



Museum of  
Australian Democracy  
Old Parliament House

**OLD PARLIAMENT HOUSE  
ANNUAL REPORT  
2017-18**





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This report is illustrated with comments from Australians who took part in a research project on trust in the political system and attitudes towards democracy, conducted by the Museum of Australian Democracy and the Institute for Governance and Policy Analysis and described in the report *How Australians imagine their democracy: the 'power of us'*.

**Cover photos from top to bottom:**

Detail *We are here* by Linda Wachtel, 2015,  
*The Gift: Art, Artefacts and Arrivals* exhibition.  
*Photo by: Mark Nolan*

Former prime ministers the Hon John Howard  
OM AC and the Hon Bob Hawke AC GCL during  
*Democracy 100: You Can Make a Difference*.  
*Photo by: Chalk Studio*

Visitors to *Card Castle* during Enlighten festival.  
*Photo by: Rebecca Selleck*

Students attending ACT Constitutional  
Convention 2017. *Photo by: MoAD staff*

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Museum of  
Australian Democracy  
Old Parliament House

Senator the Hon Mitch Fifield  
Minister for Communications and the Arts  
Parliament House  
Canberra ACT 2600

Dear Minister

On behalf of the Board of Old Parliament House, I am pleased to forward to you the annual report on the operations of Old Parliament House for the year ended 30 June 2018.

As the accountable authority for Old Parliament House, the Board is responsible for preparing the report and providing it to you, in accordance with section 46 of the *Public Governance, Performance and Accountability Act 2013*. The report was approved by the Board at its meeting on 3 September 2018.

Yours sincerely

A handwritten signature in black ink that reads 'David Kemp'.

The Hon Dr David Kemp AC  
Chair  
Board of Old Parliament House  
3 September 2018



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Old Parliament House.  
*Photo by: Andrew Merry*

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**What do you think  
are Australia's  
most important  
democratic values?**

*Top 10 most frequently  
mentioned responses*

**Free and fair elections**

DEMOCRACY  
**100**



## OUR VISION

'We need to get more involved but they [government and politicians] don't have time for us and our views. Apart from election time. Then they're interested in us. Maybe that's what needs to change. They need to be as interested in our views when they've been elected.'

FIRST-TIME VOTER



*Photo by: Andrew Merry*

**The Museum of Australian Democracy at Old Parliament House plays a significant role in enriching understanding and appreciation of Australia's political legacy and the intrinsic value of our democracy.**



With an Australian perspective, in a country made up of over 200 nationalities, the museum provides a space not just to celebrate our democratic traditions, but also to truly collaborate with our audiences and stakeholders. We embrace this opportunity to connect communities, encourage participation and value freedom.

The museum enriches the conversation on democracy through exhibitions, tours, talks, festivals, celebrations, artworks, films, markets, concerts, memorials and online resources. It offers visitors a place to connect with family and friends, and opportunities to make the iconic setting of Old Parliament House a central part of their civic and individual experiences.

Our vision **to celebrate the spirit of Australian democracy and the power of your voice within it** has four dimensions:

- **Bold**  
Catalyst for uncensored conversations
- **Relevant**  
Empowered and engaged communities
- **Authentic**  
A welcoming and vibrant meeting place
- **Dynamic**  
A sustainable and thriving future.



## YEAR IN REVIEW

'Australia has come a long way for a young country. We are a great democracy but I think we take a lot for granted. I do think democracy is under attack. If you look at all the democracies in our backyard, with the exception of New Zealand, they are all vulnerable. It's our responsibility to make our democracy stronger.'

COASTAL AUSTRALIAN

# SNAPSHOT OF RESULTS

# 84,991

**STUDENTS  
& TEACHERS** 

Participated in facilitated learning programs onsite

**HIGHEST NUMBER  
TO DATE**

# 168,747

**VISITORS TO OUTREACH  
AND TRAVELLING  
PROGRAMS**

**6%** INCREASE IN REPEAT  
**VISITATION**

Received a Museums and Galleries National Award for best permanent medium-sized exhibition for *PlayUP*



# 1,565

**EDUCATIONAL  
INSTITUTIONS**

Participated in school learning programs onsite

# 77,558

**PARTICIPANTS IN  
PUBLIC PROGRAMS**

# 344,697



**TOTAL ONSITE  
MUSEUM VISITORS**

# 35,822

**SOCIAL MEDIA  
FOLLOWERS**

**34% INCREASE COMPARED  
TO THE PREVIOUS YEAR**

**491,749**  
website visits



Received a National Trust  
ACT Heritage Award for  
our outstanding  
contribution to ACT  
heritage for the Playing  
the Long Game project

# 80%

**OF VISITORS**

Reported improved understanding  
of Australian democracy

# \$2.476m

**OWN-SOURCE INCOME**

**40% INCREASE COMPARED  
TO THE PREVIOUS YEAR**

## CHAIR'S STATEMENT

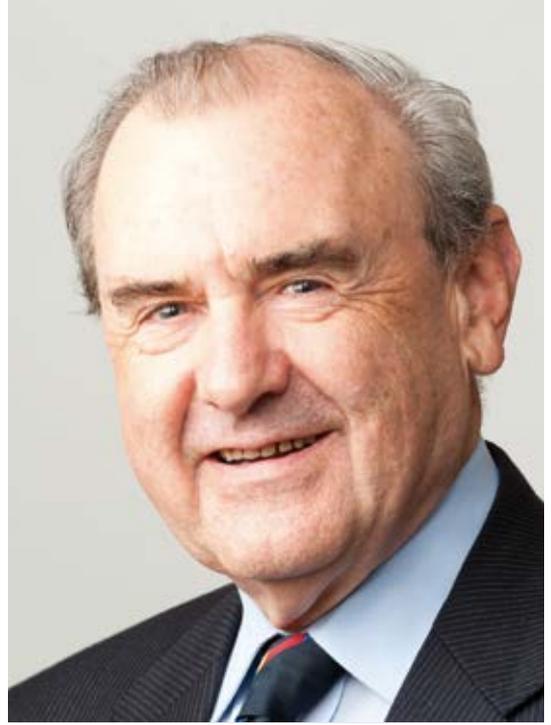
**The Museum of Australian Democracy at Old Parliament House has a deep commitment to enriching our understanding of the processes of government and the events that shape democracy in Australia.**

The museum achieves this through a broad range of innovative exhibitions, events and programs that seek to engage visitors in meaningful and inspirational ways. Our learning team experiments with new and innovative ways to extend the museum's reach across the nation and engage with more than 80,000 students and teachers who visit the building each year.

Audiences have responded with great enthusiasm. Today, the museum is a hub of activity: the number of people visiting Old Parliament House has doubled since 2012. The growth in visitation and participation is a great testament to the museum's Director, Ms Daryl Karp, who has been appointed for a second five-year term, and to the staff who deliver on the core promise of engaging Australians with the democratic process.

As a corporate Commonwealth entity, the museum investigated and implemented new revenue streams and self-generated income to the tune of \$2.47 million, largely by renting floor space to like-minded institutions, in 2017–18.

The many successes achieved in the past year would not have been possible without the support of the Australian Government and its Minister for Communications and the Arts, Senator the Hon Mitch Fifield. Additional funding awarded in the 2017–18 Budget, comprising \$13.64 million from the Public Service Modernisation Fund and \$908,000 in strategic assistance, is having an impact. That money will support critical building maintenance works, along with exhibition upgrades and the development of a plan to protect the heritage values of Old Parliament House and modernise and refresh the building.



The Hon Dr David Kemp AC, Chair.

Our ongoing success would not be possible without the support we receive from our partners, volunteers and donors. Without them, we could not achieve what we do. I would also like to express my sincere thanks to my fellow board members.

The year 2017–18 was one of tremendous activity and growth, of which we are very proud. We look forward to the implementation of our ambitious plans for the year ahead.

A handwritten signature in black ink that reads "David Kemp". The signature is written in a cursive, slightly slanted style.

**The Hon Dr David Kemp AC**  
Chair

# DIRECTOR'S REPORT

The Museum of Australian Democracy is Canberra's youngest national cultural institution. Less than a decade old, it is located in one of the nation's most important historic buildings, Old Parliament House.



*Photo by: Andrew Merry*

In a world where trust in institutions is eroding, and press freedom, fair elections and the number of full democracies around the world are in decline, the museum continues its leadership role in informing, educating and engaging Australians with democracy. It is a place in which individuals can reconnect with our national story and reassess their own roles in upholding Australia's democratic values.

## **A five-year vision**

2017–18 was a year of bold planning and development, made possible by additional

Australian Government funding of \$13.64 million over three years. This much-needed investment in the preservation of the building resulted in whole-of-organisation planning for a three-year program of building upgrades, modernisation of key systems and redevelopment of three permanent galleries.

The successful conclusion of our second strategic plan saw a doubling of general museum and online visitation over five years. It also provided an inspired baseline for the new strategic framework for 2018 to 2023, which sets out to establish the museum as a place of influence and discourse—a museum not just of objects, but also of ideas.

## Your voice counts

Participation and engagement are central to our *modus operandi*. We seek to reflect the democratic traditions of debate and conversation through all our activities, and new exhibitions and events incorporate carefully crafted opportunities for individual reflection and response. The exhibition *The Gift: Art, Artefacts and Arrivals* explored the experience of migration and citizenship, and invited visitors to write a letter of welcome to a new Australian.

Our redeveloped under-sevens gallery, *PlayUP*, took Article 12 of the United Nations Convention on the Rights of the Child (the right to speak and be heard) as a basis for age-appropriate facilitated daily activities.

The unique large-scale participatory exhibition *Card Castle*, held over four nights during Canberra's annual Enlighten festival, drew a record 17,827 people, all keen to share their stories of community, trust, courage and more. Our future permanent gallery *Democracy. Are You In?* will capture data from visitors to feed into ongoing academic research.

A key challenge has been extending our experiential approach beyond the physical spaces of heritage-listed Old Parliament House. As our digital footprint continues to grow, we become more confident in shaping conversations in the online space. This year we engaged with over 114,000 people through social media, a 6 per cent increase from the previous financial year, despite a dramatically more volatile social media landscape. Our websites drew a 15 per cent increase in visits compared to the previous year.

## Enriching education

Our civics education offer continues to perform very well. In 2017–18, 84,991 students and teachers participated in our programs—the highest number on record. Satisfaction ratings from teachers were 98 per cent, due to the combination of curriculum-linked and personalised collaborative learning programs underpinned by our internationally award-winning RFID (radio frequency identification) technology program.

This year we began rolling out a new digital excursion for primary students. The program, *Democracy, Media and Me*, targets regional and remote schools and provides the same unique, real-time, interactive education experience as our onsite programs.

## Influence and impact

The museum is committed to enhancing knowledge, stimulating our creativity and enriching our souls. It also takes seriously a key characteristic of the modern twenty-first century museum: to be a place of trusted open dialogue. A key focus for the year was extending our reach with events that combine research, media engagement and thought leadership. *Democracy 100: You Can Make a Difference* brought together influencers from across politics, business, technology, arts, academia and more, in a conversation about democratic renewal. Former prime ministers Bob Hawke and John Howard set the scene in an interview which was broadcast live by the ABC, reaching an audience of 100,000. The resultant Charter of Democracy features in the upcoming exhibition *Democracy. Are You In?*

Our staff presented 19 papers at conferences, including a paper titled *Digital technologies, the spirit of place and active citizenship at the Museum of Australian Democracy*, which was presented at the Nineteenth ICOMOS Triennial General Assembly and International Scientific Symposium held in New Delhi in December 2017.

*PlayUP* was recognised with the Museums and Galleries National Award for best permanent medium-sized exhibition and is shortlisted for the 2018 Children in Museums Awards (sponsored by the International Association of Children in Museums and the European Museum Academy). The museum also won the National Trust ACT Heritage Award for its outstanding contribution to ACT heritage for the *Playing the Long Game* project.

## Partnerships and reach

Our broader success comes from well-honed partnerships with external organisations that help to enrich and heighten our own activities. As a founding partner of the Canberra Writers Festival, we continue to benefit from the cross-pollination of ideas, conversations and debates.

We have enjoyed a strong and mutually beneficial partnership with the University of Canberra's Institute for Governance and Policy Analysis, whose research on trust and attitudes to democracy underpins the upcoming *Democracy. Are You In?* exhibition.

Our partnership with *Crinkling News*, Australia's only newspaper for children, included working together on *MediaMe*, Australia's first-ever national news and media conference for children held over 19–20 November. The conference was a series of workshops around media literacy, debate and the launch of original research into children's media literacy by Western Sydney University and Queensland University of Technology. Other partners included Facebook, Google NewsLab, BlueChilli, and Bangarra Dance Theatre Australia. The museum's involvement included the development of a card game based on media literacy values used as part of the facilitated sessions, and capturing audio content for use at the museum in PlayUp and online.

The *Behind the Lines* travelling exhibition continues to engage with smaller regional towns and galleries, each time creating new events and connections.

## Finance and governance

In 2016, Old Parliament House was reclassified, under the *Public Governance, Performance and Accountability Act 2013*, as a corporate Commonwealth entity. This has enabled us to generate and retain revenue. While our philanthropic and private sector support is still in its infancy, sponsorship and grant income increased to \$0.47 million in 2017–18, and our other self-generated income rose to \$2 million, up from \$1.33 million in 2016–17.

The museum continues to fulfil all its corporate and governance obligations. We have a strong and independent board with relevant skills that oversees the strategy, governance, risk and budgetary management of the organisation.

## Challenges and opportunities

After undertaking a needs analysis for the future we have developed a 20-year master plan for the building that provides a framework for growth that is true to both our heritage values and our future needs. The plan incorporates a thorough refurbishment across the site, and the proposed addition of a new wing to provide a contemporary, flexible space that will contribute to the museum's accessibility, efficiency and capacity to properly tell the stories of Australia's democratic journey and its evolution into the future, while complementing the heritage building.



Ms Daryl Karp, Director

## Acknowledgements

I would like to thank:

- our volunteers, who work in excess of 5,000 hours each year to support our seven-day-a-week operation and deliver over 1,400 guided tours to more than 11,500 visitors
- our donors, whose gifts help the museum to achieve and thrive
- our core strategic partners—in particular the Australian Institute of Aboriginal and Torres Strait Islander Studies, the Australian Electoral Commission, the National Archives of Australia, the National Portrait Gallery, and the University of Canberra's Institute for Governance and Policy Analysis
- the Australian Government—in particular our Minister, Senator the Hon Mitch Fifield, and officers at the Department of Communications and the Arts
- our wonderful staff.

Ms Daryl Karp  
Director

**What could be done  
to strengthen our  
democracy?**

*Top 10 most frequently  
mentioned responses*

Make 'civics' a  
compulsory subject  
from primary  
school onwards

DEMOCRACY  
**100**



## REPORT ON PERFORMANCE

'Don't get me wrong, we need democracy. And I know and respect the fact lots of Australians have died for what we have today. What did someone once say: Churchill or someone? Probably got it wrong but "democracy is the worst form of government except for all the others?" Problem is that it's out of touch with the people. We can't get excited about it because it doesn't work for us. Australian democracy is out of touch.'

FIRST-TIME VOTER, NEW AUSTRALIAN

# ANNUAL PERFORMANCE STATEMENTS

**The Board, as the accountable authority of Old Parliament House, presents the 2017–18 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 2017–18 sets out one purpose for 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 Communications and the Arts Portfolio Budget Statements 2017–18.

## 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:

- ensure the heritage values of Old Parliament House are recognised, preserved and communicated
- manage a collection of national, regional and local significance to document and illustrate the development of Australian democracy
- provide enhanced visitor experiences through exhibitions, events and activities onsite and online
- provide quality learning programs that align with national curriculum requirements.

## Results

Table 1 details Old Parliament House’s performance against the key performance measures set out for 2017–18 in the Corporate Plan (pages 11–12) and Portfolio Budget Statements (page 251).

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, 2017–18

Indicator		Target	Result
Visitor interactions	Total number of visits to the organisation (excluding students)	260,000	266,918
	Total number of visits to the organisation's website	480,000	491,749
Participation in public and school programs	Number of people participating in public programs	38,500	77,558
	Number of students participating in school programs on site	74,500	77,779
	Number of students participating in school programs off site	10,000	18,139
	Number of educational institutions participating in organised school learning programs	1,430	1,565
Visitor satisfaction	Percentage of visitors who were satisfied or very satisfied with their visit	90%	93%
Program survey rating (by teachers)	Percentage of teachers reporting overall positive experience	95%	97%
	Percentage of teachers reporting relevance to the classroom curriculum	95%	98%
Collection management and access	Number of acquisitions (made in the reporting period)	374	393
	Number of objects accessioned (in the reporting period)	187	905
	Percentage of the total collection available to the public	30%	24%
	Percentage of the total collection digitised	90%	81%

## Analysis

### VISITOR NUMBERS

In 2017–18, the museum experienced its highest ever visitor numbers for school programs, reflecting a 6 per cent increase compared to the previous year, as shown in Table 2.

Table 2: Trends in annual visitor numbers

	2015–16	2016–17	2017–18	Change from 2016–17 to 2017–18	
				no.	%
<b>Onsite activities</b>					
Programs and exhibitions:					
• school programs	81,074	80,183	84,991	4,808	6
• museum visitors	181,430	204,777 <sup>1</sup>	185,842	-18,935	-9
Catering	59,318	74,736	73,864	-872	-1
<b>Total onsite visitors</b>	<b>321,822</b>	<b>359,696</b>	<b>344,697</b>	<b>-14,999</b>	<b>-4</b>
<b>Outreach and travelling programs</b>	35,214	92,031	168,747	76,712	83
<b>Total visitors</b>	<b>357,036</b>	<b>451,727</b>	<b>513,444</b>	<b>61,717</b>	<b>14</b>

<sup>1</sup> The figures for 2016–17 have been adjusted down by 36,655. This relates to a formula error identified in last year's figures involving attendance for Enlighten.

In total, 1,565 schools participated in 2,251 onsite programs. In feedback surveys, 97 per cent of teachers reported that their experience had been positive and 98 per cent reported that the museum's programs were relevant to their classroom curriculum.

A visitor survey conducted in King's Hall in 2017–18 provided valuable insights into the museum's visitors. Of the visitors surveyed, 54 per cent reported that they had visited the museum before (up from 47.5 per cent last year) and 80 per cent said that their knowledge of democracy had increased as a result of their visit.

Overall museum visitation was lower in 2017–18 than in 2016–17, primarily because:

- the museum focused on consolidation and planning for the future, and presented fewer small exhibitions
- the *PlayUP* space was closed for almost eight weeks while *PlayUP: The Right to Have an Opinion and Be Heard* was being installed
- visitor numbers were lower than usual during the Floriade festival because of a record number of wet days
- the 2016–17 numbers included a spike of approximately 9,000 visitors who came to the museum to vote in the federal election.

Catering numbers were slightly down, but began improving towards the end of the year.

The increase in participation in outreach can be attributed to three factors: the live broadcast of *Democracy 100: You Can Make a Difference*; the trial of the new digital classroom; and the pilot of *Card Castle* as a possible outreach program.

## ONLINE INTERACTIONS

In 2017–18, visits to the museum's websites increased by 15.2 per cent, as shown in Table 3.

This increase can be attributed to:

- search engine optimisation efforts to promote search traffic
- refinement of our blog strategy to focus on specific audiences and topical issues
- redevelopment of the *Behind the Lines* political cartooning microsite to improve the user experience.

Website page views increased slightly, by 1.6 per cent. In November 2017, a new home page was launched for the museum's main website. This redevelopment allowed more content to be featured on the homepage and grouped content by target audiences, thereby providing users with a more direct path to the content of interest to them. Increased traffic from search engines also suggests that users went directly to the content they were searching for, with less reliance on the homepage as a gateway, thereby reducing the number of web pages viewed per visit.

Table 3: Trends in website visits

	2015–16	2016–17	2017–18	Change from 2016–17 to 2017–18	
				no.	%
Website visits	424,244	426,804	491,749	64,945	15.2
Web page views	985,116	933,213	948,324	15,111	1.6

## COLLECTION MANAGEMENT

Table 4: Trends in collection management

	2015–16	2016–17	2017–18	Change from 2016–17 to 2017–18	
				no.	%
Collection objects	25,039	26,422	27,424	1,002	3.8
% of collection available to the public online	2	2	2	0	0

Between 2015–16 and 2017–18, the museum did not add listings for any museum or heritage collection items to its website, because of a lack of resources. The number of collection items available online did not change in that period, as shown in Table 4.

# ACHIEVEMENTS

The following sections describe how we achieved the strategic priorities set out in our Corporate Plan for 2017–18.

## Strategic priority 1: Enriched experiences

**To provide a physical and digital space for important stories, enriched experiences and conversations; to celebrate and collaborate with audiences around our democratic traditions.**

In 2017–18, the museum delivered four exhibitions and 49 participatory events and public programs, which collectively offered multiple points of connection and engagement for diverse audiences.

### EXHIBITIONS, EVENTS AND TOURS

Our exhibitions, events and engagement activities provide physical and digital spaces in which our audiences can explore and celebrate Australia's democratic traditions through stories, enriched experiences and conversations. Our program for 2017–18 offered a suite of engaging experiences that took place on site, online and in the wider community.

Particular highlights of our onsite exhibitions included:

- *Card Castle*, our hands-on exhibition during Canberra's annual Enlighten festival, which set a record for attendance of more than 17,800 visitors over four nights
- *The Gift: Art, Artefacts and Arrivals*, our exhibition which directly connected historical and contemporary experiences of immigration by conveying messages from exhibition visitors to people acquiring Australian citizenship

- *PlayUP: The Right to Have an Opinion and Be Heard*, the third iteration of our family exhibition based on the United Nations Convention on the Rights of the Child, which received a Museum and Galleries National Award for its use of design to address the needs of children and encourage intergenerational interaction.

*Behind the Lines*, our series of onsite and travelling exhibitions celebrating the role of political cartoonists, continues to be very popular. A pop-up version of *Behind the Lines 2017: The Three-ring Circus*, held at the Canberra Theatre Centre, attracted more than 7,300 visitors.

Our annual *The Great Easter Egg Trail* event for families also attracted large audiences. In 2017–18, this event successfully utilised ticketing and timed entry for the first time at the museum, which enhanced the visitor experience by reducing crowding in pressure points around the building.

A unique experience for invited guests, *Democracy 100: You Can Make a Difference*, combined several strategic objectives in one event. While showcasing the museum and our programs to key stakeholders, it provided an opportunity to create a network of leaders and thinkers with an interest in democracy and generated data for our upcoming exhibition *Democracy. Are You In?*

Seven new tours were developed and launched in 2017–18, including two After Dark experiences—a refreshed *Ghost Hunters* tour and the new *Top Secret Tour with Tim the Yowie Man*. The first *Top Secret* tour, held during the Canberra and Region Heritage Festival, generated significant media coverage for the museum.

Restaurant Associates continued its partnership with the museum, providing a high-quality catering and hospitality experience for visitors.



A young visitor to *Card Castle*, our hands-on exhibition during Canberra's annual Enlighten festival, which set a record for attendance of more than 17,800 visitors over four nights. Photo by: Rebecca Selleck

## ONLINE PRESENCE

While an increasingly saturated and volatile social media landscape decreased our online reach (the number of users who see our content), the number of users *engaging* with our content across all our platforms has grown compared to 2016–17. Users are commenting, sharing and liking our content in larger numbers than ever before across Facebook, Twitter and Instagram. This is the result of adapting our approach to social media and refining online content creation processes to be more audience driven, responsive to topical issues and focused on producing authentic, original content that is participatory, conversational, playful and rich in stories.

Wherever possible, we create online experiences to complement or amplify onsite experiences.

Highlights from 2017–18 included:

- the launch of a redeveloped *Behind the Lines* website, coinciding with the launch of the 2017 exhibition in November—the new website garnered over 10,000 page views within a week
- the production of audiovisual material to support exhibitions, including *PlayUP: The Right to Have an Opinion and Be Heard*, *Behind the Lines 2017: The Three-ring Circus*, *The Gift: Art, Artefacts and Arrivals*, *Finders Keepers* and *10 Fast Facts of Australian Democracy*
- the audience-led digital campaign to complement Enlighten 2018, which resulted in significantly increased engagement across all social channels and enabled online visitors to meaningfully participate and have their voice heard, despite not being able to physically attend

- collaboration with the University of Canberra in a ‘transcribe-a-thon’ event, which invited museum visitors to digitally transcribe records relating to the administration of the White Australia policy, and to explore a political process through the point of view of the people affected in the very space where the decisions were made.

The museum’s digital infrastructure program commenced during 2017–18. This broad program of work will transform our digital infrastructure and the museum experience. The program, to be rolled out in 2018–19, will establish a robust, scalable and sustainable digital infrastructure base that will serve as the museum’s digital backbone into the future, enabling enhanced visitor experiences, strategic management of data and improved operational efficiencies.

## Strategic priority 2: Schools learning

**To be a nationally recognised conduit for civics and citizenship learning and ideas by providing programs and research that contribute to the extended conversations about democracy.**

During 2017–18, a record number of 84,991 students and teachers from across 1,565 educational institutions participated in our school learning programs. The most highly represented groups were years 5 and 6.

In 2017–18, we conducted intensive research and evaluation with teachers around Australia to share their insights into the concept of transformative learning, their professional development needs, and the digital landscapes of their classrooms. We learned that future growth in our programs will come from teacher professional development, outreach learning models and partnerships with targeted providers.

To achieve that growth, we have been:

- building our relationships with local and interstate teachers through strategic committee memberships and conference partnerships
- promoting our two new onsite programs for primary and secondary students
  - » *Searching for Significance*—our new primary school program assists students in years 2–3 to explore the museum’s unique surroundings and role within the Parliamentary Triangle and our nation’s capital
  - » *Malcolm Fraser: Refugee Crisis 1977*—our new secondary school program uses historical heritage spaces, original Hansard speeches and archival material to engage students in years 9–12 with the people and events surrounding the development of Australia’s first refugee policy
- delivering *Democracy, Media and Me*, our first digital excursion program for students who are not able to visit the museum
- consolidating and expanding our online learning resources and web pages.

Our first digital excursion program for primary school students, *Democracy, Media and Me*, reached more than 500 students in 2017–18 through schools around Australia. A digital excursion program for secondary schools, which examines Australian rights and freedoms and aims to engage students as active citizens, is in development.

We are also utilising our digital studio technology to create curriculum-aligned digital resources for teachers’ professional development. These include the *Curator on the Couch* series, in which museum staff share their expertise on collection items in our exhibitions, and the *Stories from the Bunker* series, which explores individual objects that are relevant to the curriculum but are not currently on display.

Google Analytics research shows that the most popular online resources from our learning programs are *Getting it Together*, which relates to Federation, and *Political Cartooning*, which explores the *Behind the Lines* exhibition. During 2017–18, we worked on consolidating existing online content and web pages and developing new online products, including booklists, crosswords, and a democracy song resource for primary schools.

Our programs continue to evolve and adapt to our changing audience base, with an emphasis on co-creating experiences and encouraging partnerships that focus on twenty-first century thinking skills. New activities piloted in 2017–18 included:

- hosting *Teen Start-up: People Power*, an entrepreneurial holiday workshop on people power and democracy, in partnership with Lighthouse Innovation
- extending our partnership with the Whitlam Institute to offer a significant prize—to spend a day at the museum as a VIP guest—in the *What Matters?* competition
- collaborating with a local primary school, Ainslie School, to share skills and knowledge on heritage, civics and citizenship and foster students' voice and agency in our community.



Delivering *Democracy, Media and Me*—our first digital excursion program for students who are not able to visit the museum. *Photo by: MoAD Learning*

## Strategic priority 3: The place

**To communicate the spirit of Old Parliament House as a significant national heritage place and ensure that the building and heritage collections are conserved for future generations.**

The museum is the custodian of the iconic Old Parliament House building and is responsible for maintaining it in line with its heritage status and values.

In 2017–18, we met that responsibility through the conservation, care and sustainable use of the building and its nationally significant collections. Those activities also contributed to our long-term understanding of how to best utilise the national heritage of Old Parliament House, addressing issues of values, access and collection management, to provide for a vibrant museum in the future.

The museum continued to provide strong messages to each visiting school group through the use of white gloves and discussion of the significance of the building.

## CAPITAL WORKS

All capital works activities in Old Parliament House are managed to ensure that heritage values are maintained while improving the amenity and accessibility of the building.

A new three-year capital works program commenced in 2017–18. The first year was productive: planning and procurement activities were undertaken and several projects were completed.

Key works in exhibition spaces included:

- a refresh of the *PlayUP* space
- relocation of collection items to allow for the creation of the *Freedom of the Press* exhibition
- base building for the upcoming *Democracy. Are You In?* exhibition
- conservation and upgrading of the ABC studio
- upgrading of audiovisual services in Senate committee rooms
- upgrading of heating, ventilation, air-conditioning, lighting and audiovisual services on the lower floor of the Senate chamber.

In addition, a number of maintenance and ICT activities were undertaken during 2017–18, such as upgrades to a range of equipment and facilities, including server switches, laptops, catering equipment, and the fit-out of the staff amenities room.



A refresh of the *PlayUP* space was undertaken as part of capital works. Photo by: Chris Starr

## PRESERVATION PROJECTS

The House of Representatives central carpet was the latest project in our ongoing management of the significant floor surfaces and coverings in Old Parliament House, which aims to preserve heritage coverings in place and in good condition for as long as possible. A hand-tufted, synthetic loop-pile carpet was produced and laid over the heritage carpet. The design of the protective carpet replicates the May Gibbs inspired gum leaf and gum nut patterns of the pre-1988 carpet.

Other heritage projects in 2017–18 included the following:

- Collection objects stored in the undercroft of the House of Representatives chamber were relocated to make the space available for a new exhibition. We took the opportunity to inspect, clean and conserve the collection items prior to relocation.
- Collection storage onsite and at Fyshwick was consolidated to maximise suitable spaces, based on collection types and object significance, to accommodate the objects relocated from the undercroft.

- Brass fittings in King's Hall, the House of Representatives and Senate chambers and the lower gallery—including door handles, power points, push plates and floor plates—were cleaned, recoated with lacquer and given a protective coating of wax.
- The timber joinery along the front terraces underwent conservation treatment. The doors and windows were cleaned, repaired and refinished to preserve them against further deterioration and weathering.
- Heritage bathrooms in the 1940s wings were conserved and stabilised in preparation for use as working bathrooms.

In 2017, we received a National Trust ACT Heritage Award for our outstanding contribution to ACT heritage for the Playing the Long Game project. The project demonstrated the importance of preventive conservation approaches to heritage management and highlighted the strong partnership between our heritage, learning and visitor experience specialists that has secured the ongoing accessibility and interpretation of the House of Representatives and Senate chambers.



Brass fittings, such as door handles, were cleaned, recoated with lacquer and given a protective coating of wax.

*Photo by: Andrew Merry*

## COLLECTION DEVELOPMENT

The museum’s collection captures the ideas, movements, individuals and events of Australia’s democracy. Currently, 6,720 of the total 27,424 items in the Heritage Collection and the Political and Parliamentary Collection are available to the public via exhibitions and room re-creations, online, and through loans to other institutions.

Collecting is informed by the museum’s Collection Development Plan and conducted in consultation with key stakeholders and board members. The plan arranges the collection into three subcategories:

- The Heritage Collection includes all objects that have a direct association with Old Parliament House, including furniture and fittings that were designed for and used in the building between 1927 and 1988.
- The Political and Parliamentary Collection is material culture that aligns with the museum’s purpose as a place to explore and communicate ideas and issues to do with democracy and government in Australia. This collection comprises objects, artworks, oral histories, personal collections, ephemera, pamphlets, images, audiovisual materials, books and serials.

- The Interpretation and Learning Collection is a group of reproductions, facsimile pieces and learning and display props that do not require the higher level of heritage care given to items in the other collections. These objects help to interpret the museum’s values through room re-creations, public programs and learning programs.

Donations are a significant source for collection development. For generously donating to our collection in 2017–18, we thank His Excellency General the Hon Sir Peter Cosgrove AK MC (Retd); the Hon Dr Barry Jones AC; the Hon John Howard OM AC; Mr Chris Puplick AM; the Hon Gary Gray AO; Mr Nick Xenophon; Mr Tim Wilson MP; the Hon Tim Fischer AC; Senator Louise Pratt; Senator Richard Di Natale; the Hon Warren Entsch MP; Ms Cathy McGowan AO MP; Mrs Isobel Smith; Mr Gary Brown; Ms Shay Ryan; Mr Dennis Grant; Mr Neil Baker; Mr David Rowe; Mrs Carmel Molony; Mr John Cure; Mr Brian Costar; Mr Ken Begg and Ms Merrelin Robbins.

During 2017–18, the museum acquired 393 items for the Heritage Collection and the Political and Parliamentary Collection. Some notable additions to the Political and Parliamentary Collection are listed in Table 5.

Table 5: Key additions to the collections, 2017–18

Collecting category	Items
Development of democracy and the systems of Australia’s federal government	<p>A toy koala given by Arthur Calwell to Isobel Saxelby, the 100,000th British immigrant to Australia, in 1949</p> <p>Three miner’s rights issued to women in the Victorian goldfields in the late 19th and early 20th centuries</p> <p>The dress uniform worn by South Australian senator Egerton Lee Batchelor to the coronation of George V in 1911, with associated photos, letters and other documents</p> <p>Eight artworks shown in the Bald Archy Prize exhibition between 2010 and 2017, some of which feature Australian prime ministers as their subjects</p> <p><i>Quilt of Hope</i>, a quilt made by residents of Ballarat in response to the issue of child sexual abuse in the Catholic Church</p> <p>Items owned by former press gallery journalist Ken Begg, including a Chinese newspaper recording Gough Whitlam’s 1973 visit to China, press passes and other items</p> <p><i>The Emperor’s New Clothes</i>, a 2017 sculpture by David Rowe</p>
Prime ministers	<p>An Uma Timor ornament (a pagoda on stilts), given to John Howard in 2002 when he visited East Timor as prime minister</p> <p>An election advertising card for Joseph Cook from the early 1900s</p> <p>A letter signed by Arthur Fadden on 14 June 1953</p>

Table 5: Key additions to the collections, 2017–18 (continued)

Collecting category	Items
Political influencers and movements	<p>Items relating to Neville Bonner, including a teapot, cup and saucer that he used in his Parliament House office, a tobacco tin, and papers relating to a 1975 flight on Concorde</p> <p>Electoral ephemera relating to the Nick Xenophon Team, including corflutes and t-shirts</p> <p>A Lee–Enfield .303 rifle from 1918, which belonged to Tim Fischer and was one of the first to be licensed under the 1996 National Firearms Agreement</p> <p>A rainbow flag signed by senators who sponsored the Marriage Amendment (Definition and Religious Freedoms) Bill 2017</p> <p>Electoral ephemera from Cathy McGowan’s campaign in 2013, including a t-shirt, a doorknocking kit and handmade apparel</p> <p>The timber pen used by Peter Cosgrove to give assent to the <i>Marriage Amendment (Definition and Religious Freedoms) Act 2017</i></p> <p>Letters and other documents relating to the life and career of Barry Jones, including his 30-year correspondence with Gough Whitlam</p>
Old Parliament House	<p>Twelve building plans of Old Parliament House, showing television and audio cabling and telecom tech office locations circa 1970</p> <p>Items owned by John Cure, who was director of removals for the move from the old to the new parliament house in 1988, including a safety helmet, a photo album, identification passes and letters</p>

## Strategic priority 4: Our organisational culture

**To build a culture and capabilities that enable us to ensure ongoing relevance and financial sustainability.**

### A WORKFORCE THAT IS EFFICIENT, MOTIVATED AND EMPOWERED

The museum provides a range of learning and development opportunities for museum staff and volunteers.

In 2017–18, the learning and development program began in July 2017 with 19 staff members attending Indigenous cultural awareness training designed to give them an understanding of the range of Australian Indigenous cultures and how they could apply cross-cultural principles more broadly in their work. Feedback from the staff who attended the training was overwhelmingly positive.

The museum participated in a number of cross-agency staff development programs, giving staff an opportunity to form relationships with people in other institutions, enhancing staff members’ professional networks and

career prospects, and resulting in the sharing of knowledge and experience across multiple institutions. The programs included:

- the Council of Australasian Museum Directors Executive Mentoring Program, in which one museum staff member participated
- the Reflective Leadership Forum (administered by the National Library of Australia), in which three staff members participated
- the cross-institutional mentoring program (a partnership of seven cultural agencies), in which seven staff members participated, four as mentors and three as mentees.

Each year, all staff members are required to attend training in finance, security, heritage, and hostile intruder awareness to update their knowledge of the issues and their own responsibilities. Mandatory training commenced in February 2018.

The Executive Level 1 Leadership Group of the museum worked with an external provider to develop a series of leadership masterclasses on topics identified by members of the group. The masterclasses, which were held during the first half of the financial year, were highly successful and attracted more than 20 participants.

The Workplace Consultative Committee, which meets four times a year, provided a forum for consultation on organisational change and other issues in 2017–18.

The museum benchmarks and measures staff satisfaction levels each year, following the release of the annual Australian Public Service Commission *State of the service report*. In 2017–18, the museum’s survey indicated that staff engagement continued to be high at all levels across the museum.

## FINANCIAL SUSTAINABILITY

Long-term financial sustainability is a key focus for Old Parliament House. Since becoming a corporate Commonwealth entity in 2016, Old Parliament House has generated revenue from new sources, enabling it to invest in its strategic priorities.

In 2017–18, Old Parliament House generated \$2.476 million in own-source income, a 40 per cent increase from 2016–17, and received more than \$18 million in government funding for the operations of the museum and the ongoing costs associated with preserving the national heritage building.

In 2017–18, the own-source revenue was generated by:

- renting additional areas in the building (resulting in an increase in income of 56 per cent on rental income in 2016–17)
- seeking out sponsorships, grants and donations (a 10 per cent increase)
- charging admission fees for specialist tours (a 25 per cent increase)
- investing cash reserves into interest-bearing deposits (a 128 per cent increase)
- establishing a retail offering to meet the needs of visitors.

Government funding is directed towards key operational priorities and important capital works for the preservation of the building. Internal governance structures ensure that the funding is used for activities that contribute to the museum’s longevity.

## ENABLING SYSTEMS

The museum’s new point of sale and ticketing system, Roller Digital, began operating in July 2017. The new system made it possible for the museum to improve the experience of visitors arriving at the building, in keeping with growing visitor expectations. Visitors attending events and tours at the museum can now book and pay online, and use their tickets (on their phone or printed) to expedite their entry at the museum.

The museum also established a second visitor reception area in the lower gallery, a major pathway into the museum. In this area, Roller Digital’s retail functions have enabled the museum to offer an opportunity for visitors to shop as part of their experience of the museum, as requested by visitors in the past. The system is also used to offer visitors a way to opt in to the museum’s e-news as part of the user journey for ticketing.

The implementation of Roller Digital also facilitated the museum’s first and successful use of timed entry for a mass event—*The Great Easter Egg Trail*—in April 2018. All available tickets to the event were taken up online for nine timed trail sessions. External evaluation found that this approach resolved crowding and long queues, resulting in significant quality and safety benefits.

Roller Digital allows us to understand much more about our visitors, which in turn will help inform the development of new museum experiences.

## CASE STUDY

# PLAYUP: THE RIGHT TO HAVE AN OPINION AND BE HEARD

Our award winning children's exhibition *PlayUP* is an experiential environment for democratic engagement in which children have agency to make, learn and grow.

The third iteration of the exhibition, *PlayUP: The Right to Have an Opinion and Be Heard*, explores Article 12 of the United Nations Convention on the Rights of the Child in a reimagined, colourful and highly interactive environment.

Survey feedback from over 5,500 families helped to inform the current version of *PlayUP*, and regular school holiday programs provided opportunities to test ideas and content with young people. A key goal of the redeveloped exhibition was to provide enhanced opportunities for engagement for diverse groups, including non-English speakers and people with disability, keeping children's voices always central.

The graphic style of the exhibition is bold and sophisticated, appealing not just to the younger audience but also to older

children and adults. The engagement experiences include:

- customised sound capsules delivering content in children's voices
- a role-play space, the Kindness Café
- a voting booth that asks children for their opinions through provocations
- the multi-language listening wall, where young visitors can explore opinions shared in other languages
- a display of authentic objects from the museum's collection, including telephones that visitors are encouraged to handle
- daily facilitated craft activities framed around United Nations international days.

A suite of mini-guide publications enhances the engagement activities, encouraging older children to participate and providing adults with the learning objectives and curricula outcomes from *Belonging, Being and Becoming—The Early Years Learning Framework for Australia*.

*PlayUP: The Right to Have an Opinion and Be Heard* received a Museums and Galleries National Award for its fit-out in 2018.



*PlayUP: The Right to Have an Opinion and Be Heard* explores Article 12 of the United Nations Convention on the Rights of the Child in a reimagined, colourful and highly interactive environment.  
Photo by: Chris Starr

## CASE STUDY

### *BEHIND THE LINES: THE YEAR'S BEST POLITICAL CARTOONS*

*Behind the Lines: The Year's Best Political Cartoons* is a well-established annual exhibition that celebrates free speech and identifies the important role that Australia's political cartoonists play in our democracy. Each year, cartoonists look behind the lines of the daily political happenings to capture the spirit of our democracy in all its passion, scepticism and humour.

One of the challenges of *Behind the Lines* is narrowing down the prolific cartoons of the year to a selection of about 90 cartoons. The 2017 selection represented the work of 28 cartoonists.

Under the banner of *The Three-ring Circus*, the exhibition captured a cavalcade of political characters and plenty of sensational events that seized the imagination of cartoonists and entertained the public. A visitor remarked, 'I don't know whether to laugh or cry!'

David Rowe, cartoonist for *The Australian Financial Review*, was named Cartoonist of the Year 2017. His cartoon featured United States President Donald Trump in a balancing act with Australian parliamentary figures Tony Abbott, Barnaby Joyce, Malcolm Turnbull and Bill Shorten.

The exhibition's display at Old Parliament House is one of the museum's key attractions, and many visitors return each year to see the latest suite of cartoons.

*Behind the Lines* also travels to regional venues, supported by the National Collecting Institutions Touring and Outreach Program, an Australian Government program that aims to improve access to the national collections for all Australians. *Behind the Lines 2017* travelled to six venues around Australia, providing outreach opportunities for the museum and championing a cornerstone of democracy: free speech.

The museum has entered into a three-year partnership with the Australian Cartoonists' Association that will see us build stronger ties with Australian cartoonists through support for the association's Stanley Awards and annual conference. In 2017, the museum hosted a lunch with guest speaker Ann Telnaes, a Pulitzer Prize winning editorial cartoonist from *The Washington Post*. Ann's talk is accessible via the museum's website.



Director Daryl Karp with Cartoonist of the Year 2017 David Rowe and his *Behind the Lines* entry.  
 Photo by: Mark Nolan

## CASE STUDY

### CARD CASTLE

Each year, as part of Canberra's Enlighten festival, we look for creative new ways to inspire visitors to contribute their voices to our conversation about democratic engagement through unique large-scale installations. In 2018, museum staff and visitors co-created *Card Castle*, a visual metaphor of the strength and fragility of the democratic system.

*Card Castle* was constructed using thousands of individual cardboard shapes, each containing a single printed word—hope, courage, trust, community, diversity, curiosity or kindness. These words were chosen to elicit personal stories and reflections illustrating the diversity and resilience of our democratic

society. Each visitor was invited to select a word and, by writing or drawing on the cardboard shape, respond to that word with a personal story that highlighted the best of our shared humanity.

Visitors were also encouraged to help us build *Card Castle*, connecting individual stories together as a symbol of the power of communities. *Card Castle* was built in real time within King's Hall—perhaps our most iconic heritage space—to convey the museum's core belief that the visitor's voice is central to a healthy democracy.

Participating in *Card Castle* was an act of civic engagement, a poignant exercise at a time when trust in democracy around the world is under threat. As the *Card Castle* structure grew, it reinforced the metaphor that public participation contributes to strong and resilient communities.

The activity was well received by visitors, and school and community groups have since embraced the *Card Castle* concept in their programming.



The unique large-scale participatory exhibition *Card Castle*, held over four nights during Canberra's annual Enlighten festival, drew a record 17,827 visitors. Photo by: Chris Starr

## CASE STUDY COLLECTION STORAGE RELOCATION

During 2017–18, our heritage and collections team undertook a major project to relocate collection objects stored in the undercroft of the House of Representatives chamber in order to make the space available for a new exhibition.

Collection items stored in the undercroft included significant upholstered and timber furniture, architectural fragments, fittings and textiles, all from the Heritage Collection. In total, 2,800 objects were relocated.

Extensive planning was undertaken to provide the highest possible level of collection care, including handling and security, object tracking and management of environmental conditions during the move and for the long term at the new storage location.

We took the opportunity to inspect the collection prior to relocation, to mitigate any risks associated with the condition of the objects, such as structural damage, or evidence of insect activity. Almost 800 objects were inspected, cleaned and conserved in preparation for relocation. A number of items received a precautionary treatment for pests, through a process of freezing, before being rehoused.

We designed and built custom handling equipment for several very large, heavy pieces of furniture to ensure that they could safely be transported out of the space and onto a truck for delivery offsite.

Collection storage onsite and at Fyshwick was consolidated to maximise suitable spaces, based on collection types and object significance, to accommodate the extra storage requirement.

Making the undercroft available as an exhibition space will increase visitor access to this part of the building and open it up for an immersive visitor experience in a unique heritage space.



2,800 objects were relocated from the undercroft of the House of Representatives chamber. *Photo by: Andrew Merry*

## CASE STUDY

### DEMOCRACY 100: YOU CAN MAKE A DIFFERENCE

*Democracy 100: You Can Make a Difference* brought together 100 Australian leaders, innovators and thinkers to celebrate Australia's democratic achievements and establish the case for democratic renewal.

These 'champions of democracy' were selected to represent several generations and a wide range of sectors, including business, politics, the media, arts and culture, education, the military, philanthropy and the professions.

The evening began with an interview with former prime ministers Bob Hawke and John Howard, conducted by political journalist Annabel Crabb and broadcast live by the ABC. The conversation firmly established the bipartisan nature of the event and offered insights into some of the characteristics of political leadership and democratic engagement in Australia.



*Democracy 100: You Can Make a Difference* included a card game that challenged groups to work together to rank Australia's most important democratic values and decide what the responsibilities of a champion of Australian democracy might be. *Photo by: Chalk Studio*

Over dinner, the guests joined in a card game that challenged groups to work together to rank Australia's most important democratic values and decide what the responsibilities of a champion of Australian democracy might be and what might be included in a charter of democracy. The game was designed by the Institute for Governance and Policy Analysis at the University of Canberra, drawing on specially commissioned research into trust and community attitudes to our public institutions.

Held in the evocative settings of King's Hall and the Members' Dining Room, *Democracy 100* was an example of the museum's capacity to create and deliver multi-generational, transformative experiences that promote participation in the conversation about the current state of democracy in Australia and possible ways to advance it.

As well as establishing a network for further discussion and possible

cooperation between the champions, it helped to strengthen the museum's relationships with the institute and the ABC and initiate opportunities for future partnerships.

'Having Annabel interview the wise old men—hearing their perspectives was truly unique and most instructive. And the card game was an inspired way for people to contribute more substantively.'  
*Democracy 100* participant

'I definitely gained immense experience from the *Democracy 100* dinner ... I was able to share my own opinions as well as take on the wisdom of those surrounding me. As a young 20-year-old with the world ahead, it gave me such confidence that I could make an impact just like those around me.'  
Student, Australian National Youth Forum



During *Democracy 100*, an interview with former prime ministers the Hon John Howard OM AC and the Hon Bob Hawke AC GCL was conducted by Annabel Crabb and broadcast live by the ABC.  
Photo by: Chalk Studio

## CASE STUDY

### DEMOCRACY, MEDIA AND ME

*Democracy, Media and Me*, the museum's first digital outreach program for primary school students, was launched in February 2018. Through this innovative and exciting program, students who cannot physically visit the museum are able to join our conversation about Australian democracy by virtually exploring and interacting with historical spaces and objects, guided by trained museum staff and structured learning objectives.

Research into the learning potential of digital excursions has shown that teachers are very open to using digital excursions to enhance their classroom teaching, and that the necessary technologies are fast becoming more readily available in schools.

Communicating across digital technologies can be challenging for teachers and school communities. To understand these challenges and minimise the barriers, we developed and tested a variety of presentation techniques and resources to engage students and their teachers. Students were able to examine stories connected to Old Parliament House through collection items, audio clips, moving footage and images of heritage spaces. For teachers, we delivered a new digital outreach professional learning program, *Curator on the Couch*.

Already, more than 500 students in their own classrooms have successfully participated in activities and discussions, engaged with the building and collections, and learned about how they can make a difference in their democracy. The Canberra Hospital School has established a strong partnership with the

museum to provide monthly connections for students in its care.

We are investigating other ways in which digital technology can enhance the museum's outreach, particularly to regional, rural and remote areas, to expand our audience and achieve our strategic priorities for schools learning.

'I was so stoked after today's experience! It was so informative, a great learning experience and so exciting to think about future possibilities with learning this way. The students loved it as well.'

Shauna, teacher, Mater Dei Primary School, Toowoomba, Queensland

'I liked how we could interact with the presenters and we could be where we couldn't normally be only through a video in the classroom.'

Year 6 student, Aranda Primary School, ACT

'I liked that we were able to go to places that we couldn't go if you went publicly. That it actually moved, you could talk to the people and answer questions and that I got to see the cool and amazing things that I had never seen.'

Year 6 student, Aranda Primary School, ACT



Photo by: MoAD Learning

## CASE STUDY HISTORY IN THE MAKING

As vital ideas and events emerge in contemporary Australian democracy, the museum selectively adds to its collections to ensure that those moments are preserved in our cultural heritage.

The 2017 Australian Marriage Law Postal Survey was such an historic moment, involving some of the fundamental ingredients of Australian democracy, including civil rights, religious freedom, constitutional law and public plebiscites. The museum selected objects to document the process of change.

Capturing the energy and passion of activists across the political spectrum was challenging. ‘Yes’ vote campaigners produced a greater quantity and variety of objects, but we also succeeded in gathering ‘No’ material, demonstrating the depth of feeling on the issue.

We also collected objects from the legislative frontline, as the positive survey outcome was translated into law. These included:

- the autographed rainbow flag shouldered by Senator the Hon Penny Wong when the result of the vote was announced
- a rainbow tie and cufflinks worn into the House of Representatives chamber by the Hon Warren Entsch MP
- rainbow sneakers, hand-coloured by a reverend’s daughter, worn into the Senate chamber by Senator Richard Di Natale
- notes for the speech (and marriage proposal) made by Tim Wilson MP when speaking in support of the Marriage Amendment (Definition and Religious Freedoms) Bill 2017
- the pen used by Governor-General Sir Peter Cosgrove to sign the Bill into an Act.

The collection shows how and why we collect contemporary objects. They tell stories of moments that changed democracy—through personal and professional commitment—that will inform and inspire Australians in years ahead.

‘When in the future ... I look at these sneakers I will know change is possible; that if we can achieve justice on this issue there is no reason we cannot achieve justice for so many other Australians.’ Senator Richard Di Natale, 7 December 2017



Rainbow sneakers, hand-coloured by a reverend’s daughter, worn into the Senate chamber by Senator Richard Di Natale.

*Photo by: Mark Nolan*

## CASE STUDY

### THE GIFT: ART, ARTEFACTS AND ARRIVALS

*The Gift: Art, Artefacts and Arrivals* is an onsite exhibition that explores immigration as a personal experience and as an exchange of gifts—immigrants give Australia skills, diversity and prosperity, and in return Australia gives its new citizens freedom, opportunity and democracy.

This exchange of gifts is explored through the stories of British and European immigrants after World War II. The exhibition includes a display of significant historical objects, including a toy koala given to six-year-old Isobel Saxelby in 1949 by Immigration Minister Arthur Calwell, to celebrate her arrival as Australia's 100,000th British immigrant.

The exhibition also showcases thought-provoking and moving artworks by Linde Ivimey, Hedy Ritterman, Lousje Skala and Linda Wachtel—contemporary artists who are family members of Holocaust survivors who immigrated to Australia.

Visitors to the exhibition are invited to reflect on the stories told by these poignant objects and to contribute their own stories by drawing or writing a message on a postcard to a new immigrant to Australia. Since the exhibition was launched in September 2017, several hundred members of the public have penned thoughtful and often personal messages, some of which will be presented to new citizens at citizenship ceremonies.

In a short film commissioned by the museum, the artists read and respond to some of the messages and stories written by visitors, many of which resonate with the stories told in their own artworks.

Through the sharing of stories, *The Gift* provides a truly transformative and empowering experience for museum visitors and the wider community.

'It doesn't matter who you are, what colour you are, what religion you believe in, what story you have brought here, as long as you have a good heart and the will to do good, you are welcomed.' From a postcard written by a visitor to *The Gift*



A toy koala given to six-year-old Isobel Saxelby in 1949 by Immigration Minister Arthur Calwell.

Photo by: Stefan Postles

## CASE STUDY NEW STORIES IN OLD SPACES

The museum’s guided tours are informative and stimulating opportunities for visitors to immerse themselves in the atmosphere of the building and stories of the people who have inhabited it.

Seven new tours were launched in 2017–18, including the *Indigenous Experiences of Democracy* tour and the After Dark experiences *Ghost Hunters* and *Top Secret Tour with Tim the Yowie Man*.

*Indigenous Experiences of Democracy*, launched during National Reconciliation Week, features stories of how Indigenous men and women and their supporters have used different pathways to bring about change, many of which led them to Old Parliament House, the home of the federal parliament from 1927 to 1988.

The tour takes visitors through key heritage spaces—including King’s Hall, the Senate chamber, the Prime Minister’s Office and the Press Gallery—telling stories of Indigenous leadership and activism that happened in those spaces,

and encouraging visitors to share their own thoughts and memories.

The tour was developed in response to visitors’ requests to know more about Indigenous experiences in Australia, with input from the Australian Institute of Aboriginal and Torres Strait Islander Studies and occupants of the Aboriginal Tent Embassy.

The After Dark tours communicate authentic historical material by the eerie glow of torchlight. In the *Ghost Hunters* tour, participants join with guides to explore the building and play a ‘last man standing’ game as they hear tales of deaths and other mysterious occurrences.

The *Top Secret* tour, launched during the Canberra and Region Heritage Festival 2018, is a partnership between the museum and journalist and tour leader Tim the Yowie Man. The two-hour tour offers visitors in-depth engagement with ‘secrets’ about the building and incidents which have occurred here.

All sessions of the After Dark experiences sold out during 2017–18, and the audience for radio, web and print media stories associated with the tours is estimated at more than 1.7 million.



‘I love this building whenever I visit. It’s spacious and majestic. In the dark of night it is even more so.’  
Karen Hardy, *The Canberra Times*, 2 November 2017. Photo by: Andrew Merry

**Why do you think there has been a steady decline in citizen trust in our governments since 2007?**

*Top 10 most frequently mentioned responses*

Lack of action by governments of all persuasion on key public policy problems

DEMOCRACY  
**100**



# GOVERNANCE

'Keeping your word. That's a big thing with me. Don't tell me you're going to do something and not do it because I'll never trust you again.'

ELDERLY REGIONAL AUSTRALIAN

## ORGANISATION

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 for the Arts 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.

The purpose of the Museum of Australian Democracy at Old Parliament House is to provide an enriched understanding and appreciation of Australia's political legacy and the intrinsic value of our democracy.

As well as activities in the heritage building of Old Parliament House in Canberra, the museum conducts outreach activities around Australia and online.

## RESPONSIBLE MINISTER

Old Parliament House resides in the Communications and the Arts portfolio and is accountable to the Minister for Communications and the Arts, Senator the Hon Mitch Fifield, who has been the minister since 2015.

In 2017–18:

- The minister 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 minister.

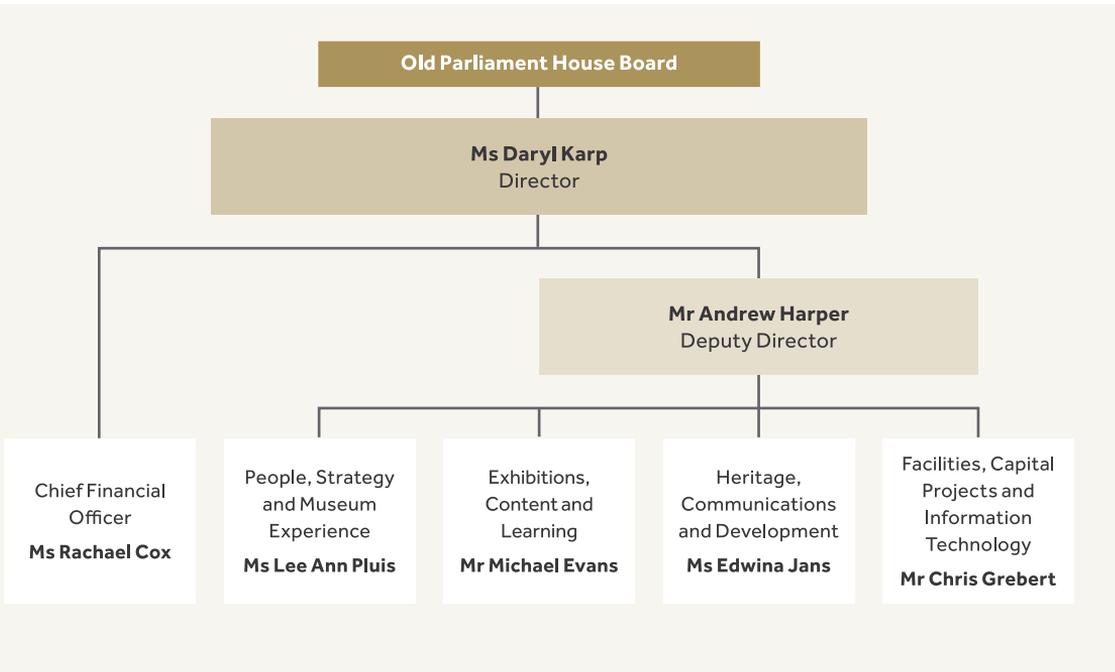


Photo by: Andrew Merry

# STRUCTURE

Figure 1 outlines the structure of the organisation. Old Parliament House had no subsidiaries in 2017–18.

Figure 1: Organisational structure at 30 June 2018



## 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.

### 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 significant 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, 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.

Board members receive a full induction following their appointment and a briefing on their roles and responsibilities at the first meeting of each financial year.

## Members and attendance

In December 2017, the Board welcomed two new members: Professor Anne Tiernan and Ms Cheryl Cartwright.

The Board met four times in 2017–18. Table 6 sets out each board member's attendance during the year, along with details of their qualifications and experience.

Table 6: Old Parliament House board members, 30 June 2018

Role	Name	Qualifications and experience	Meetings attended/ eligible to attend
Chair (Non-executive)	The Hon Dr David Kemp AC	Educationalist, former member of the House of Representatives and former cabinet minister	4/4
Deputy chair (Non-executive)	Mr Bernard Wright AO	Former Clerk of the House of Representatives	4/4
Member (Non-executive)	The Hon Simon Crean	Former member of the House of Representatives and former cabinet minister	4/4
Member (Non-executive)	Professor Anne Tiernan	Academic and author specialising in public policy, public administration and governance	3/3
Member (Non-executive)	Ms Cheryl Cartwright	Former member of the Canberra press gallery and former secretary to the prime minister	3/3
Member (Executive)	Ms Daryl Karp	Director of the Museum of Australian Democracy	4/4

## Related entity transactions

During 2017–18, there were no related entity transactions as defined under section 17BE of the Public Governance, Performance and Accountability Rule 2014.

## Audit committee

The Board has one committee, the Audit Finance and Risk Committee, which oversees audit activity and the adequacy of internal controls, including risk management. This role 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.

The Audit Finance and Risk Committee is directly accountable to the Board.

In 2017–18, the committee met four times and considered the progress and outcomes of external and internal audit reviews.

The committee acted in accordance with its role and obligations under the Old Parliament House Audit Finance and Risk Committee Charter.

## 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 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 is a company director of SBS, where she sits on the Audit and Risk Committee; Chair of the Council of Australasian Museum Directors; 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.

The Deputy Director leads:

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

Mr Andrew Harper joined Old Parliament House as Deputy Director in 2008. He previously worked in senior corporate management roles in the Department of the Prime Minister and Cabinet and the Department of Finance.

## CORPORATE GOVERNANCE

To oversee corporate governance and determine strategic priorities, the Director acts in consultation with the Deputy Director and section heads, with input from the Board and executive committees.

In addition to the Board’s Audit Finance and Risk Committee, which oversees audit activity and the adequacy of internal controls, several key executive committees informed the corporate governance of Old Parliament House in 2017–18, as described in Table 7.

Table 7: Executive committees, 2017–18

Name	Functions
Executive Management Group	<ul style="list-style-type: none"> <li>• Makes key decisions on entity-wide matters</li> <li>• Develops strategic planning priorities</li> <li>• Oversees risk management</li> <li>• Manages and is responsible for the budget</li> <li>• Ensures compliance with workplace health and safety obligations</li> </ul>
Senior Management Group	<ul style="list-style-type: none"> <li>• Provides a venue for decision-making, consultation and feedback on operational issues</li> <li>• Develops and implements internal plans and policies</li> <li>• Promotes risk management, regularly reviews and assesses key risks, and ensures appropriate linkages between risk management and planning processes</li> <li>• Acts as the security committee and the project management committee</li> </ul>
Heritage Actions Committee	<ul style="list-style-type: none"> <li>• Discusses action proposals in accordance with Policy 2.1 of the Heritage Management Plan</li> <li>• Makes recommendations for the chair of the committee to consider in their capacity as delegate under the <i>Environment Protection and Biodiversity Conservation Act 1999</i></li> <li>• Suggests independent advice where relevant</li> <li>• Provides input on proposed actions to ensure that decisions made regarding use 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</li> <li>• Reports to the Executive Management Group and the Board on its activities</li> </ul>
Acquisitions Committee	<ul style="list-style-type: none"> <li>• Discusses and determines appropriate additions to the collection for approval by the delegate in accordance with Policy 3.3 of the Collection Management Policy</li> <li>• Reports to the Executive Management Group and the Board on its activities</li> </ul>
Capital Steering Committee	<ul style="list-style-type: none"> <li>• Discusses and endorses the business cases for projects, and any funding variations, which then go to the Executive Management Group for approval</li> <li>• Approves off-project plans for relevant projects and ensures the commitment of allocated resources to the projects</li> <li>• Monitors the progress of projects and ensures that project targets are being met</li> </ul>

Table 7: Executive committees, 2017–18 (continued)

Name	Functions
Work Health and Safety Committee	<ul style="list-style-type: none"> <li>Oversees health and safety matters</li> <li>Identifies, develops and implements consistent strategies to address work health and safety requirements</li> <li>Reports to and advises employees and the Executive Management Group on relevant matters</li> </ul>
Workplace Consultative Committee	<ul style="list-style-type: none"> <li>Facilitates communication, consultation, cooperation and input from staff on matters that affect the workplace</li> <li>Considers and advises employees and the Executive Management Group on workplace matters referred by employees and employee representatives</li> </ul>

## STRATEGIC PLANNING ETHICAL STANDARDS

A new five-year plan, the Old Parliament House Strategic Framework 2018–23, was developed during 2017–18 after wide-ranging consultation. The new framework was approved by the Board in May.

The four pillars of our vision—bold, relevant, authentic and dynamic—remain, but the calls to action have changed to enable the organisation to respond to current challenges.

The Old Parliament House Corporate Plan 2017–18 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 five-year strategy and enable Old Parliament House to meet its governance responsibilities and achieve its objectives.

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 Australian Public Service (APS) Values, Employment Principles and Code of Conduct and the Commonwealth Fraud Control Framework, and reinforced by our:

- Risk Management Policy and Framework
- Fraud Control Framework and Policy
- Public Interest Disclosure Policy
- Workplace Harassment Guidelines
- Workplace Diversity Commitment
- Staff Guidelines on the APS Code of Conduct
- Client Service Charter.

A number of these documents were revised and updated during 2017–18.

The Client Service Charter is available from the museum's website and includes a feedback form that can be downloaded or completed online. Overall feedback in 2017–18 was positive and indicated that the museum continued to provide its services to a high standard.

## RECONCILIATION ACTION PLAN

In March 2017, a working group was established to carry out the commitments made in the Old Parliament House Reconciliation Action Plan.

Activities undertaken by the working group in 2017–18 included:

- staging a digital exhibition of Old Parliament House collection items by Indigenous artists for NAIDOC Week
- developing and distributing an information sheet on the Aboriginal Tent Embassy for visitors
- launching the *Indigenous Experiences of Democracy* tour of Old Parliament House during National Reconciliation Week.

Two sessions of cultural awareness training were held for staff and volunteers.

We are working towards integrating content on Indigenous subjects throughout the museum's exhibitions and events.

## RISK MANAGEMENT

During 2017–18, Old Parliament House's Risk Management Policy and Framework was reviewed and updated as required.

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

## FRAUD CONTROL

Old Parliament House has in place 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 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.

## INSURANCE AND INDEMNITIES FOR OFFICERS

No indemnities applied during the reporting period to the accountable authority, or a member of the accountable authority or officer of the entity, against a liability.

## EXTERNAL SCRUTINY

In 2017–18, Old Parliament House was not the subject of any judicial decisions, decisions of administrative tribunals or the Australian Information Commissioner, reports by the Commonwealth Ombudsman or a parliamentary committee, or reports by the Australian National Audit Office other than the audit of our 2017–18 financial statements.

## 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*.

Our WHS initiatives include:

- providing training to all employees, volunteers and contractors to ensure that they are aware of their responsibilities under the Act
- ensuring that WHS awareness is a mandatory module in the induction program for new employees, volunteers and contractors
- maintaining a dedicated intranet page that provides information on WHS legislation and responsibilities, as well as notification and reporting tools, for all employees
- establishing procurement and contracting procedures that outline legislative requirements and the responsibilities of contractors in relation to WHS
- aligning human resource policies and procedures with WHS legislative requirements
- offering a health and wellbeing program to all staff to promote a culture of maintaining a healthy work and life balance.

During the reporting period, we had no incidents that were notifiable under section 38 of the Act, and no investigations under Part 10 of the Act were conducted.

## ADVERTISING AND MARKET RESEARCH

In 2017–18, Old Parliament House paid a total of \$36,231 (including GST) to media advertising and market research organisations. No individual payments were above the reporting threshold of \$13,200.

We did not conduct any advertising campaigns within the definitions of the *Guidelines on information and advertising campaigns by non-corporate Commonwealth entities*. All advertising was for non-campaign purposes and was primarily to publicise the museum's exhibitions, public programs and other visitor services.

## 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*.

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, social and equity considerations that have shaped decision-making and development in Australia.

The heritage values of Old Parliament House are managed under the Old Parliament House and Curtilage Heritage Management Plan 2015–2020, which includes the entity's obligations under the Environment Protection and Biodiversity Conservation 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 8 lists measures carried out in 2017–18 to minimise the impact of the agency's activities on the environment.

Table 8: Environmental measures, 2017–18

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"> <li>• where practical, purchasing equipment that has an Energy Star standard of four stars or better</li> <li>• using energy management options that enable office equipment to power down when not in use</li> <li>• not allowing energy-intensive or unapproved electrical items for personal use.</li> </ul> <p>Other energy-saving measures included:</p> <ul style="list-style-type: none"> <li>• switching off all non-essential lights at appropriate times</li> <li>• using curtains or blinds at appropriate times to maximise the effectiveness and efficiency of air-conditioning and heating systems</li> <li>• upgrading heating, ventilation and air-conditioning plant</li> <li>• installing LED lighting and motion-detecting sensors</li> <li>• utilising the building management system and remote monitoring of performance for further improvement.</li> </ul>
Water conservation	<p>Water-saving measures included:</p> <ul style="list-style-type: none"> <li>• conducting regular inspections and repairs on all heritage taps and cisterns</li> <li>• replacing leaking pipes and valves</li> <li>• scoping water conservation measures in all new works, having regard to heritage responsibilities</li> <li>• undertaking a condition audit of all hydraulic infrastructure.</li> </ul>
Paper use	<p>Paper use was minimised by using print management software, 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>



## FINANCIAL STATEMENTS

'I have a full life. I go at it hard because I want to show everyone that my disability won't hold me back. Not for one second. It's partly because of that, that I get the idea about active citizenship. The great thing about Australian democracy is that there are so many ways in which we can participate. But you have to go for it. I am doing democracy differently to most and loving every second.'

AUSTRALIAN WITH DISABILITY

# SUMMARY OF FINANCIAL MANAGEMENT AND PERFORMANCE

An unmodified audit report on the 2017–18 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 specific events that occurred during the year that affected the results.

Total income for 2017–18 was \$18.535 million (budgeted \$17.241 million), and total expenditure, including depreciation, was \$18.397 million (budgeted \$17.241 million), resulting in an operating surplus of \$0.138 million.

Revenue from government was \$16.059 million and included funds received through the Public Service Modernisation Fund—Agency

Sustainability measure for critical building works. Income from own sources amounted to \$2.476 million; this included gains from donated assets of \$0.084 million. The increase in own-source revenue compared to the total for 2016–17 is largely due to additional spaces available for tenants and rental income. Old Parliament House also received equity injections of \$2.514 million for the preservation and conservation of its heritage furniture collection, new collection acquisitions and critical capital works.

On 30 June 2018, cash on hand totalled \$6.518 million (the total for 30 June 2017 was \$4.505 million) and investments totalled \$2.5 million (the total for 30 June 2017 was nil).

## 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 financial statements and the supporting notes.



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Communications and the Arts

#### Opinion

In my opinion, the financial statements of the Old Parliament House for the year ended 30 June 2018:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Old Parliament House as at 30 June 2018 and its financial performance and cash flows for the year then ended.

The financial statements of the Old Parliament House, which I have audited, comprise the following statements as at 30 June 2018 and for the year then ended:

- Statement by the Board, the Director and the Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to and forming part of 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 Old Parliament House 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* (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 Old Parliament House, the Board is responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under that Act. The Board is also responsible for such internal control as the Board determines is necessary to enable the preparation and fair presentation 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 Old Parliament House's ability 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 those charged with governance 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



Rahul Tejani  
Acting Executive Director

Delegate of the Auditor-General

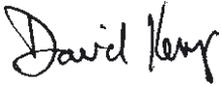
Canberra  
3 September 2018

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

In our opinion, the attached financial statements for the year ended 30 June 2018 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.



Dr D. Kemp AC  
Chair  
3 September 2018



Ms. D. Karp  
Director  
3 September 2018



Ms. R. Cox  
Chief Financial Officer  
3 September 2018

# STATEMENT OF COMPREHENSIVE INCOME

For the period ended 30 June 2018

		2018	2017	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee Benefits	3.1A	7,722	7,493	7,595
Suppliers	3.1B	5,681	5,823	5,548
Depreciation and amortisation	3.4A	4,988	5,014	4,098
Write-Down and Impairment of Assets	3.4A	6	14	-
<b>Total expenses</b>		<b>18,397</b>	<b>18,344</b>	<b>17,241</b>
<b>Own-Source Income</b>				
<b>Own-source revenue</b>				
Sale of Goods and Rendering of Services	3.2A	522	417	232
Rental Income	3.2B	1,130	723	729
Interest		214	94	-
Sponsorship and grants		476	433	221
Other Revenue	3.2C	42	22	-
<b>Total own-source revenue</b>		<b>2,384</b>	<b>1,689</b>	<b>1,182</b>
<b>Gains</b>				
Reversal of write-downs and impairment	3.4A	8	9	-
Donations of collection items	3.2D	84	69	-
<b>Total gains</b>		<b>92</b>	<b>78</b>	<b>-</b>
<b>Total own-source income</b>		<b>2,476</b>	<b>1,767</b>	<b>1,182</b>
<b>Net (cost of)/contribution by services</b>		<b>(15,921)</b>	<b>(16,577)</b>	<b>(16,059)</b>
Revenue from Government	3.2E	16,059	14,427	16,059
<b>Surplus/(Deficit)</b>		<b>138</b>	<b>(2,150)</b>	<b>-</b>
<b>Total other comprehensive income</b>		<b>138</b>	<b>(2,150)</b>	<b>-</b>

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

# STATEMENT OF FINANCIAL POSITION

As at 30 June 2018

		2018	2017	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and Cash Equivalents	3.3A	6,518	4,505	3,131
Cash on deposit	3.3A	2,500	-	-
Trade and Other Receivables	3.3B	408	287	241
<b>Total financial assets</b>		<b>9,426</b>	4,792	3,372
<b>Non-financial assets</b>				
Heritage and cultural building	3.4A	77,342	79,336	80,893
Heritage and cultural collections	3.4A	8,089	7,973	8,238
Plant and equipment	3.4A	1,591	1,338	1,598
Intangibles	3.4A	318	349	565
Inventories	3.4B	31	-	-
Prepayments		48	29	13
<b>Total non-financial assets</b>		<b>87,419</b>	89,025	91,307
<b>Total assets</b>		<b>96,845</b>	93,817	94,679
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	3.5A	574	290	47
Other Payables	3.5B	374	352	44
<b>Total payables</b>		<b>948</b>	642	91
<b>Provisions</b>				
Employee Provisions	3.6A	1,973	1,903	1,913
<b>Total provisions</b>		<b>1,973</b>	1,903	1,913
<b>Total liabilities</b>		<b>2,921</b>	2,545	2,004
<b>Net assets</b>		<b>93,924</b>	91,272	92,675
<b>EQUITY</b>				
Contributed equity		65,233	62,719	68,947
Reserves		28,389	28,389	28,388
Retained surplus/(Accumulated deficit)		302	164	(4,660)
<b>Total equity</b>		<b>93,924</b>	91,272	92,675

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

# STATEMENT OF CHANGES IN EQUITY

For the period ended 30 June 2018

	2018	2017	Original Budget
Notes	\$'000	\$'000	\$'000
<b>CONTRIBUTED EQUITY</b>			
Balance carried forward from previous period	62,719	62,765	66,433
<b>Transactions with owners</b>			
<b>Distributions by owners</b>			
Returns of capital	-	(3,717)	-
<b>Contributions by owners</b>			
Equity injection	2,514	3,671	2,322
Departmental capital budget	-	-	192
<b>Total transactions with owners</b>	<b>2,514</b>	<b>(46)</b>	<b>2,514</b>
<b>Closing balance as at 30 June</b>	<b>65,233</b>	<b>62,719</b>	<b>68,947</b>
<b>RETAINED EARNINGS</b>			
Balance carried forward from previous period	164	2,314	(4,660)
Surplus/(Deficit) for the period	138	(2,150)	-
<b>Closing balance as at 30 June</b>	<b>302</b>	<b>164</b>	<b>(4,660)</b>
<b>ASSET REVALUATION RESERVE</b>			
Balance carried forward from previous period	28,389	28,389	28,388
<b>Closing balance as at 30 June</b>	<b>28,389</b>	<b>28,389</b>	<b>28,388</b>
<b>TOTAL EQUITY</b>			
Balance carried forward from previous period	91,272	93,468	90,161
<b>Comprehensive income</b>			
Surplus/(Deficit) for the period	138	(2,150)	-
Other comprehensive income	-	-	-
<b>Total comprehensive income</b>	<b>138</b>	<b>(2,150)</b>	<b>-</b>
<b>Transactions with owners</b>			
<b>Distributions to owners</b>			
Returns of capital	-	(3,717)	-
<b>Contributions by owners</b>			
Equity injection	2,514	3,671	2,322
Departmental capital budget	-	-	192
<b>Total transactions with owners</b>	<b>2,514</b>	<b>(46)</b>	<b>2,514</b>
<b>Closing balance as at 30 June</b>	<b>93,924</b>	<b>91,272</b>	<b>92,675</b>

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

Amounts appropriated which are designated as 'equity injections' for a year (less any formal reductions) and Departmental Capital Budgets 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 2018

		2018	2017	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Appropriations		16,059	14,427	16,059
Sale of goods and rendering of services		667	435	1,182
Rental Income		1,135	729	-
Net GST received		640	697	-
Other		517	551	-
<b>Total cash received</b>		<b>19,018</b>	16,839	17,241
<b>Cash used</b>				
Employees		7,809	7,347	7,595
Suppliers		6,365	6,611	5,548
<b>Total cash used</b>		<b>14,174</b>	13,958	13,143
<b>Net cash from/(used by) operating activities</b>		<b>4,844</b>	2,881	4,098
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Interest		214	94	-
<b>Cash used</b>				
Purchase of non-financial assets		3,059	2,141	6,612
<b>Total cash used</b>		<b>3,059</b>	2,141	6,612
<b>Net cash from/(used by) investing activities</b>		<b>(2,845)</b>	(2,047)	(6,612)
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Contributed equity		2,514	3,671	2,514
<b>Total cash received</b>		<b>2,514</b>	3,671	2,514
<b>Cash used</b>				
Return of equity		-	(3,465)	-
Cash on deposit		(2,500)		
<b>Total cash used</b>		<b>(2,500)</b>	(3,465)	-
<b>Net cash from/(used by) financing activities</b>		<b>14</b>	206	2,514
<b>Net increase/(decrease) in cash held</b>		<b>2,013</b>	1,040	-
Cash and cash equivalents at the beginning of the reporting period	3.3A	4,505	3,465	3,131
<b>Cash &amp; cash equivalents at end of reporting period</b>		<b>6,518</b>	4,505	3,131

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

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# NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

*For the period ended 30 June 2018*

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# Note 1 – Summary of Significant Accounting Policies

## 1.1. OBJECTIVES OF OPH

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)* for reporting periods ending on or after 1 July 2017; and
- b. Australian Accounting Standards and Interpretations 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. SIGNIFICANT ACCOUNTING JUDGEMENTS AND ESTIMATES

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

The fair value of the building has been taken to be the market value, determined by calculating the depreciated replacement value, as determined by an independent valuer. See Note 3.4 for further information.

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 judgements on value based on their expert knowledge.

During this financial year OPH has reclassified the building to a 'Heritage & Cultural asset'. This is 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.

## 1.4. 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

	2018	2017
	\$'000	\$'000
<b>3.1A: Employee Benefits</b>		
Wages and salaries	5,854	5,597
Superannuation		
Defined contribution plans	702	751
Defined benefit plans	374	368
Leave and other entitlements	792	777
<b>Total employee benefits</b>	<b>7,722</b>	<b>7,493</b>

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

### 3.1B: SUPPLIERS

	2018	2017
	\$'000	\$'000
<b>3.1B: Suppliers</b>		
<b>Goods and services supplied or rendered</b>		
Consultants	421	75
Professional services	1,302	1,476
Travel	179	117
IT services	418	571
Building services & maintenance	1,954	2,356
Other	1,126	960
<b>Total goods and services supplied or rendered</b>	<b>5,400</b>	<b>5,555</b>
Goods supplied	298	243
Services rendered	5,102	5,312
<b>Total goods and services supplied or rendered</b>	<b>5,400</b>	<b>5,555</b>
<b>Other suppliers</b>		
Operating lease rental in connection with		
Minimum lease payments	203	115
Workers compensation expenses	78	153
<b>Total other suppliers</b>	<b>281</b>	<b>268</b>
<b>Total suppliers</b>	<b>5,681</b>	<b>5,823</b>

### Leasing Commitments

Old Parliament House in its capacity as a lessee has a lease arrangement for warehouse facilities, which is subject to fixed annual increases and a market review according to the terms of the lease agreement. All of the entities leases are operating leases.

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

	2018	2017
	\$'000	\$'000
<b>Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:</b>		
Within 1 year	204	204
Between 1 to 5 years	854	830
More than 5 years	779	1,007
<b>Total operating lease commitments</b>	<b>1,837</b>	<b>2,041</b>

## Note 3.2 – Own Source Revenue

### 3.2A: SALE OF GOODS AND RENDERING OF SERVICES

	2018	2017
	\$'000	\$'000
<b>3.2A: Sale of Goods and Rendering of Services</b>		
Rendering of services – external parties	522	417
<b>Total sale of goods and rendering of services</b>	<b>522</b>	<b>417</b>
<b>3.2B: Rental Income</b>		
Rental Income	1,130	723
<b>Total rental income</b>	<b>1,130</b>	<b>723</b>
<b>3.2C: Other Revenue</b>		
<b>Other (including cash donations)</b>	<b>42</b>	<b>22</b>
<b>Total other revenue</b>	<b>42</b>	<b>22</b>

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The majority of rendering of services revenue is generated from fees charged for entry into the Museum of Australian Democracy at Old Parliament House and is recognised when access occurs.

Revenue is recognised when:

- a. the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- b. the probable economic benefits associated with the transaction will flow to the entity.

The stage of completion of contracts at the reporting date is determined by reference to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

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

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

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.

### 3.2D: OTHER GAINS

	2018	2017
	\$'000	\$'000
<b>3.2D: Donations of collection items</b>		
Resources received free of charge		
Donations of collection items	84	69
<b>Total other gains</b>	<b>84</b>	<b>69</b>

Contributions of assets 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 as a consequence of a restructuring of administrative arrangements.

### 3.2E: REVENUE FROM GOVERNMENT

	2018	2017
	\$'000	\$'000
<b>3.2E: Revenue from Government</b>		
Appropriations		
Departmental appropriations	16,059	14,427
<b>Total revenue from Government</b>	<b>16,059</b>	<b>14,427</b>

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the Department of Communications and the Arts (a NCCE) as a payment item to OPH) is recognised as Revenue from Government by OPH unless the funding is in the nature of an equity injection or a loan.

Amounts appropriated for departmental appropriations for the year (adjusted for any formal additions and reductions) are recognised as Revenue from Government when OPH gains control of the appropriation, except for certain amounts that relate to activities that are reciprocal in nature, in which case revenue is recognised only when it has been earned.

Appropriations receivable are recognised at their nominal amounts.

## Note 3.3 – Financial Assets

### 3.3A: CASH AND CASH EQUIVALENTS

	2018	2017
	\$'000	\$'000
<b>3.3A Cash and Cash equivalents</b>		
Cash on hand	9,018	4,505
<b>Total cash and cash equivalents</b>	<b>9,018</b>	<b>4,505</b>

Cash is recognised at its nominal amount. Cash and cash equivalents include:

- a. cash on hand;
- b. cash held in term deposits; and
- c. cash held on deposit for payroll and catering events.

### 3.3B: TRADE AND OTHER RECEIVABLES

	2018	2017
	\$'000	\$'000
Goods and services	253	107
GST receivable from the Australian Taxation Office	122	141
Other	33	39
<b>Total trade and other receivables (net)</b>	<b>408</b>	<b>287</b>

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

#### Classification of Financial Assets

OPH classifies its financial assets as loans and receivables. The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

Financial assets are recognised and derecognised upon trade date.

#### Receivables

Trade receivables and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'receivables'. Receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

#### Impairment of Financial Assets

Financial assets are assessed for impairment at each reporting date. If there is objective evidence that an impairment loss has been incurred for loans and receivables held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the statement of comprehensive income.

## 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 <sup>1</sup>	Heritage and cultural collection <sup>2</sup>	Plant and equipment	Intangibles <sup>2</sup>	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
<b>As at 1 July 2017</b>					
Gross book value	83,739	7,973	1,748	578	94,038
Opening Accumulated depreciation and amortisation	(4,403)	-	(410)	(229)	(5,042)
<b>Total as at 1 July 2017</b>	<b>79,336</b>	<b>7,973</b>	<b>1,338</b>	<b>349</b>	<b>88,996</b>
Additions <sup>(iii)</sup>	2,498	108	641	83	3,330
Reclassifications	-	-	-	-	-
Revaluations and impairments recognised in other comprehensive income <sup>(i)</sup>	-	-	-	-	-
Depreciation and amortisation <sup>(v)</sup>	(4,492)	-	(382)	(114)	(4,988)
Reversal of write-downs and impairment <sup>(vi)</sup>	-	8	-	-	8
Disposals <sup>3</sup> :					
Gross book value of disposed assets	-	-	(126)	(120)	(246)
Accumulated depreciation on disposals	-	-	120	120	240
<b>Total as at 30 June 2018</b>	<b>77,342</b>	<b>8,089</b>	<b>1,591</b>	<b>318</b>	<b>87,340</b>
<b>Total as at 30 June 2018 represented by</b>					
Gross book value	86,237	8,089	2,263	541	97,130
Accumulated depreciation, amortisation and impairment	(8,895)	-	(672)	(223)	(9,790)
<b>Total as at 30 June 2018</b>	<b>77,342</b>	<b>8,089</b>	<b>1,591</b>	<b>318</b>	<b>87,340</b>

1. On 01 December 2017, OPH reclassified the building to a 'Heritage & Cultural asset'. This is 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.
2. Plant and equipment (P&E) that met the definition of a heritage and cultural (H&C) item were disclosed in the H&C asset class.
3. Intangibles includes software and leasehold incentive asset. The computer software has a carrying amount of \$0.817m and the leasehold incentive has a carrying amount of \$0.153m
4. The net loss from disposal of assets is \$0.006m as disclosed on the Statement of Comprehensive Income.

#### 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 assets 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 as at 30 June 2016 for the Building, the Property Plant and Equipment assets and the Heritage and Cultural Assets. There have been no significant movements in market values since this date.

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

Asset Class	Fair value measurement
Property, plant and equipment	Depreciated replacement cost
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

Contractual commitments relating to non-financial assets amount to \$959,633 (2017: \$42,826)

## 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	2018	2017
Heritage and Cultural Assets – Building	4 to 58 years	4 to 58 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

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 2016 no other indicators of impairment were noted at 30 June 2018 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.

#### 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, dispatch boxes, portraits, prints, books and political cartoons.

The Research Library includes books on democracy and political history and it is used as a research resource.

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: <http://static.moadoph.gov.au/ophgovau/media/docs/heritage/HMP/HMP-2015-2020-HTML-V1.html>

#### 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. The useful lives of OPH's software are 3 to 5 years (2017: 3 to 5 years).

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

### 3.4B: INVENTORIES

	2018	2017
	\$'000	\$'000
<b>3.4B: Inventories:</b>		
Retail Shop Inventory	31	-
<b>Total inventories held for sale</b>	<b>31</b>	<b>-</b>

During 2018, \$0.0169m of inventory held for sale was recognised as an expense (2017: nil).

All Inventories are expected to be sold or distributed in the next 12 months.

## Note 3.5 – Payables

### 3.5A: SUPPLIERS

	2018	2017
	\$'000	\$'000
<b>3.5A Suppliers:</b>		
Trade creditors and accruals	574	290
<b>Total suppliers</b>	<b>574</b>	<b>290</b>

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: OTHER PAYABLES

	2018	2017
	\$'000	\$'000
<b>3.5B: Other Payables</b>		
Salaries and wages	80	69
Superannuation	11	5
Unearned income	25	25
Lease Incentive	228	243
Other	30	10
<b>Total other payables</b>	<b>374</b>	<b>352</b>

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.

The effective interest method is a method of calculating the amortised cost of a financial liability and of allocating interest expense over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash payments through the expected life of the financial liability or, where appropriate, a shorter period.

## 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 3.6 – Employee Provisions

### 3.6A: EMPLOYEE PROVISIONS

	2018	2017
	\$'000	\$'000
<b>3.6A Employee Provisions</b>		
Leave (annual and long service leave)	1,973	1,903
<b>Total employee provisions</b>	<b>1,973</b>	<b>1,903</b>

#### Measurement of Employee Provisions

Liabilities for 'short-term employee benefits' (as defined in AASB 119 *Employee Benefits*) and termination benefits expected within twelve months of the end of the reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligations at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

#### 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 short hand method as per PGPA Act s24 as at the reporting date. 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.

## Note 3.7 – Financial Instruments

### 3.7A: CATEGORIES OF FINANCIAL INSTRUMENTS

	2018	2017
	\$'000	\$'000
<b>3.7A: Categories of Financial Instruments</b>		
<b>Financial Assets</b>		
<b>Loans and receivables</b>		
Cash and Cash equivalents	6,518	4,505
Cash on deposit	2,500	-
Trade and other receivables	286	146
<b>Total financial assets</b>	<b>9,304</b>	<b>4,651</b>
<b>Financial Liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Suppliers	574	290
Other Payables	56	34
<b>Total financial liabilities</b>	<b>630</b>	<b>324</b>

The net fair value of the financial assets and liabilities are their carrying amounts. OPH derived \$214,000 interest income from financial assets in the current year (2017: \$94,000).

### 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 services of \$253,000 (2017: \$107,000) 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 – Fair Value Measurement

The following tables provide an analysis of assets and liabilities that are measured at fair value. The remaining assets and liabilities disclosed in the statement of financial position do not apply the fair value hierarchy.

	Fair value measurements at the end of the reporting period	
	2018	2017
	\$'000	\$'000
<b>Non-financial assets</b>		
Heritage and cultural – building	77,342	79,336
Heritage and cultural – collections	8,089	7,973
Property, plant and equipment	1,591	1,338
<b>Total non-financial assets</b>	<b>87,041</b>	<b>88,647</b>

OPH deems no transfers between levels of the fair value hierarchy to have occurred at the end of the reporting period.

The significant unobservable inputs used in the fair value measurement of OPH's heritage and cultural collection assets are identical or similar items through recorded 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.

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

## Note 3.9 – 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:

	2018	2017
	\$	\$
Short-term employee benefits	592,987	530,425
Post-employment benefits	54,560	59,978
Other long-term employee benefits	75,132	59,910
<b>Total key management personnel remuneration expenses</b>	<b>722,679</b>	<b>650,313</b>

The total number of key management personnel that are included in the above table are 7 (2017: 8).

The Remuneration Tribunal sets remuneration for the Board. During 2017–18, the Tribunal made a determination on the ongoing sitting fees, there has been one sitting of the board under the new remuneration arrangements.

## Note 3.10 – 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 3.11 – Variances to Budget Commentary

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

Broadly, the majority of variances are for revenue items (and the flow on effect to expenditure) and for the assets recognised on the balance sheet.

### Variances in actual revenue to budget and the impact on the financial statements

Historically, OPH generally makes conservative estimates for generation of own source revenue. In addition OPH does not budget for 'Other revenue' and 'Other Gains' due to the difficulty in predicting this income as it relies on donations and the approval of grant applications. At the time of preparing the budget the success or otherwise of grant applications is unknown. However, OPH makes concerted effort each year to improve the generation of its own source revenue, and this year has again made modest gains in this area.

As a result of the above actual revenue was greater than budget on the comprehensive income statement, which in turn impacted trade and other receivables on the statement of financial position. Cash receipts on the cash flow statements were therefore also greater than budget. In addition, this increased cash available to be used for increased supplier expenditure.

### Variances in actual expenditure to budget and the impact on the financial statements

Employee benefits were greater than anticipated in the budget mainly due to a change in Board remuneration methodology (set by the Remuneration Tribunal Determination).

Supplier expenses were slightly higher than anticipated in the budget due to increased expenditure on key strategic priorities as a result of increased generation of own source revenue.

The budget for depreciation and amortisation 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.

There was a small variance to budget for the write down and impairment of assets as OPH does not typically budget for these items.

These events affected the variances to budget for the statement of comprehensive income, statement of financial position (increased 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**

OPH received \$13.9m over 3 years from the Modernisation Fund in the 2018 Federal Budget. Asset related expenditure in a heritage environment requires considerable amounts of planning and approval before commencement. The majority of variances in asset related expenditure relate to changes in the scheduling of capital works.

#### *Heritage and Cultural Building*

During the financial year OPH reclassified the building to a 'Heritage & Cultural asset' as it met the criteria under the Financial Reporting Rules for Heritage and Cultural classification. As a result the financial statements now show a Heritage and Cultural Building category.

The variance to budget is due to completion of less capital works on the building than anticipated when preparing the budget.

#### *Heritage and Cultural Collections*

The timing of collection purchase is uncertain due to the limited availability of appropriate items in the market. Furthermore, OPH does not budget for the receipt of donated heritage and cultural items due to their uncertain nature. This year OPH was donated items to the value of \$84,000.

#### *Plant and Equipment*

Variances in Plant and Equipment related to the delay in the timing of the design, construction and fit-out of new exhibitions compared to the timing anticipated when preparing the budget.

#### *Intangibles*

Changes in the design and timing of new exhibitions developed this year resulted in less intangibles purchased during the year than anticipated when preparing the budget.



**What do you think  
are Australia's  
most important  
democratic values?**

*Top 10 most frequently  
mentioned responses*

Free press

DEMOCRACY  
**100**



## INDEXES

'We expect a certain level of accountability from most people in the spotlight whether they're a politician or a celebrity but politician especially. It seems when they do something in Australia, when they do something considered slightly scandalous, that overshadows everything else, like their policies and ideals.'

LGBTQI AUSTRALIAN

# COMPLIANCE LIST

Requirement	Source	Part of the report
<b>Public Governance, Performance and Accountability Rule 2014</b>		
Approval of the report by directors	Section 17BB	Letter of transmittal
Parliamentary standards of presentation	Section 17BC	Throughout
Plain English and clear design	Section 17BD	Throughout
Enabling legislation	Paragraph 17BE(a)	38
Legislated objects and functions	Paragraph 17BE(b)(i)	38
Purpose	Paragraph 17BE(b)(ii)	38
Responsible minister	Paragraph 17BE(c)	38
Ministerial directions	Paragraph 17BE(d) and (f)	38
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Annual performance statements	Paragraph 17BE(g)	14–16
Significant issues related to financial compliance	Paragraph 17BE(h) and (i)	38
Details and attendance of board members	Paragraph 17BE(j)	40
Organisational structure	Paragraph 17BE(k)	39
Location	Paragraph 17BE(l)	38
Governance	Paragraph 17BE(m)	39–43
Related entity transactions	Paragraphs 17BE(n) and (o)	40
Significant activities and changes	Paragraph 17BE(p)	8–11
Judicial decisions or decisions of administrative tribunals	Paragraph 17BE(q)	43
Reports by the Auditor-General, a parliamentary committee, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner	Paragraph 17BE(r)	43
Information from subsidiaries	Paragraph 17BE(s)	39
Indemnity and insurance	Paragraph 17BE(t)	43
Compliance index	Paragraph 17BE(u)	76
<b>Other reporting requirements</b>		
<i>Commonwealth Electoral Act 1918</i>	Section 311A	44
<i>Environment Protection and Biodiversity Conservation Act 1999</i>	Section 516A	44
<i>Work Health and Safety Act 2011</i>	Schedule 2, Part 4	44

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