengthening relationships with Aboriginal and Torres Strait Islander peoples and continuing to engage staff and stakeholders in reconciliation, as well as developing and piloting innovative strategies to empower Aboriginal and Torres Strait Islander peoples.

The RAP Working Group met seven times in 2021–22, and directly engaged with RAP Australia on our proposed Innovate RAP on several occasions. The group continues to champion an internal culture of cultural understanding and actively seeks opportunities to promote Indigenous voices within our exhibitions, visitor experiences and shop.

BUSINESS CONTINUITY PLAN

Our Business Continuity Plan (BCP) is updated and approved on a quarterly basis. The COVID Response Plan is updated as required to reflect the latest public health advice.

These plans were activated in response to the COVID pandemic lockdown, protest activities, and the fire emergency and its aftermath.

Our internal audit provider undertook an audit of our BCP and evacuation processes. Several recommendations were accepted by MoAD; implementation of these is underway.

CASE STUDIES



DEMOCRACY DNA

The People, the Prime Ministers
and the World

CASE STUDY

Democracy DNA: the People, the Prime Ministers and the World is an opportunity to hear from some of the voices that shaped Australia's democracy as they charted their way through the events, the debates and the challenges of their day. This new exhibition, which opened on 28 April 2022, is grounded in the central idea that the way we do democracy in Australia is through a great ongoing conversation. It is one national conversation, but it is also many conversations with many voices.

In this multiplicity and dimensionality of voices lies the central truth of Australia's democracy: the power of conversation and debate. We strive to give voice to many and to hear the voices of many — not to have the conversation dominated by any one person or group — to foster wide discussion and debate. In the centre of this new exhibition, visitors are invited to explore five great debates. These are the core questions that keep reappearing in our national democratic conversation across time — freedom, equality, the common good, defending our democracy, and responding to crisis. Engaged citizens have taken on leadership roles in bringing these questions forward and generating change. Visitors are invited to reflect on these great debates through objects and are encouraged to engage, through a touchscreen interactive display, with the inspired and imaginative work of well-known Australian visual artist Michael Camilleri.

This national conversation is fundamentally about the future — about our competing visions of the future. Just as we create the world our children will live in tomorrow, so too have the decisions taken in the past shaped our democracy, our society and our economy. In dialogue we have, through the good times and the tough, debated and realised different visions of the future. Many diverse voices today contribute to this conversation, mapping out the road ahead.

“The essence of a democracy is that power is widely shared.”

Geoffrey Blainey, historian
and author, 2018

Interactive elements in the *Democracy DNA* exhibition. Photo: Lightbulb Studio





Democracy DNA exhibition space. Photo: Lightbulb Studio

***Democracy DNA* includes intentionally designed interactive components created to help a broad demographic of young people engage with the stories ...**

Democracy DNA provides a journey through time quite unlike any other. Starting in 1901, visitors can learn more about each of the nation's prime ministers in our new, reimagined timeline. Completely rewritten biographies that explore each leader's backstory and motivation sit alongside popular short films from our previous prime ministers gallery. New and powerful illustrations by a legend of the international art scene, Nigel Buchanan, reveal the personality of each prime minister.

Yet the prime minister is only one contributor in the great ongoing national conversation that is our democracy. Therefore, each prime minister's story is set within the challenges that they and the people of Australia faced in their time. Curious and thought-provoking objects and imagery speak to pivotal global events and the issues we faced at home. These are the events that shaped our nation, from the Great Depression and world wars to new economic policies and social revolutions.

The diverse voices of Australians are the vital threads in the national democratic conversation, so the timeline includes important community leaders. Through objects and imagery, visitors can meet early voices of community, like Vida Goldstein and William Ah Ket, through to more recent leaders, like Ian Kiernan and Cathy Freeman. This is a new and valuable addition to the timeline which provides a more authentic retelling of Australia's democratic past — no one person shapes the future; it takes all of us.

Continuing the success of MoAD's hands-on offerings in other parts of the building, *Democracy DNA* includes intentionally designed interactive components created to help a broad demographic of young people engage with the stories and understand some of the events that shaped the nation. While developed with children in mind, they also provide an opportunity for teenagers and adults to engage through touch, play, illustrations, movement and sound. Each interactive element includes labels with additional information and calls to action encouraging intergenerational conversations.

Democracy DNA is the Museum's new core exhibition, inviting the full range of visitors to connect with the stories of how we made our democracy and what it is today. As a complement to the existing exhibitions, it continues the Museum's mission to encourage visitors to see a place for themselves in our democracy and to be active participants in shaping the direction and the future of our nation.

CHANGEMAKERS

Women of Australia

CASE STUDY

“I like to think of feminism as an open house, even if a temporary abode. Not all will want to visit and some won’t stay — but hopefully most women will feel free to take up residence and rearrange the house and contents as they see fit.”

Marilyn Lake, *Getting Equal*, 1999, author, academic and historian, and consulting historian on the *Changemakers* exhibition

The Hon Julie Bishop’s red Rodo shoes were a special request from the Museum Experience team — ‘Would it be possible to put them back on display?’ Visitors are very taken with the red sparkly shoes she wore at the press conference when she resigned as Minister for Foreign Affairs in August 2018. The shoes continue to generate much debate: what exactly do they mean? And that’s exactly what we hope to achieve with our new exhibition *Changemakers*, which opened on 21 June 2022 — to provide opportunities for discussion and debate, to encourage our visitors to find a place for themselves in our great national democratic conversation.

From campaigning for equal pay and conditions in sport and the workplace to calling out family and domestic violence, women have worked tirelessly to have a voice at the table where the decisions are made and a complete role in shaping the decisions that impact their lives, not just for themselves but for their families and their communities. This new exhibition pays homage to the generations of women and men who have worked to realise full freedom and equality for Australian women from all backgrounds.

Textile banners created by Tal Fitzpatrick hang at the entrance to *Changemakers*.
Photo: Pew Pew Studio





The Hon Dame Quentin Bryce AD CVO explores the *Changemakers* exhibition.
Photo: Pew Pew Studio

There is a strong generational focus framing the exhibition, with the themes selected because they mattered as much to women 120 years ago as they do today to the next generation of changemakers. It starts at the entrance to the exhibition, where textile banners created by Tal Fitzpatrick reference the rallying cries of women over time. Inside the exhibition, guest curator Virginia Haussegger's thoughtful and considered selection of seven changemakers features representatives of successive generations: the Hon Dame Quentin Bryce AD CVO, Anne Summers AO, Auntie Dr Lowitja O'Donoghue AC CBE DSG, Natasha Stott Despoja AO, Megan Davis, Nyadol Nyuon OAM and Grace Tame. Each woman kindly loaned objects to the exhibition which speak to their journeys as changemakers. Embracing the exhibition space, the generational framing continues by wrapping the visitor in curated salon hangs of objects, images and first-person quotes. Evocative images show the women across time on whose shoulders we stand today. Objects — both the gorgeous and the curious — provoke insight and enquiry, encouraging us all to look deeper into the story they reveal.

Changemakers also reflects the power of partnership. Funding from a sponsorship by CommBank Next Chapter made additional layers of storytelling possible through the creation of *Hidden Stories* — a bespoke audio experience capturing the challenges of being a changemaker today for emerging generations. Commonwealth Bank also loaned a paperweight to the exhibition that once belonged to the bank's first female changemaker.

The exhibition also provides an opportunity to meet two iconic groups of women. It presents insightful archival film footage referencing the landmark Women's Electoral Lobby national survey of 1972 and the epic struggle of the steely women of Wollongong to tackle discrimination at one of Australia's largest businesses.

Changemakers explores the remarkable stories of women from all walks of life who work to shift the national conversation and change the lived experience of women in our country.

Women have worked tirelessly to have a voice at the table where the decisions are made and a complete role in shaping the decisions that impact their lives, not just for themselves but for their families and their communities.

Supported by



Commonwealth Bank

STATEMENT: JACK GREEN'S PAINTINGS

CASE STUDY

“There are lots of important sacred sites and songlines throughout our country. Many of them are powerful places that have to be cared for, looked after in the proper way, under our Law. When these places are damaged it hurts us.”

Jack Green, Garrwa man and artist, submission to the Juukan Gorge parliamentary inquiry, April 2021



Garrwa man Jack Green and Ngambri-Ngunnawal custodian Dr Paul House at the smoking ceremony to launch the *Statement: Jack Green's Paintings* exhibition. Photo: Jamila Toderas

Statement: Jack Green's Paintings is an important moment in MoAD's ongoing commitment to exploring democracy and the power of our voices within it. This timely exhibition amplifies First Nations voices in the building and demonstrates democracy in action.

Garrwa man Jack Green, a Traditional Owner and artist from the Gulf Country in the Northern Territory, uses painting to document and tell stories. The series on display explore the impact of mining on his country, Laws and community. The paintings are accompanied by their stories in Jack's words. The intention is to allow Jack to 'speak' directly to the visitor.

There is important context which makes this a very appropriate and important MoAD exhibition. Jack submitted images of the paintings to the Juukan Gorge parliamentary inquiry conducted by the Joint Standing Committee on Northern Australia. For Jack, taking part in this formal process was an important way of being heard.

Chaired by the Hon Warren Entsch MP, the inquiry received over 150 submissions, held public hearings and travelled widely, consulting Traditional Owners, industry experts and stakeholders across a range of fields.

Its final report, *A Way Forward*, released in October 2021, makes eight recommendations intended to address the disparity in power between Indigenous peoples and the mining industry across Australia, as well as the failings of legislation designed to protect Indigenous heritage.

The exhibition highlights the vital role committees and inquiries play in our democracy. By gathering information on and drawing attention to topics of public interest, inquiries start conversations and have the potential to shape future policy and legislation. Crucially, they also enable people to have a direct say on issues that matter deeply to them.

Jack's submission, bursting with colour and vivid lived experience, made a striking impression on the committee. Indeed, it was the committee secretariat who alerted MoAD to the unconventional submission. Thanks to some wonderful detective work from our Exhibitions team, MoAD was able to locate 19 of the 26 paintings submitted and negotiate loans with 13 people to create the display.

The positive working relationships MoAD established with the Joint Standing Committee on Northern Australia secretariat and Jack Green were essential to developing the exhibition. The curatorial approach is intentionally light. Apart from providing forward-facing content on the role of committees, it leaves Jack's paintings, and the paintings' stories, to speak for themselves.

Two digital offerings in the exhibition space enlarge the engagement opportunities for visitors. The first is an audiovisual display screening two videos. One is of Jack talking about the impact of mining on his country. The other is an ABC report on the inquiry that features Jack, other Traditional Owners based at Borroloola, and members of the inquiry, including its chair, the Hon Warren Entsch MP. These videos provide context and highlight the relationship between the individual and the committee.

The second digital component is a touch screen that displays the AIATSIS Map of Indigenous Australia (<https://aiatsis.gov.au/explore/map-indigenous-australia>). This provides an opportunity for visitors to engage with the diversity of First Nations groups and it is already proving a useful tool and discussion point for staff.

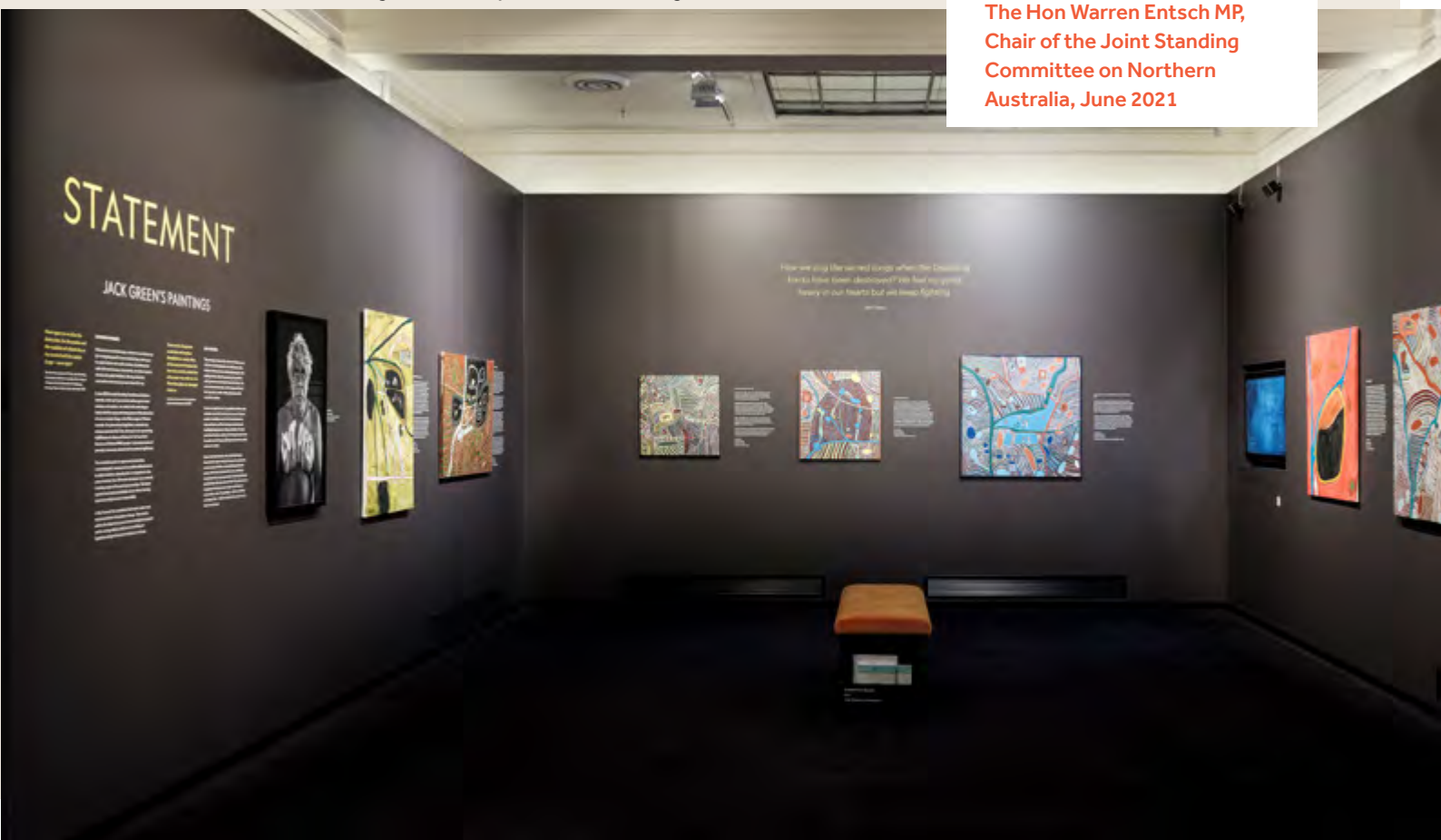
MoAD's Learning team has relished the opportunity to create experiences that investigate the role of parliamentary committees, the opportunities individuals have to engage with democratic processes, and the powerful way art can be employed to share stories.

Statement: Jack Green's Paintings is one example of MoAD's ability to respond to current topics, be open to building new relationships, and remain alive to opportunities for exploring democracy in action, in all its guises.

Statement: Jack Green's Paintings exhibition space. Photo: Tom Ferguson

"Your artwork is as strong as any advocacy that I've seen through this whole process, it really tells a very strong story — a very powerful and passionate story"

The Hon Warren Entsch MP,
Chair of the Joint Standing
Committee on Northern
Australia, June 2021



FIRE REMEDIATION

CASE STUDY

In December 2021 a devastating fire at the front steps of Old Parliament House caused extensive damage to the main entrance. Soot and smoke permeated the building, and water used to put out the fire caused further damage. The Museum remained closed for four months while our Heritage and Capital Works teams worked tirelessly on the remediation process.

These works were managed in accordance with the *Old Parliament House and Curtilage Heritage Management Plan 2021–26*. The project teams worked collaboratively to achieve the best outcomes for the heritage building. Consistent with the Burra Charter for the conservation of Australian heritage places, they adopted a cautious approach to repairs, focusing on changing as much as necessary, and as little as possible.

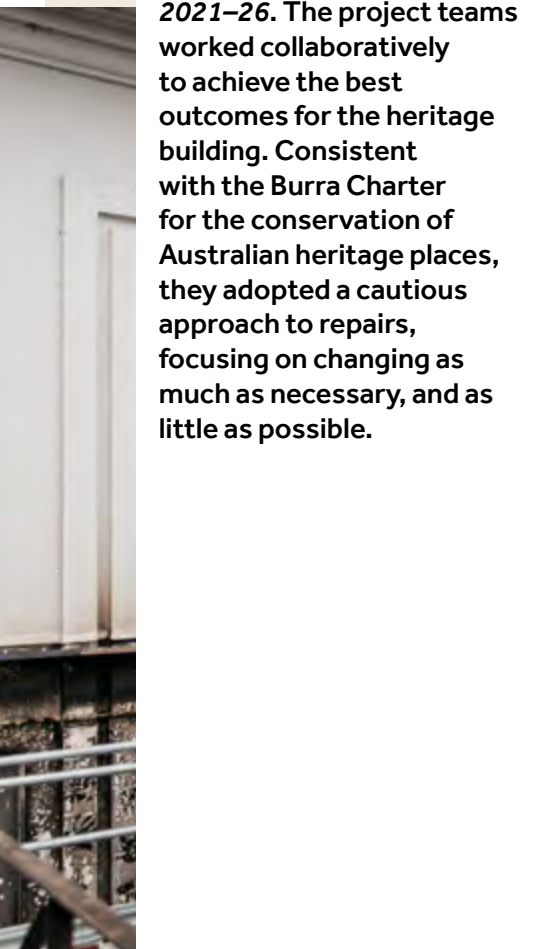
FRONT FACADE, CANOPY AND FRONT STEPS

The front facade of the building is widely recognised as a symbol of Commonwealth Parliament and Government from 1927 to 1988. It has been an important backdrop for media interviews, protests and significant events through the life of the building. The front canopy was badly fire damaged and a new canopy was constructed, faithfully replicating the 1959 design from the original drawings. The original steel frame was structurally assessed, treated and reused in the reconstruction. The new canopy includes recessed sprinkler heads for enhanced fire protection.

The bronze coat of arms from the canopy has been conservation cleaned, re-patinated, waxed and reinstated while the bronze windows and handrails near the front doors have been cleaned and re-patinated. Two of the conical acrylic light fitting diffusers were damaged beyond repair and were replaced with moulded replicas and the front facade has been repainted.

The front steps and top landing were extensively water damaged, requiring removal of all tiling, and demolition of the existing materials above the original structural concrete slab and concrete stair pour. The previous configuration and finish have been replicated. While it is still underway, the outcome of this work is that the waterproofing will be enhanced and provide improved protection of heritage fabric.

Fire damage to the front portico. Photo: Lean Timms





The remediation works have been a large, complex project. A team of experts have worked collaboratively to ensure that the well-loved building is restored and the heritage values are protected and preserved. These works have enabled the building to continue to be enjoyed by the public for years to come. Photo: Lean Timms



Smoke, soot and water damage on the internal walls of the building.
Photo: Lean Timms

STRANGERS' GALLERY RUBBER FLOORING

A significant original feature of the downstairs Strangers' Gallery is the original 1927 rubber flooring. Sooty water caused significant discolouration to the floor and damaged the protective surface coating, causing crazing and losses. Conservators undertook a treatment trial to determine how to safely strip the floor sealer and then repair and re-coat the floor. The trial enabled them to devise a work method that protected the vulnerable floor from further damage during treatment. The damaged coating was meticulously removed and the floor was successfully resealed.

FRONT FOYER PARQUETRY FLOORING

The original 1927 timber parquetry in the front foyer area was badly charred at the entrance and was water damaged beyond repair. Jarrah and ash timber was chosen to closely match the characteristics of the original floor and was milled and turned into parquetry blocks. The original floor pattern was carefully documented and reproduced, maintaining a link to the original design.

CLEANING THROUGHOUT THE BUILDING

Soot and smoke contamination reached all three levels of the building, as far back as the doors to the Members' Dining Rooms and extending to the furthest extent of the North Wing. Conservators guided two large cleaning projects to remove the soot contamination.

The painstaking cleaning of walls, floors and ceilings throughout the building was undertaken by a team of cleaners. MoAD staff were trained in conservation cleaning and meticulously cleaned up to 2,800 heritage collection furniture and fittings, over 2,000 Hansard volumes, and over 5,000 props.

FRONT DOORS

CASE STUDY

Western Australian jarrah was chosen to form the stately front doors of Old Parliament House. The rich, amber timber is impervious to extreme weather, it can tolerate the heat waves and cold snaps of the nation's capital without warping or shrinking and, importantly, it is reluctant to burn.

The front doors took the brunt of the fire that engulfed the front portico on December 30, 2021, and initial assessments of their recovery were bleak. When the flames were extinguished and the smoke dispersed, a charred black wound was all that was visible where the doors had stood.

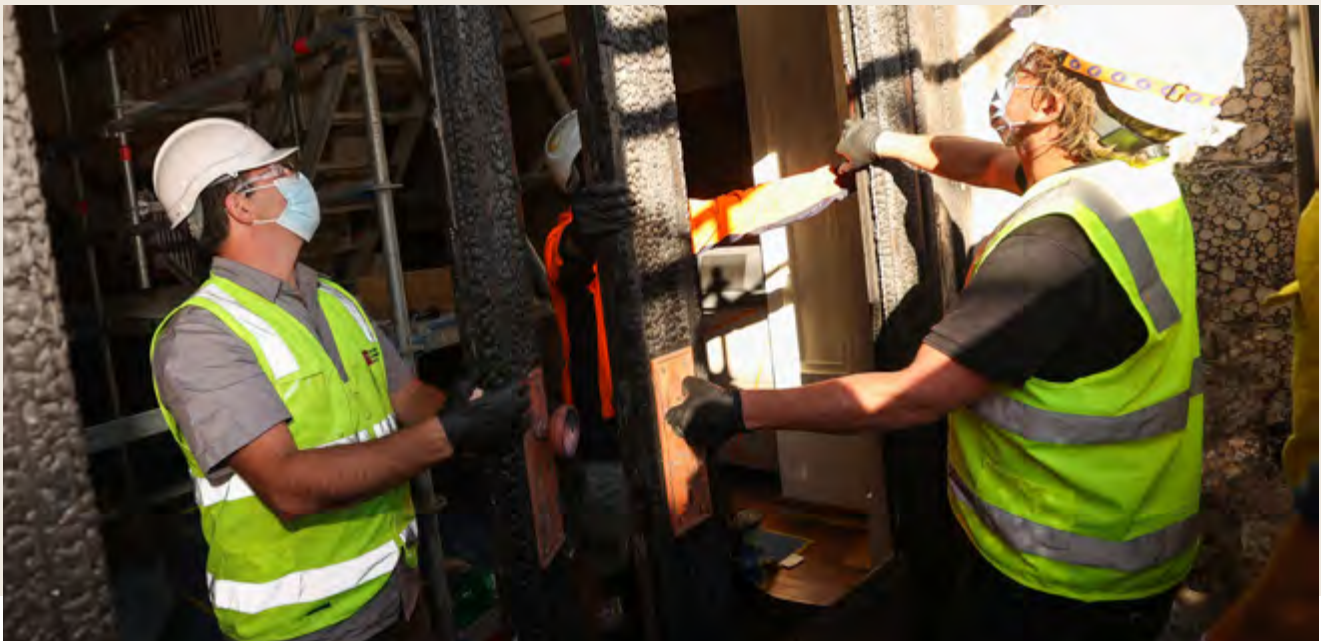
International Conservation Services (ICS) were engaged to undertake a detailed evaluation of the damage and identify possible paths for restoration. After some onsite investigation, it became clear that the only way to determine the extent of the fire damage was to remove the doors and transport them to the ICS workshop in Sydney.

After their careful removal and transportation, a comprehensive appraisal of the doors proved hopeful. The doors were originally assembled not from one slab of jarrah, but from four thin layers sandwiched together. While the outermost layer had been burnt beyond restoration and many of the fittings and decorative elements would require replacement, the remaining three layers were virtually unharmed.

A detailed treatment proposal was supplied in March 2022, outlining the long list of tasks required to restore the doors to their former splendor. The approach to reconstructing the doors was guided by conservation experts and carefully considered by MoAD's Actions Committee. The doors will be reconstructed to look as they did before the fire in December 2021.

The conservators undertook the painstaking task of removing the charred sections of the doors, stabilising the remaining internal timber, and replacing the sections that could not be salvaged. New jarrah pieces have now been carefully shaped for the external faces of the doors and for decorative beading. The reconstructed doors will be refinished and returned for installation before the end of 2022.

Conservators work to carefully remove the burnt doors. Photo: Alex Ellinghausen



Front portico in early December 2021, before the fire. Photo: Lean Timms



A front door handle is found among the ashes.

GOVERNANCE



GOVERNANCE

ENABLING LEGISLATION

Old Parliament House was established as a corporate Commonwealth entity under the Public Governance, Performance and Accountability (Establishing Old Parliament House) Rule 2016, with the following functions:

- to conserve, develop and present the Old Parliament House building and collections
- to provide public programs and research activities related to Australia's social and parliamentary history
- to provide a range of other services for visitors to Old Parliament House
- to undertake other relevant tasks as the minister responsible for Old Parliament House may require from time to time
- to undertake such other functions as are conferred on Old Parliament House by the Rule or by any other law of the Commonwealth
- to do anything incidental to or conducive to the performance of any of the above functions.

RESPONSIBLE MINISTER

For the duration of the 2021–22 financial year, Old Parliament House was part of the Prime Minister and Cabinet portfolio and accountable to outgoing and incoming ministers. The minister responsible for Old Parliament House from 1 July 2021 to 22 May 2022 was the Hon Ben Morton MP, Assistant Minister to the Prime Minister and Cabinet. On 23 May 2022 the new government swore in an interim ministry. The minister responsible for Old Parliament House from 23 May 2022 to 30 June 2022 was Senator the Hon Katy Gallagher, interim Assistant Minister to the Prime Minister and Cabinet.

In 2021–22:

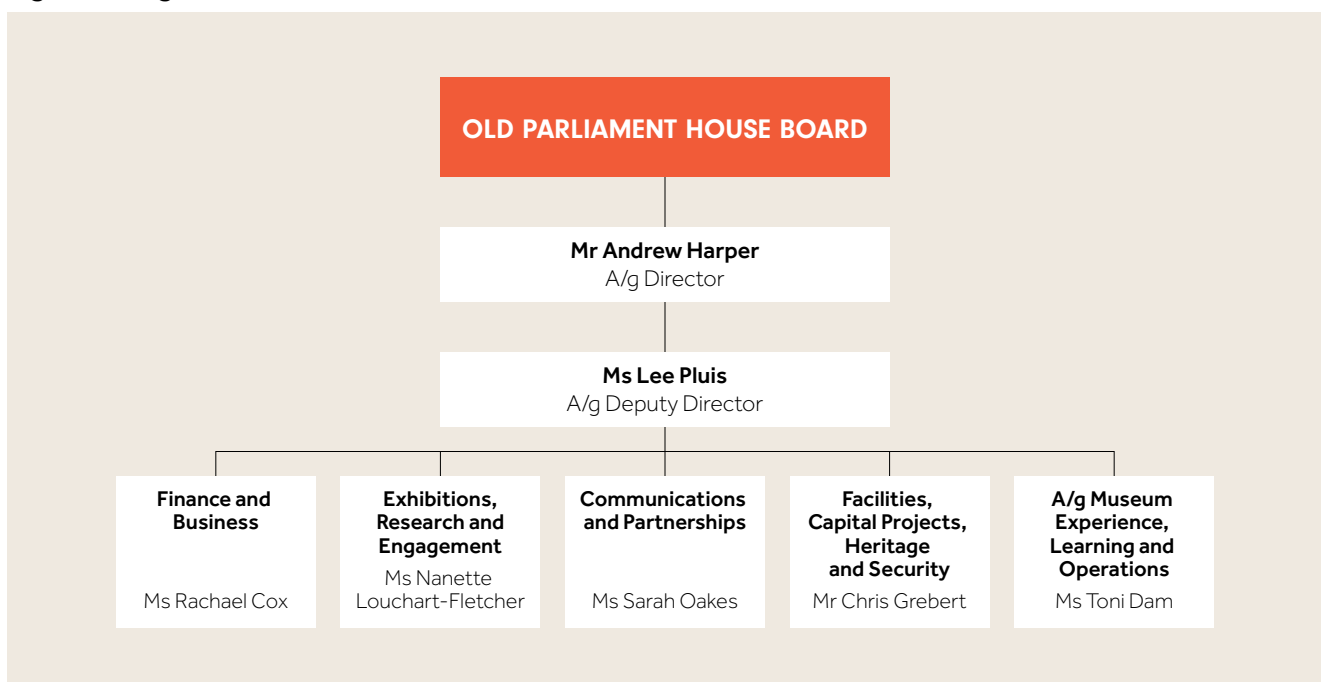
- the minister responsible did not change the statement of expectation to Old Parliament House
- the minister responsible did not give any directions to Old Parliament House
- Old Parliament House was not subject to government policy orders under section 22 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act)
- Old Parliament House had no significant issues relating to noncompliance with the finance law to report to the responsible minister or the Finance Minister under section 19 of the PGPA Act.

STRUCTURE

Figure 1 outlines the structure of the organisation.

Old Parliament House had no subsidiaries in 2021–22.

Figure 1: Organisational structure at 30 June 2022



BOARD

The Board of Old Parliament House was established under section 13 of the Public Governance, Performance and Accountability (Establishing Old Parliament House) Rule 2016. The Board is the accountable authority for Old Parliament House under the PGPA Act.

Role

The Board's functions are to decide the objectives, strategies and policies to be followed by Old Parliament House and to ensure the proper and efficient performance of Old Parliament House's functions. This role includes:

- approving and monitoring significant expenditure and commitments
- appointing and removing the Director, in consultation with, and subject to approval by, the minister
- ensuring that the organisation operates with an appropriate corporate governance structure, acts legally and responsibly on all matters, and maintains the highest ethical standards
- establishing and supervising specialist committees, including an audit committee and, as appropriate, considering and approving the annual financial statements.

The Board also contributes to the Museum's operations by:

- participating in expert advisory groups and meetings
- engaging on key strategic matters and providing input to planning
- making representations on potential future partnerships, venues and new audiences
- contributing to the development of activities, exhibitions and collections
- representing and promoting the Museum.

Following their appointment, Board members are briefed and receive training on their roles and responsibilities regarding the organisation, people, policies, culture, strategy and performance.

Members

The Board of Old Parliament House consists of:

- the Chair
- the Deputy Chair
- the Director
- up to five other members.

At the end of 2021–22 the Board had a full complement of eight members. Board members are appointed by the responsible minister for terms of up to three years, not exceeding a total of nine years. Appointments of members are based on knowledge or experience relevant to Old Parliament House's affairs.

In this reporting period Mr Gerard Wheeler, Ms Lenda Oshalem and Professor Greg Craven AO were appointed to the Board as members, and Mrs Maria Myers AC was farewelled. In June 2022 Ms Daryl Karp AM, Director of the Museum of Australian Democracy, departed Old Parliament House. Mr Andrew Harper is acting Director of the Museum of Australian Democracy, and in this role undertakes the Director's duties on the Board.

The Board met four times in 2021–22. Table 5 sets out each Board member's attendance during the year, along with their qualifications and experience.

BOARD COMMITTEES

As of 30 June 2022, the Board oversees two committees — the Audit, Finance and Risk Committee and the Director OPH Recruitment Committee.

The Audit, Finance and Risk Committee is directly accountable to the Board. It oversees audit activity and internal controls, including risk management. This includes:

- receiving and considering update briefings from the Australian National Audit Office
- considering and endorsing proposed control framework measures
- reviewing and endorsing the annual financial statements
- reviewing financial reports from the Chief Financial Officer.

In 2021–22, the committee met four times to consider the progress and outcomes of external and internal audit reviews. The committee discharged its duties in accordance with its role and obligations under the Old Parliament House Audit, Finance and Risk Committee Charter. The charter is available for download from the Museum's website at:

www.moadoph.gov.au/about/corporate-documents

Table 6 sets out each committee member's attendance during the year, along with details of their qualifications and experience.

Table 5: Old Parliament House Board members, 30 June 2022

Name	Experience and qualifications	Position	Period of appointment		Meetings attended/ eligible to attend
The Hon Nick Minchin AO	Former senator and former Cabinet minister	Chair (non-executive)	29 May 2020	28 May 2023	4/4
Mr Bernard Wright AO	Former Clerk of the House of Representatives	Deputy chair (non-executive)	8 December 2016	7 December 2022	4/4
Mrs Maria Myers AC	Deputy Chair of Rock Art Australia and the State Library of Victoria	Member (non-executive)	8 April 2019	7 April 2022	3/3
Ms Gai Brodtmann	Former member of the House of Representatives	Member (non-executive)	29 May 2020	28 May 2023	4/4
Ms Cheryl Cartwright	Former member of the Canberra press gallery and former secretary to the Prime Minister	Member (non-executive)	2 February 2021	1 February 2024	4/4
Ms Lenda Oshalem	Former Assistant State Secretary of WA Labor	Member (non-executive)	7 July 2021	6 July 2024	4/4
Mr Gerard Wheeler	Former advisor to the Prime Minister	Member (non-executive)	7 July 2021	6 July 2024	4/4
Professor Greg Craven AO	Former Vice-Chancellor and President of the Australian Catholic University	Member (non-executive)	8 April 2022	8 April 2025	0/1
Ms Daryl Karp AM	Director of the Museum of Australian Democracy	Member (Executive)	8 December 2016	17 June 2022	4/4
Mr Andrew Harper	Acting Director of the Museum of Australian Democracy	Member (Executive)	20 June 2022	Unknown	0/0

Table 6: Audit, Finance and Risk Committee members, 30 June 2022

Name	Experience and qualifications	Position	Committee membership remuneration	Meetings attended/ eligible to attend
Mr Ben Wright	First Assistant Secretary, Department of Home Affairs	Chair	Nil	4/4
Ms Gai Brodtmann	Former member of the House of Representatives	Member	Nil	4/4
Ms Robyn McClelland	Former Senior Executive Service officer, Department of the House of Representatives	Member	Nil	4/4

The Director OPH Recruitment Committee is responsible for undertaking the process to recruit for the Director of the Museum of Australian Democracy role. The committee comprises three Board members, one departmental representative, and one representative from the Australian Public Service Commission.

EXECUTIVE

The Director and the Deputy Director form the Executive.

The Director is responsible for:

- managing the day-to-day administration of the entity
- ensuring accountability to the government, parliament and public
- assisting the minister to fulfil accountability obligations, as required by the parliament, in relation to operations and administration
- overseeing corporate governance and determining strategic priorities in consultation with the Deputy Director and section heads
- setting broad strategic vision.

Ms Daryl Karp AM joined Old Parliament House as Director in 2013. Previously she was Chief Executive Officer of Film Australia and Head of Factual Television at the ABC. She was a company director of SBS (ended 30 June 2021), where she sat on the Audit and Risk Committee. Ms Karp was Chair of the Council of Australasian Museum Directors, and is Chair of the Canberra Writers Festival Board, and a fellow of the Australian Institute of Company Directors. In 2017, Ms Karp received the ACT Public Sector and Academia Award at the Telstra Business Women's Awards. In 2019, Ms Karp was made a Member of the Order of Australia for her significant service to the arts, particularly to the museum and galleries sector.

In June 2022, Ms Karp left her role at Old Parliament House to undertake a new opportunity at the Australian National Maritime Museum.

The Deputy Director leads:

- exhibitions, public programs and events
- digital engagement, and information and communications technology
- learning and visitor services
- marketing, public affairs and evaluation
- heritage management, conservation and collections
- facilities management and capital works.

Mr Andrew Harper joined Old Parliament House as Deputy Director in 2008. He previously worked in senior management roles in the Department of the Prime Minister and Cabinet and the Department of Finance. At the time of publication, Mr Harper is the Acting Director.

STAFF

At 30 June 2022, Old Parliament House employed 117 people under the *Public Service Act 1999*, all working in the ACT. This includes ongoing, non-ongoing specific term and non-ongoing irregular/intermittent employees; the incumbent in the Director role, who is a statutory office holder; and the Deputy Director, who is a Senior Executive Service officer. Staffing statistics are provided in Tables 7 and 8.

Table 7: All employees at 30 June, current reporting period (2021–22)

	Male			Female			X			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
Ongoing	14	3	17	31	12	43	0	0	0	60
Non-ongoing	4	9	13	17	26	43	0	1	1	57
Total	18	12	30	48	38	86	0	1	1	117

Table 8: All employees at 30 June, previous reporting period (2020–21)*

	Male			Female			X			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
Ongoing	15	5	20	25	9	34	0	0	0	54
Non-ongoing	6	7	13	14	31	45	0	0	0	58
Total	21	12	33	39	40	79	0	0	0	112

*Reported in 2020-21 Annual Report without casuals. This table has been updated to show the comparison with 2021-22 staffing figures

CORPORATE GOVERNANCE

Old Parliament House has clearly defined governance mechanisms to ensure accountability and support of a nimble, collaborative and efficient organisational culture.

Governance committees

The Director, in consultation with the Deputy Director and section heads, oversees corporate governance and determines strategic priorities. Input is provided by the Board and governance committees.

In addition to the Board and its committees, 10 key committees informed the corporate governance of Old Parliament House in 2021–22, as detailed in Table 9.

STRATEGIC PLANNING

The Old Parliament House Corporate Plan 2021–22 detailed the strategic priorities, delivery strategies and intended results for each of our core activities. The Corporate Plan and other annual operational plans and policies underpin the Museum's Strategic Framework 2018–23, enabling Old Parliament House to meet its governance responsibilities and achieve its objectives.

ETHICAL STANDARDS

We place a high priority on ensuring a safe, healthy, supportive and productive workplace, preventing discrimination and harassment, and fostering ethical behaviour. Our ethical standards are aligned with the APS Values, Employment Principles and Code of Conduct and with the Commonwealth Fraud Control Framework, and are reinforced by our:

- Risk Management Policy and Framework
- Fraud Control Framework and Policy
- Public Interest Disclosure Policy
- Workplace Harassment Guidelines
- Workplace Diversity Commitment
- Disability Inclusion Action Plan
- APS Code of Conduct Guidelines
- Client Service Charter.

Some of these documents were revised and updated during 2021–22.

Our Client Service Charter includes a feedback form that can be completed online or downloaded and returned. No feedback was received through this medium in the reporting period.

RISK MANAGEMENT

During 2021–22, Old Parliament House's Risk Management Framework and Policy were reviewed and updated as needed.

We participated in the biennial Comcover Risk Management Benchmarking Survey, achieving an overall risk management maturity rating of 'Embedded'.

FRAUD CONTROL

Old Parliament House has appropriate fraud prevention, detection, investigation, reporting and data collection procedures and processes that meet the specific needs of the entity, in compliance with the Commonwealth Fraud Control Framework. Fraud is reported on, as a standing item, to the Audit, Finance and Risk Committee. No cases of suspected fraud were reported and no investigations were undertaken during the year.

PUBLIC INTEREST DISCLOSURE

Old Parliament House's Public Interest Disclosure Policy is underpinned by a strong reporting culture in the organisation. The policy facilitates and encourages reports of suspected wrongdoing, provides support and protection to disclosers, and ensures that suspected wrongdoing is investigated, where appropriate, consistent with the requirements of the *Public Interest Disclosure Act 2013*.

During 2021–22, Old Parliament House received a total of one matter reported under the *Public Interest Disclosure Act 2013*. Old Parliament House accepted this one matter as a public interest disclosure and allocated it for investigation.

INSURANCE AND INDEMNITIES FOR OFFICERS

No indemnities applied to the accountable authority or any officer of the entity, against a liability. No premiums were paid, or agreed to be paid, for insurance against any liability for legal cost of the accountable authority, any member of the accountable authority or any officer of the entity.

EXTERNAL SCRUTINY

In 2021–22, Old Parliament House was not the subject of any judicial decisions, decisions of administrative tribunals or reports by the Office of the Australian Information Commissioner, the Commonwealth Ombudsman or a parliamentary committee, or any reports by the Australian National Audit Office other than the audit of the 2021–22 financial statements.

Table 9: Governance committees

Committee	Functions
Executive Management Group	<ul style="list-style-type: none"> • Makes key decisions on entity-wide matters. • Develops strategic planning priorities. • Oversees risk management. • Manages and is responsible for the budget. • Ensures compliance with WHS obligations.
Senior Management Group	<ul style="list-style-type: none"> • Provides a venue for decision-making, consultation and feedback on operational issues. • Develops and implements internal plans and policies. • Promotes risk management, regularly reviews and assesses key risks, and ensures appropriate linkages between risk management and planning processes. • Acts as the security committee and project management committee.
Heritage Actions Committee	<ul style="list-style-type: none"> • Discusses action proposals in accordance with Policy 2.1 of the <i>Old Parliament House and Curtilage Heritage Management Plan 2015–2020</i>. Makes recommendations for the chair of the committee to consider as delegate under the <i>Environment Protection and Biodiversity Conservation Act 1999</i>. • Suggests independent advice where relevant. • Provides input on proposed actions to ensure that decisions made regarding use of, and change in and on, Old Parliament House and its curtilage will not have a significant adverse impact on the heritage values of the place. • Reports to the Executive Management Group and the Board on its activities.
Acquisitions Committee	<ul style="list-style-type: none"> • Discusses and determines appropriate additions to the collection, for approval by the delegate in accordance with Policy 3.3 of the Collection Management Policy. • Reports to the Executive Management Group and the Board on its activities.
Capital Steering Committee	<ul style="list-style-type: none"> • Discusses and endorses the business cases for projects, and any funding variations, which then go to the Executive Management Group for approval. • Approves off-project plans for relevant projects and ensures the commitment of allocated resources to projects. • Monitors the progress of projects and ensures that project targets are being met.
Work Health and Safety Committee	<ul style="list-style-type: none"> • Oversees health and safety matters, including identifying, developing and implementing consistent strategies to address work health and safety requirements. • Reports to the Executive Management Group on relevant matters, and provides advice to employees.
Workplace Consultative Committee	<ul style="list-style-type: none"> • Facilitates communication, consultation, cooperation and input from staff on matters that affect the workplace. • Considers and advises employees and the Executive Management Group on workplace matters referred by employees and employee representatives.
ICT Steering Committee	<ul style="list-style-type: none"> • Ensures appropriate corporate planning and management of ICT assets. • Ensures capability to procure, develop, implement and manage the systems, networks and platforms for software and systems, hardware, firmware, corporate museum networks, web properties, digital interactives and social media. • Ensures ICT strategies are aligned with government directions and the entity's strategic and corporate objectives, budget funding and asset replacement strategies.
Forward Planning Committee	<ul style="list-style-type: none"> • Considers and recommends proposed additions to the Museum's forward plan for exhibitions, events and public programs, for approval by the Executive Management Group. • Discusses, resolves issues and provides advice on matters relating to the Museum's forward program development, including audience engagement priorities, resourcing and balance. • Monitors and reviews the forward planning process to ensure that it continues to meet the objectives of the Strategic Framework and Corporate Plan.
Business Continuity Management team	<ul style="list-style-type: none"> • Manages any incident that may disrupt business as usual. • Provides a venue for decision-making, consultation and feedback on business continuity issues.

RELATED ENTITY TRANSACTIONS

During 2021–22, the Board made no decisions on related entity transactions reportable under section 17BE of the Public Governance, Performance and Accountability Rule 2014.

EXECUTIVE REMUNERATION

Table 10 provides details of executive remuneration.

Table 10: Executive remuneration

Name	Position	Base salary (\$)	Super contribution (\$)	Long service leave (\$)	Total remuneration (\$)
Andrew Harper*	Deputy Director	238,211	41,372	(7,024)	272,559
Daryl Ann Karp AM*	Director	321,756	23,568	167	345,491
Gai Brodtmann	Sitting Member	21,701	2,457	–	24,158
Cheryl Cartwright	Sitting Member	22,194	2,222	–	24,416
Greg Craven AO	Sitting Member	5,102	510	–	5,612
Gerard Wheeler	Sitting Member	21,854	5,745	–	27,599
Nicholas Minchin AO	Sitting Member	43,393	4,344	–	47,737
Maria Myers AC	Sitting Member	17,092	1,711	–	18,803
Lenda Oshalem	Sitting Member	21,854	2,185	–	24,040
Bernard Wright AO	Sitting Member	22,194	2,222	–	24,416
Total		735,352	86,336	(6,857)	814,831

* Base salary includes annual leave provisions.

WORK HEALTH AND SAFETY

Old Parliament House's work health and safety (WHS) arrangements are in line with the requirements of the *Work Health and Safety Act 2011* (WHS Act).

Our WHS initiatives include:

- training for all employees, volunteers and contractors to ensure they are aware of their responsibilities under the WHS Act
- WHS awareness as a mandatory module in the induction program for new employees, volunteers and contractors, and in annual staff training
- WHS as a standing agenda item in all Capital Projects meetings
- regular toolbox meetings undertaken by construction contractors
- a dedicated intranet page that provides information on WHS legislation and responsibilities, as well as notification and reporting tools for all employees
- an annual WHS audit, conducted by a qualified independent contractor, with results reported to the WHS Committee
- participation in the Audit of National Collecting Institutions, including documentation of compliance with WHS, the *Disability Discrimination Act 1992*, and the National Construction Code
- procurement and contracting procedures that outline legislative requirements and the responsibilities of contractors in relation to WHS
- alignment of human resource policies and procedures with WHS legislative requirements
- a health and wellbeing program offered to all staff to promote a culture of maintaining a healthy work and life balance.

During the reporting period, Old Parliament House had one notifiable incident under section 38 of the WHS Act.

ADVERTISING AND MARKET RESEARCH

In 2021–22, Old Parliament House paid a total of \$50,662 (GST exclusive) to media advertising organisations and \$35,653.76 to market research organisations. No individual payments exceeded the reporting threshold under the *Commonwealth Electoral Act 1918*.

ECOLOGICALLY SUSTAINABLE DEVELOPMENT

We plan and conduct our operations in accordance with the principles of ecologically sustainable development set out in the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act).

Old Parliament House's outcome and activities contribute to ecologically sustainable development both by conserving and maintaining unique heritage assets for future generations

and by promoting awareness of the economic, environmental, and social and equity considerations that have shaped decision-making and development in Australia.

The heritage values of Old Parliament House are managed under the Heritage Management Plan, which includes the entity's obligations under the EPBC Act.

Our heritage management framework, including the Heritage Management Plan and the Heritage Actions Committee, ensures that the principles of ecologically sustainable development are considered when decisions are made that may affect the heritage values and environment of the building and its surroundings.

Our Operational Environmental Management Plan provides a framework and recommendations through which we improve environmental management.

Table 11 lists measures carried out in 2021–22 to minimise the impact of the agency's activities on the environment.

Table 11: Environmental measures

Category	Measures
Energy efficiency	<p>All building operations were effectively managed to achieve optimal energy performance. To maximise energy efficiency, the following principles were applied:</p> <ul style="list-style-type: none"> where practical, purchase equipment that has an Energy Star standard of four stars or better use energy management options that enable office lighting to turn off after 15 minutes of no movement. <p>Other energy-saving measures included:</p> <ul style="list-style-type: none"> a lighting management system to ensure all non-essential lighting, heating, ventilation and air-conditioning only operate when required, especially when staff were working from home installation of LED lighting controlled by motion sensors ongoing upgrades of the heating, ventilation and air-conditioning plant to more efficient equipment ongoing tuning of the building management system and remote monitoring to improve energy efficiency performance.
Water conservation	<p>Water-saving measures included:</p> <ul style="list-style-type: none"> conducting regular maintenance inspections and repairs on all heritage taps and cisterns replacing leaking pipes and valves.
Paper use	<p>Paper use was minimised by increased use of electronic records management systems and Microsoft Teams working environments, clearing all print queues daily, and having double-sided printing as the default setting.</p>
Waste	<p>Recycling facilities were used to minimise the amount of waste going to landfill.</p>

CAPITAL WORK UPGRADES

Our Capital Works Program for 2021–22 included:

- significant rebuilding, repairs and restoration works following the front entry fire in December 2021
- support to Old Parliament House tenants — the APSC and the AEC — in the delivery of upgraded spaces for new and engaging exhibitions and schools programs
- active implementation of the Disability Inclusion Action Plan with the inclusion of extensive accessibility upgrades in the designs for new projects to provide a more equitable experience for all visitors
- continued maintenance and protection of ageing and damaged heritage fabric through conservation projects designed to provide the best long-term outcome for the building
- ongoing removal of asbestos-containing material, for improved health and safety.

Major projects were:

- completion of the rear terrace project, with additional render repair to improve waterproofing to heritage spaces below
- an open tender process for the procurement of a new managing contractor to deliver the 2021–25 Capital Works Program
- engagement of consultants to design the Senate undercroft base build; House of Representatives Chamber refurbishment; House of Representatives Chamber and Senate Chamber roof replacements; and accessibility upgrades to both the main visitor and schools entries
- completion of the managing contractor Planning Phase for the 2021–25 Capital Works Program and commencement of the Delivery Phase
- commencement of the Senate undercroft base build.

The major remediation project after the fire in December 2021 included:

- rebuilding of the front entry canopy to the original design and integration of a fire suppression system and security improvements
- restoration of the heritage doors and extensive conservation cleaning of collection items and heritage fabrics
- new waterproofing of the front stairs to address water ingress to the lower security area below
- restoration of the post-top pillar lights
- render repairs and painting of the front facade.

CONSERVATION

Conservation is part detective work, part science. It is a mix of conducting research, carefully documenting any evidence of damage, and using diagnostic tools and equipment to determine where damage might be coming from. It has allowed MoAD to learn more about the highly skilled, handcrafted construction of the building's 1920s architecture.

Heritage conservation projects allow for the sustainable use of the building, ensuring the ongoing preservation of the heritage values. During 2021–22, conservators were engaged for building and furniture conservation and remediation as part of updates to exhibitions and interpreted spaces. Conservation treatments were performed on furniture, in-built cupboards, bathrooms, and floors to preserve the original fabric while enabling ongoing functional use.

Heritage expertise and heritage best practice methodologies were integrated into the 2021–22 capital works program at all project stages from inception to delivery. This has included the provision of heritage research, advice and documentation.

The fire remediation project has been a significant undertaking. The works have been managed in accordance with the policies in the Heritage Management Plan. Heritage management and conservation decision-making has been appropriately scrutinised through the actions proposal process. The Heritage and Collections team has provided oversight of every element of the remediation project, and hold-points have been integrated into the works program to facilitate heritage supervision and decision-making. Consistent with the Burra Charter, a cautious approach was adopted — changing as much as necessary, and as little as possible. External conservators and skilled practitioners have been engaged to complete the works and provide specialist advice where needed.

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SUMMARY OF FINANCIAL MANAGEMENT AND PERFORMANCE

An unmodified audit report on the 2021–22 financial statements was received from the Australian National Audit Office, with no findings during the year. The notes to the audited financial statements explain the key numbers. In particular, the commentary on variances to budget at Note 3.11 highlights the specific events that occurred during the year that affected the results.

Total income for the year was \$16.357 million (budgeted \$15.579 million) and total expenditure including depreciation was \$25.418 million (budgeted \$21.065 million), resulting in an operating deficit of \$9.061 million. The deficit is due to a timing difference between the costs of the fire remediation and insurance reimbursements for the damage.

Revenue from government was \$13.569 million. Income from own sources amounted to \$2.787 million and included a sponsorship from the Commonwealth Bank for the *Changemakers* exhibition. Old Parliament House also received equity injections of \$0.195 million for the preservation and conservation of its heritage furniture collection and acquisition of new collection items and \$4.899 million for critical capital works.

On 30 June 2022 cash on hand totalled \$8.579 million (the total on 30 June 2021 was \$7.652 million) and included \$5.898 million for capital works not yet completed, \$1.212 million in accrued expenses, and the remainder is held in reserves.

FINANCIAL STATEMENTS

This section comprises:

- the independent auditor's report from the Auditor-General
- the statement by the Board, the Director and the Chief Financial Officer
- the audited financial statements and supporting notes.

INDEPENDENT AUDITOR'S REPORT

**INDEPENDENT AUDITOR'S REPORT****To the Minister for the Arts****Opinion**

In my opinion, the financial statements of the Old Parliament House (the Entity) for the year ended 30 June 2022:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2022 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2022 and for the year then ended:

- Statement by the Board, The Director and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information.

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Board is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Simplified Disclosures and the rules made under the Act. The Board is also responsible for such internal control as the Board 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 is responsible for assessing the ability of the Entity to continue as a going concern, taking into account whether the Entity's operations will cease as a result of an administrative restructure or for any other reason. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

Auditor's responsibilities for the audit of the financial statements

My objective is 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 the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Accountable Authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Mark Vial
Executive Director

Delegate of the Auditor-General

Canberra
26 August 2022

STATEMENT BY THE BOARD, THE DIRECTOR AND THE CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2022 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe Old Parliament House will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Board.



The Hon Nick Minchin AO
Chairperson
25 August 2022



Mr Andrew Harper
Acting Director
25 August 2022



Ms R Cox
Chief Financial Officer
25 August 2022

STATEMENT OF COMPREHENSIVE INCOME

For the period ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	3.1A	8,204	7,683	7,926
Suppliers	3.1B	9,568	7,709	6,190
Depreciation and amortisation	3.4A	7,622	7,998	6,949
Write-down and impairment of assets	3.4A	24	21	-
Total expenses		25,418	23,411	21,065
Own-Source Income				
Own-source revenue				
Sale of goods and rendering of services	3.2A	166	266	280
Rental income	3.2B	1,542	1,002	1,348
Interest	3.2C	7	30	62
Sponsorship and grants	3.2D	411	1,952	185
Other revenue	3.2E	661	2,177	135
Total own-source revenue		2,787	5,427	2,010
Gains				
Other gains	3.2F	1	227	-
Total gains		1	227	-
Total own-source income		2,788	5,654	2,010
Net cost of/contribution by services		(22,630)	(17,757)	(19,055)
Revenue from government	3.2G	13,569	16,879	13,569
Surplus/Deficit		(9,061)	(878)	(5,486)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserves	3.4A	3,834	2,561	-
Total other comprehensive income		(5,227)	1,683	(5,486)

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	3.3A	8,579	7,652	5,636
Trade and other receivables	3.3B	280	289	349
Total financial assets		8,859	7,941	5,985
Non-financial assets				
Heritage and cultural building	3.4A	97,400	99,450	95,700
Heritage and cultural collections	3.4A	9,743	8,538	9,919
Right of use building	3.4A	1,051	1,290	1,864
Plant and equipment	3.4A	4,657	3,552	3,275
Intangibles	3.4A	221	219	164
Inventories	3.4B	102	53	54
Prepayments		116	113	72
Total non-financial assets		113,290	113,215	111,048
Total assets		122,149	121,156	117,033
LIABILITIES				
Payables				
Suppliers	3.5A	1,519	329	398
Leases	3.5B	1,146	1,320	1,232
Other Payables	3.5C	260	263	33
Total payables		2,925	1,912	1,663
Provisions				
Employee provisions	3.6A	2,066	1,955	2,227
Total provisions		2,066	1,955	2,227
Total liabilities		4,991	3,867	3,890
Net assets		117,158	117,289	113,143
EQUITY				
Contributed equity		77,566	72,471	110,686
Reserves		50,307	46,473	45,238
Retained earnings/(accumulated deficit)		(10,715)	(1,656)	(42,781)
Total equity		117,158	117,289	113,143

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY

For the period ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY				
Balance carried forward from previous period		72,471	72,275	108,592
Rounding adjustment		1		
Total comprehensive income		72,472	72,275	108,592
Transactions with owners				
Contributions by owners				
Equity injection		4,899	-	1,899
Equity injection — CDAB		195	196	196
Total transactions with owners		5,094	196	2,094
Closing balance as at 30 June		77,566	72,471	110,686
RETAINED EARNINGS				
Balance carried forward from previous period		(1,656)	(777)	(37,295)
Rounding adjustment		2		
Adjusted Opening Balance		(1,654)	(777)	(37,295)
Comprehensive Income				
Surplus/(Deficit) for the period		(9,061)	(878)	(5,486)
Total comprehensive income		(9,061)	(878)	(5,486)
Closing balance as at 30 June		(10,715)	(1,656)	(42,781)
ASSET REVALUATION RESERVE				
Balance carried forward from previous period		46,473	43,912	45,238
Other comprehensive income		3,834	2,561	-
Closing balance as at 30 June		50,307	46,473	45,238
TOTAL EQUITY				
Balance carried forward from previous period		117,291	115,410	116,535
Adjusted opening balance		117,291	115,410	116,535
Comprehensive income				
Surplus/(Deficit) for the period		(9,061)	(878)	(5,486)
Other comprehensive income		3,834	2,561	-
Total comprehensive income		(5,227)	1,683	(5,486)
Transactions with owners				
Contributions by owners				
Equity injection		4,899	-	1,899
Equity injection — CDAB		195	196	195
Total transactions with owners		5,094	196	2,094
Closing balance as at 30 June		117,158	117,289	113,143

The above statement should be read in conjunction with the accompanying notes.

Amounts appropriated which are designated as 'equity injections' (less any formal reductions) are recognised directly in contributed equity in that year. The Financial Reporting Rules require that distributions to owners be debited to contributed equity unless it is in the nature of a dividend.

CASH FLOW STATEMENT

For the period ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget \$'000
OPERATING ACTIVITIES				
Cash received				
Appropriations		13,569	16,879	13,569
Sale of goods and rendering of services		167	267	280
Rental Income		1,578	1,083	1,348
Net GST received		215	1,631	-
Other		1,072	4,130	382
Total cash received		16,601	23,990	15,579
Cash used				
Employees		8,098	7,724	7,926
Suppliers		8,668	10,529	6,190
Total cash used		16,766	18,253	14,116
Net cash from/(used by) operating activities		(165)	5,737	1,463
INVESTING ACTIVITIES				
Cash received				
Interest		7	30	-
Total cash received		7	30	-
Cash used				
Purchase of non-financial assets		3,835	7,941	2,880
Total cash used		3,835	7,941	2,880
Net cash from/(used by) investing activities		(3,828)	(7,911)	(2,880)
FINANCING ACTIVITIES				
Cash received				
Contributed equity		5,094	196	2,094
Total cash received		5,094	196	2,094
Cash used				
Principal payments of lease liabilities		174	223	458
Total cash used		174	223	458
Net cash from/(used by) financing activities		4,920	(27)	1,636
Net increase/(decrease) in cash held		927	2,201	219
Cash and cash equivalents at the beginning of the reporting period	3.3A	7,652	9,853	5,417
Cash on hand for the reporting period		8,579	7,652	5,636

The above statement should be read in conjunction with the accompanying notes.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the period ended 30 June 2022

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NOTE 1 – SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objectives of Old Parliament House

Old Parliament House (OPH) is a not-for-profit Corporate Commonwealth Entity (CCE). The objectives of OPH are twofold: to conserve Old Parliament House as a significant national heritage site and to deliver the Museum of Australian Democracy at Old Parliament House.

OPH is structured to meet one outcome:

An enhanced appreciation and understanding of the political and social heritage of Australia for members of the public, through activities including the conservation and upkeep of, and the provision of access to, Old Parliament House and the development of its collection, exhibitions and educational programs.

The continued existence of OPH in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for the OPH's administration and programs.

1.2 Basis of preparation of the financial statements

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

The financial statements have been prepared in accordance with:

- a. *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR)
- b. Australian Accounting Standards and Interpretations — including simplified disclosure requirements for Tier 2 entities under AASB 1060 issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The financial statements are presented in Australian dollars and values and are rounded to the nearest thousand dollars, unless otherwise specified.

Specific accounting policies can be found in the relevant notes.

1.3 New Australian Accounting Standard

Adoption of new AAS requirements

No accounting standard has been adopted earlier than the mandatory application date as stated in the standard. All new/ revised/ amending standards and /or interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect on OPH's financial statements.

1.4 Significant accounting judgements and estimates

Fair value measurement

In the process of applying the accounting policies listed in these notes, OPH has made judgements on the value of the building and the heritage and cultural assets that significantly impact on the amounts recorded in the financial statements.

OPH procures valuation services from independent valuers at least every three years. The valuers provide a valuation to obtain a fair value in accordance with AASB 13. In 2021-22, valuations were conducted for the heritage and cultural building, and the heritage and cultural collections. A valuation was undertaken in 2021-22 for the heritage and cultural building due to the extensive fire damage experienced in December 2021. Whilst the damage has been largely repaired a valuation was undertaken in June 2022 to ensure fair value was appropriate. The valuation was a desktop assessment only given the performance of a valuation in the previous financial year.

Other asset classes were completed last financial year.

OPH management assess each asset class in the intervening years to ensure the carrying values equate to fair value.

The fair value of non-financial assets is disclosed at Note 3.4.

The highest and best use of all non-financial assets is the same as their current use.

The following is an analysis of the key judgements, methods and inputs for each category of non-financial assets:

Heritage and cultural building

The fair value of the building has been taken to be the market value, determined by calculating the depreciated replacement cost, as determined by an independent valuer.

Several significant unobservable inputs used in the fair value measurement of OPH's heritage and cultural building assets. The methodology uses gross current replacement cost reduced by factors providing for age, physical depreciation, and technical and functional obsolescence, considering the unique heritage value, total estimated useful life and anticipated residual value of the asset.

Heritage and cultural collections

The fair value of heritage and cultural assets is based on market observations; however, OPH's collections are diverse with many objects being iconic with limited markets for comparison. On these items, the professional valuer has made a judgement on value based on their expert knowledge. This means that if there is not a directly observable market price for that exact asset the valuer measures the value with a similar asset of equitable heritage significance for which market records do exist.

The fair value of OPH's heritage and cultural collection assets is based on sales comparisons of similar items through auction sales, catalogues and known private collections. Significant increases (decreases) in any of those inputs in isolation would result in a significantly higher (lower) fair value measurement.

Items that are rare or unique, with a known provenance and a direct relationship to the recorded history of Australia often command a premium price in the market. In cases where items incorporated within this valuation are rare or unique, this has been taken into account in assigning values. There were two exceptions to sales comparison: the Prime Minister's Desk and the Speaker's Chair for which there was no directly comparable sales data available, as such unobservable inputs were used for these valuations.

Infrastructure, plant and equipment (IPE)

The fair value of OPH's IPE is largely based on market observations unless the asset is a specialised or special-use facilities which are valued on a depreciable replacement cost basis.

1.5 Taxation and competitive neutrality

OPH is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

Revenues, expenses and assets are recognised net of GST except:

- where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- for receivables and payables.

NOTE 2 – EVENTS AFTER THE REPORTING PERIOD

OPH had no events occurring after the statement of financial position date requiring disclosure.

NOTE 3.1 – EXPENSES**3.1A Employee Benefits**

	2022 \$'000	2021 \$'000
Wages and salaries	6,366	6,013
Superannuation		
Defined contribution plans	826	698
Defined benefit plans	361	361
Leave and other entitlements	651	611
Total employee benefits	8,204	7,683

See note 3.6 for accounting policy on Employee Provisions and Superannuation.

3.1B Suppliers

	2022 \$'000	2021 \$'000
Goods and services supplied or rendered		
Consultants	147	65
Professional services	1,381	1,062
Travel	53	22
IT services	587	648
Building services & maintenance	6,327	4,611
External Audit Fees (Australian National Audit Office)	61	61
Other	971	1,197
Total goods and services supplied or rendered	9,527	7,666
Goods supplied	4,314	2,810
Services rendered	5,213	4,856
Total goods and services supplied or rendered	9,527	7,666
Other suppliers		
Workers compensation expenses	40	43
Total other suppliers	40	43
Total suppliers	9,567	7,709

NOTE 3.2 – OWN SOURCE REVENUE

3.2A Sales of Goods and Rendering of Services

	2022 \$'000	2021 \$'000
Rendering of services — external parties	166	266
Total sale of goods and rendering of services	166	266

OPH receives revenue from visitor admission fees, sale of shop merchandise and tickets and tours.

3.2B Rental Income

	2022 \$'000	2021 \$'000
Rental income	1,542	1,002
Total rental income	1,542	1,002

OPH receives revenue from the rental of building spaces. This rental revenue is recognised when due under the terms of the rental agreements.

3.2C Interest

	2022 \$'000	2021 \$'000
Interest	7	30
Total interest	7	30

OPH receives interest revenue from cash at bank and cash on deposit.

3.2D Sponsorships and grants

	2022 \$'000	2021 \$'000
Sponsorships and grants	411	1,952
Total Sponsorships and grants	411	1,952

OPH received grants last financial year for specific one-off capital projects from the portfolio department.

3.2E Other revenue

	2022 \$'000	2021 \$'000
Other (including cash donations)	661	2,177
Total other revenue	661	2,177

OPH receives other revenue from cash donations and location filming revenue. This year other revenue includes insurance refunds from hail and fire damage.

3.2F Other Gains

	2022 \$'000	2021 \$'000
Resources received free of charge		
Donations of collection items	-	227
Other	1	-
Total other gains	1	227

Contributions of assets and donated services at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government entity because of a restructuring of administrative arrangements.

Resources received free of charge are recognised as revenue when and only when, a fair value can be reliably determined, and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense. Resources received free of charge are recorded as either revenue or gains depending on their nature.

3.2G Revenue from Government

	2022 \$'000	2021 \$'000
Corporate commonwealth entity payments from non-corporate commonwealth entities	13,569	16,879
Total revenue from Government	13,569	16,879

Funding received or receivable from non-corporate Commonwealth entities is recognised as revenue from government by OPH unless the funding is in the nature of an equity injection or a loan.

Amounts were appropriated through the Department of Prime Minister and Cabinet. Funds are recognised as revenue from government when OPH gains control of the appropriation.

NOTE 3.3 – FINANCIAL ASSETS

3.3A Cash and Cash Equivalents

	2022 \$'000	2021 \$'000
Cash on hand	8,579	7,652
Total cash and cash equivalents	8,579	7,652

Cash is recognised at its nominal amount.

3.3B Trade and Other Receivables

	2022 \$'000	2021 \$'000
Goods and services	53	89
GST receivable from the Australian Taxation Office	227	200
Total trade and other receivables (net)	280	289

All trade and other receivables are expected to be settled within 12 months. No indicators of impairment were found for trade and other receivables.

NOTE 3.4 – NON-FINANCIAL ASSETS**3.4A Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles**

	Heritage and cultural building ¹	Heritage and cultural collection ²	Right-of-use (RoU) Buildings	Plant and equipment	Intangibles ³	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2021						
Net book value	99,450	8,538	1,290	3,552	219	113,049
Total as at 1 July 2021	99,450	8,538	1,290	3,552	219	113,049
ADDITIONS	1,817	-	-	1,941	76	3,835
Depreciation and amortisation	(6,475)	-	(239)	(834)	(74)	(7,622)
Write-downs and impairment recognised in net cost of services	-	(22)	-	(2)	-	(24)
Write-downs and impairment recognised in other comprehensive income	2,608	1,227	-	-	-	3,834
Total as at 30 June 2022	97,400	9,743	1,051	4,657	221	113,072
Total as at 30 June 2022 represented by						
Gross book value	97,400	9,743	1,051	4,657	221	113,072
Total as at 30 June 2022	97,400	9,743	1,051	4,657	221	113,072

1. The OPH building is considered a 'Heritage & Cultural asset' on the basis that the building reflects significant cultural heritage of the Australian nation and has satisfactorily met the criteria under the Financial Reporting Rules for Heritage and Cultural classification. A desktop assessment as at 30 June 2022 determined that the fair value of the building was still appropriate and no impairment was required as a result of the fire damage to the front of the building.
2. Plant and equipment (P&E) that met the definition of a heritage and cultural (H&C) item was disclosed in the H&C asset class.
3. Intangibles reflects computer software, including internally generated software.

i. Revaluations of non-financial assets

Following initial recognition at cost, property, plant and equipment and heritage and cultural assets are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the asset's fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reverse a previous revaluation increment for that class. Any accumulated depreciation at the revaluation date was eliminated against the gross carrying amount of the asset and the asset was restated to the revalued amount.

OPH obtained independent valuations this financial year (as at 30 June 2022) for the Heritage Building, and Heritage and Cultural assets. An independent desktop review of the Heritage Building at 30 June 2022 determined that the fair value at 30 June 2022 increased. Based on these results the carrying amount the Heritage Building was amended with corresponding adjustments recorded against the asset revaluation reserve in the Statement of Financial Position and as write down and impairment of asset expenses in the Comprehensive Income Statement.

OPH obtained independent valuations of the Heritage and Cultural Assets this financial year (as at 30 June 2022). AON Valuation Services concluded that the carrying amounts and fair values for MOAD's Heritage and Cultural Assets as at 30 June 2022 increased. Based on these results the carrying amounts of MOAD's assets as at 30 June 2022 were adjusted with corresponding adjustments recorded against the asset revaluation reserve in the Financial Position and as write down and impairment of asset expenses in the Comprehensive Income Statement.

Fair values for each class of asset are determined as shown below:

Asset class	Fair value measurement
Property, plant and equipment	Depreciated replacement cost and market comparison
Heritage and cultural assets — building	Depreciated replacement cost
Heritage and cultural assets — collections	Market comparison and sales of similar assets

ii. Contractual commitments for the acquisition of property, plant, equipment and intangible assets

Non-financial asset contractual commitments all relate to expenditure for the 2021-22 financial year and amount to \$5,564,372 (2021: \$4,091,878). The balance reflects the final construction phase of the current capital works program.

iii. Acquisition of assets

Assets are recorded at cost on acquisition or transfer except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

iv. Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

v. Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to OPH using, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

Asset class	2022	2021
Heritage and cultural assets — building	5 to 45 years	5 to 45 years
Heritage and cultural assets — collection	Indefinite	Indefinite
Property, plant and equipment	3 to 10 years	3 to 10 years
Intangibles	3 to 5 years	3 to 5 years
Right-of-use assets	Life of lease	Life of lease

Heritage and cultural collection assets have indefinite useful lives and are not depreciated.

The useful lives of Property, Plant and Equipment were amended in line with advice from the independent valuer at 30 June 2021. No other indicators were noted at 30 June 2022 to change this assessment.

vi. Impairment

All assets were assessed for impairment as at the reporting date. Where indications of impairment exist, the asset's recoverable amount is estimated, and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows and the asset would be replaced if OPH were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

An impairment loss on a non-revalued asset is recognised in the profit or loss. However, an impairment loss on a revalued asset is recognised in other comprehensive income to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that same asset. Such an impairment loss on a revalued asset reduces the revaluation surplus for that asset.

vii. Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further economic benefits are expected from its use or disposal.

viii. Heritage and cultural assets

OPH has a variety of items in the Collection which relate to the buildings use as the seat of parliament and/or democracy which are used primarily for purposes that relate to their cultural significance. These include the Replica Mace, Replica Crown Jewels, despatch boxes, portraits, prints, books and political cartoons.

OPH has adopted appropriate curatorial and preservation policies for these items, and they are deemed to have an indefinite useful life and hence are not depreciated. The curatorial and preservation policies are publicly available at: moadoph.gov.au

ix. Intangibles

OPH's intangibles assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life.

All software assets were assessed for indications of impairment as at the reporting date.

x. Right-of-use assets

Leased ROU assets are capitalised at the commencement date of the lease and comprise of the initial lease liability amount, initial direct costs incurred when entering into the lease less any lease incentives received. These assets are accounted for by Commonwealth lessees as separate asset classes to corresponding assets owned outright.

On initial adoption of AASB 16 OPH has adjusted the ROU assets at the date of initial application by the amount of any provision for onerous leases recognised immediately before the date of initial application. Following initial application, an impairment review is undertaken for any right of use lease asset that shows indicators of impairment and an impairment loss is recognised against any right of use lease asset that is impaired. Lease ROU assets continue to be measured at cost after initial recognition in Commonwealth agency, GGS and Whole of Government financial statements

3.4B Inventories

	2022 \$'000	2021 \$'000
Retail shop inventory	102	53
Total inventories held for sale	102	53

NOTE 3.5 – PAYABLES**3.5A Suppliers**

	2022 \$'000	2021 \$'000
Trade creditors and accruals	1,519	329
Total suppliers	1,519	329

Supplier payables are settled within 30 days.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

3.5B Leases

	2022 \$'000	2021 \$'000
Lease liabilities	1,146	1,320
Total leases	1,146	1,320

Lease liabilities are an interest-bearing liability.

Refer to Note 3.4A for accounting policy on right of use assets.

Maturity analysis — contractual undiscounted cash flows	2022 \$'000	2021 \$'000
Within 1 year	253	245
Between 1 to 5 years	920	1,196
More than 5 years	-	-
Total leases	1,173	1,441

3.5C Other payables

	2022 \$'000	2021 \$'000
Salaries and wages	174	157
Superannuation	26	25
Unearned income	24	24
Other	36	58
Total other payables	260	263

Total other payables are expected to be settled in no more than 12 months.

Classification of financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. OPH only holds other financial liabilities.

Financial liabilities are recognised and derecognised upon the trade date.

Other financial liabilities

Other financial liabilities are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective yield basis.

NOTE 3.6 – EMPLOYEE PROVISIONS

3.6A Employee provisions

	2022 \$'000	2021 \$'000
Leave (annual and long service leave)	2,066	1,955
Total employee provisions	2,066	1,955

Leave

The liability for employee benefits includes provision for annual leave and long service leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including OPH's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined using present value techniques in accordance with the shorthand method as prescribed by the Department of Finance. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation using the shorthand method.

Separation and redundancy

No provision is required for separation and redundancy of employees.

Superannuation

Staff of OPH are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or a superannuation fund of their choice.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

OPH makes employer contributions to the employee's superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. OPH accounts for the contributions as if they were contributions to defined contribution plans. Contributions to other funds are at the same rate as the applicable PSSap rate.

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the year.

NOTE 3.7 – FINANCIAL INSTRUMENTS

3.7A Categories of Financial Instruments

	2022 \$'000	2021 \$'000
FINANCIAL ASSETS		
Loans and receivables		
Cash and cash equivalents	8,579	7,652
Trade and other receivables	53	89
Total financial assets	8,632	7,741
FINANCIAL LIABILITIES		
Financial liabilities measured at amortised cost		
Suppliers	1,519	329
Other payables	60	81
Total financial liabilities	1,579	410

The net fair value of the financial assets and liabilities are their carrying amounts. OPH derived \$7,333 interest income from financial assets in the current year (2021: \$30,000).

3.7B Credit risk

OPH is exposed to minimal credit risk with the maximum exposure arising from potential default of a debtor. The amount is equal to the total amount of receivables for trade and other receivables as disclosed at Note 3.3B.

3.7C Liquidity risk

OPH has sufficient available financial assets to meet all financial liabilities at the reporting date.

NOTE 3.8 – KEY MANAGEMENT PERSONNEL REMUNERATION

Key management personnel (KMP) are those persons having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of OPH. The key management personnel are determined to be the Director, Deputy Director and Board Members. Key management personnel remuneration is reported in the table below:

	2022 \$'000	2021 \$'000
Short-term employee benefits	735,352	734,933
Post-employment benefits	86,336	76,632
Other long-term employee benefits	(6,857)	20,284
Total key management personnel remuneration expenses	814,831	831,849

The total number of key management personnel that are included in the above table are ten (2021: nine).

The Remuneration Tribunal sets remuneration for the Board.

NOTE 3.9 – RELATED PARTY DISCLOSURES

Related party relationships:

The entity is an Australian Government controlled entity. Related parties to this entity are Directors and Executive, and other Australian Government entities.

Transactions with related parties:

Given the breadth of Government activities, related parties may transact with the government sector in the same capacity as ordinary citizens.

There have been no transactions with related parties during the financial year that are material or are outside the normal terms of trade.

NOTE 3.10 – CURRENT/NON-CURRENT DISTINCTION FOR ASSETS AND LIABILITIES

	2022 \$'000	2021 \$'000
ASSETS EXPECTED TO BE RECOVERED IN:		
No more than 12 months		
Cash and cash equivalents	8,579	7,652
Trade and other receivables	280	289
Inventories	102	53
Prepayments	113	106
Total no more than 12 months	9,074	8,100
More than 12 months		
Heritage and cultural building	97,400	99,450
ROU building	1,051	1,290
Heritage and cultural collections	9,743	8,538
Plant and equipment	4,657	3,552
Intangibles	221	219
Prepayments	3	8
Total more than 12 months	113,075	113,057
Total assets	122,149	121,157
LIABILITIES EXPECTED TO BE SETTLED IN:		
No more than 12 months		
Suppliers	1,519	329
Lease Payables	253	149
Other payables	260	263
Employee provisions	1,286	1,404
Total no more than 12 months	3,318	2,145
More than 12 months		
Lease Payables	893	1,171
Employee provisions	780	551
Total more than 12 months	1,673	1,722
Total liabilities	4,991	3,867

NOTE 3.11 – VARIANCES TO BUDGET COMMENTARY

Old Parliament House (OPH) operates in a dynamic environment with the development of new exhibitions and managing the heritage values of the building and museum content. As a result, activities and events that occur during the financial year may not have been anticipated when preparing the budget.

The effects of the COVID-19 pandemic are still apparent in the financial results of the OPH, with impacts to revenue generation, supplier expenditure and the capital works program. Late in December 2021 there was significant protest activity around the building, a fire lit on the front porch damaged a significant amount of the front portico, doors, and steps. Smoke and water damage also occurred further inside the building. The majority of the remediation works were completed by the end of the financial year.

Variations in actual revenue to budget and the impact on the financial statements

Historically, OPH generally makes conservative estimates for generation of own source revenue.

Sale of Goods and Rendering of Services: is mainly admission fees from school visitation, general admission remains free. The actual result is less than budget due to OPH being closed for approximately six months, firstly because of the ACT lockdown and secondly as a result of the fire. This impacted both the revenue received from school admission fees and the Museum shop.

Rental Income: The variance to budget is due to a new tenant commencing in the building, the total rental revenue was uncertain at the time of preparing the budget, this additional revenue was offset by the continued impact of COVID and the closure of the OPH from the ACT lockdown and the fire.

Interest: Low interest rates impact OPH's ability to generate revenue from invested funds.

Sponsorship and Grants: At the time of preparing the budget the success or otherwise of grant applications is unknown. During the year OPH was successful in receiving funds for the costs of travelling the *Behind the Lines* exhibition to regional areas and from the Commonwealth Bank for the new *Changemakers* exhibition.

Other Revenue and Other Gains: The variance is due to receiving insurance refunds from the continued remediation of hail damage sustained in January 2020 and the fire damage from December 2021. OPH does not typically budget for other revenue and gains unless the income stream is certain at the time of preparing the budget.

As a result of the above, actual revenue was greater than budget on the comprehensive income statement, which in turn impacted cash receipts on the cash flow statement. The closure of the OPH due to ACT lockdown and then the fire resulted in lower than anticipated revenue from school tours and therefore resulted in lower trade and other receivables on the statement of financial position.

The spending of the overall increased cash available meant that the cash used on suppliers was also higher than budget.

Variations in actual expenditure to budget and the impact on the financial statements

Employee benefits: The budget was prepared based on the known work schedule of the Museum at the time, additional staff were required to manage the additional workload due to the remediation of the fire damage to the front of the building.

Supplier expenses: Were higher than budgeted due to expenditure on the fire damage remediation.

Depreciation and amortisation: The budget was prepared based on an estimated schedule and completion of capital works on the building and for the exhibitions. The difference is due to the timing differences between what was estimated to be completed and the actual completion (and therefore capitalisation) of the new assets. Supply chain delays of equipment and supplies continued due to the COVID-19 pandemic.

These events affected the variances to budget for the statement of comprehensive income, statement of financial position (increased total payables) and cash flow statement (cash used for payments to employees and suppliers). In addition, the timing of final payment runs before the end of the financial year influenced the level of payables.

Variances in asset related expenditure and valuations and the impact on the financial statements

Asset related expenditure in a heritage building requires considerable amounts of planning and approvals before commencement. The quantum and timing of capital works during the year were impacted by the continuing remediation due to the hail damage, the additional works required due to the fire damage and the continued impact of COVID-19. Most variances in asset related expenditure related to changes in the scheduling of capital works.

Plant and Equipment: the variance to budget is due to the capitalisation of a new permanent exhibition sooner than anticipated when preparing the budget.

Inventories: The variance to budget for the shop inventory is due to the closure of the building for almost six months impacting the volume of stock sold.

Payables: As mentioned above the higher than budgeted supplier spending, and the timing of the final payment run before end of year influenced the level of payables.

Total Equity: The higher than budget total equity is mainly due to the receipt of additional equity funding at the Mid-Year Economic Fiscal Outlook (MYEFO) for unforeseen capital works and revaluation of heritage and cultural collection and building not budgeted for.

LEGISLATIVE REQUIREMENTS



LIST OF REPORTING REQUIREMENTS

Section 17BE(u) requires this table to be included in entities' annual reports.

Table 12: Reporting requirements as per Schedule 2A of the PGPA Rule

PGPA Rule reference	Part of report	Description	Requirement
17BE Contents of annual report			
17BE(a)	46	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	46	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	16	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	46	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE(d)	46	Directions given to the entity by the Minister under an Act or instrument during the reporting period	Mandatory, if applicable
17BE(e)	46	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	Mandatory, if applicable
17BE(f)	NA	Particulars of non-compliance with: <ul style="list-style-type: none"> d. a direction given to the entity by the Minister under an Act or instrument during the reporting period; or e. a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act 	Mandatory, if applicable
17BE(g)	16–20	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	46	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that related to non-compliance with finance law and action taken to remedy non-compliance	Mandatory, if applicable
17BE(j)	47–49	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	46	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	49	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: <ul style="list-style-type: none"> a. statistics on full-time employees; b. statistics on part-time employees; c. statistics on gender; d. statistics on staff location 	Mandatory
17BE(l)	22–34, 46	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(m)	46–47, 50–52	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory
17BE(n), 17BE(o)	52	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): <ul style="list-style-type: none"> a. the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and b. the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions 	Mandatory, if applicable

PGPA Rule reference	Part of report	Description	Requirement
17BE(p)	12–14	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	Mandatory, if applicable
17BE(q)	50	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	Mandatory, if applicable
17BE(r)	50	Particulars of any reports on the entity given by: <ul style="list-style-type: none"> a. the Auditor-General (other than a report under section 43 of the Act); or b. a Parliamentary Committee; or c. the Commonwealth Ombudsman; or d. the Office of the Australian Information Commissioner 	Mandatory, if applicable
17BE(s)	NA	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	Mandatory, if applicable
17BE(t)	50	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	Mandatory, if applicable
17BE(taa)	47–48	The following information about the audit committee for the entity: <ul style="list-style-type: none"> a. a direct electronic address of the charter determining the functions of the audit committee; b. the name of each member of the audit committee; c. the qualifications, knowledge, skills or experience of each member of the audit committee; d. information about each member's attendance at meetings of the audit committee; e. the remuneration of each member of the audit committee 	Mandatory
17BE(ta)	52	Information about executive remuneration	Mandatory
17BF Disclosure requirements for government business enterprises			
17BF(1)(a)(i)	NA	An assessment of significant changes in the entity's overall financial structure and financial conditions	Mandatory, if applicable
17BF(1)(a)(ii)	NA	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions	Mandatory, if applicable
17BF(1)(b)	NA	Information on dividends paid or recommended	Mandatory, if applicable
17BF(1)(c)	NA	Details of any community service obligations the government business enterprise has including: <ul style="list-style-type: none"> a. an outline of actions taken to fulfil those obligations; and b. an assessment of the cost of fulfilling those obligations 	Mandatory, if applicable
17BF(2)	NA	A statement regarding the exclusion of information on the grounds that the information is commercially accountable authority or officer of the entity against a sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise	Mandatory, if applicable

Other legislation requirements

Provision	Act	Part of report
Section 311A	<i>Commonwealth Electoral Act 1918</i>	53
Section 516A	<i>Environment Protection and Biodiversity Conservation Act 1999</i>	53
Schedule 2, Part 4	<i>Work Health and Safety Act 2011</i>	52

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Museum of
Australian Democracy
Old Parliament House

**18 King George Terrace
Parkes ACT 2600 Australia**

PO Box 3934
Manuka ACT 2603

T 02 6270 8222
F 02 6270 8235

**info@moadoph.gov.au
moadoph.gov.au**

ABN 30 620 774 963

