



National Museum of Australia

23–24 Annual Report
and Audited Financial
Statements



Australian Government

Department of Infrastructure, Transport,
Regional Development, Communications and the Arts
Office for the Arts



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Produced by the National Museum of Australia,
Lawson Crescent, Acton Peninsula, Canberra

Requests and enquiries concerning the contents
of the report should be addressed to:

The Director
National Museum of Australia
GPO Box 1901
Canberra ACT 2601
Telephone: (02) 6208 5000
Email: information@nma.gov.au
nma.gov.au/contact

This report is also available on the Museum's
website: **nma.gov.au/annual-reports**

The National Museum of Australia acknowledges
the Ngunnawal and Ngambri–Kambri peoples,
the Traditional Custodians of the land on which the
Museum stands.

Cover: Mr Squiggle with Blackboard, Norman
Hetherington Collection. National Museum of Australia

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Maguire AM, Director Katherine McMahon and the Hon
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Stories from Far North Queensland*, installation view,
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Riley-McNaboe teaching dances to children, Rebecca
Beetson (seated), author of *How Mother Kangaroo
Got Her Pouch*, in the Tim and Gina Fairfax Discovery
Centre, National Museum of Australia, photo by Damian
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*“So let us begin by telling our own stories, for one way we
understand culture is through the stories we tell of ourselves:
stories of belonging, of embodiment, of place.”*

*“It is not the role of governments to create culture. Let's leave that
to the artists, makers and storytellers – the creative practitioners.
The government's role is to invest in our creative infrastructure.*

*To preserve the structures and facilities that make cultural
memory possible: our libraries and museums, our galleries
and archives, our national broadcasters.”*

Source: Revive: a place for every story, a story for every place – Australia's National Cultural Policy

Chair's letter of transmittal

The Hon Tony Burke MP
Minister for the Arts
Parliament House
Canberra ACT 2600

Dear Minister,

On behalf of the Council of the National Museum of Australia (the Museum), I am pleased to submit our annual report for the financial year ending 30 June 2024. The Council is responsible for preparing an annual report on the Museum's activities for you, the responsible Minister, in accordance with section 46 of the *Public Governance, Performance and Accountability Act 2013*.

I confirm that this annual report has been prepared in conformity with the requirements for annual reports for corporate Commonwealth entities. The Council of the National Museum of Australia resolved on 29 August 2024 to accept this report as being a fair and accurate representation of the Museum's performance over the 2023–24 financial year.

The National Cultural Policy, *Revive: a place for every story, a story for every place* underpins and is central to the Museum's work. We have strongly aligned our own strategic priorities to the *Revive* pillars by elevating First Nations' voices, strengthening our collection, research and education activities, and connecting with our audiences to embrace the richly diverse stories of Australian life.

The Museum is grateful for the significant ongoing funding boost and the support from you and the government. This has allowed us to begin work refreshing major displays on postcolonial Australian history and society since 1770. It has meant we can now address long-term storage issues and continue to support the safekeeping of the National Historical Collection, the heart and soul of our institution. It is through this Collection that we preserve our cultural memory and the stories which make us. By safeguarding our collective histories, we are empowered to look to the future with confidence.

The Council acknowledges the Museum's achievements over 2023–24 against the Strategic Plan 2023–27 and the National Cultural Policy. In 2023, the Council approved a Digital Masterplan (2023–27) and roadmap for the Museum to launch a digital transformation strategy. The Masterplan sets out the Museum's vision to shift our digital capabilities through strengthening digital infrastructure, increasing online access to collections and enhancing digital experiences for Museum visitors. By enhancing our digital potential, we will be able to ensure that our collection can be enjoyed by all Australians and shared far and wide, both nationally and globally.

The Museum has continued to meet visitation and audience engagement targets across our onsite offerings and thriving program of domestic and internationally touring exhibitions. These included international exhibitions in Canberra such as *Riding the Olympic Wave: Breakthrough Sports*, developed in partnership with the Olympic Museum, Lausanne, Switzerland, and *Discovering Ancient Egypt* from the collection of the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden).

The Museum continued to elevate First Nations' perspectives and bring to life the voices of First Nations artists and communities through exhibitions such as *Walking through a Songline*, produced in partnership with Mossster Studio as a pop-up digital experience touring Asia and regional Australia in 2023–24, and *Belonging: Stories from Far North Queensland*, a 3-part exhibition series developed through art workshops with 11 participating art centres in partnership with the Indigenous Art Centre Alliance (IACA).

In 2024, the Museum ran the third iteration of the ground-breaking Encounters Fellowship Program, which offers First Nations cultural practitioners professional development opportunities at partner institutions across Australia, New Zealand and the United Kingdom. The Encounters Fellowship Program was one of several initiatives delivered by the Museum's newly established First Nations Outreach Business Unit, alongside an emerging curator program and Songlines Cultural Ambassador program.

The Museum warmly welcomed the appointment of Katherine McMahon as its new Director on 17 February 2024. Katherine has been with the Museum for 7 years in various executive positions. She brings a wealth of knowledge and experience to the role, and the Council is delighted to see her leadership, ambition and vision shine through this new appointment.

The Council would like to thank outgoing Director, Dr Mathew Trinca AM FAHA, for his decade at the helm of the Museum, where his achievements and significant contribution to the arts and cultural sector will long be remembered. The Council would also like to extend its thanks and gratitude to outgoing Chair, Ben Maguire AM, for his collaborative and thoughtful leadership over 9 years of dedicated service to the Museum.

The Museum's Council has seen several other changes this year, with the following members reaching the end of their terms: Indigenous Reference Group (IRG) Chair, Fiona Jose; Audit, Finance and Risk Committee (AFRC) Chair, Tony Nutt AO; Development Committee Chair, Sarah Davies AM; and Digital Innovation Working

Group Chair, Tracey Whiting AM. The Council extends its heartfelt thanks to these members for their valuable contributions and service and wishes them well in the future. I would also like to acknowledge and thank all Council members for their ongoing dedication and commitment to the work of the Museum.

The National Museum exists to serve the public. We are greatly appreciative of the support shown by our wonderful visitors, Friends and online communities. We also thank our donors and partners for their generosity, encouragement and incredible support. You are at the heart of everything we do and the Museum could not continue its work without you.

I am deeply honoured to be appointed Chair of the National Museum, a wonderful institution that I have had the privilege of working with as a researcher and historian. The Museum seeks to educate and entertain but, importantly, it does not shy away from dealing with difficult or complex issues. I look forward to working with Council members, Museum staff and all our communities of interest to keep bringing our unique history and many varied stories to the forefront of Australian cultural life.



Professor Clare Wright OAM

Chair of Council
29 August 2024

Contents

Chair's letter of transmittal	4
-------------------------------------	---

Part 1 Director's review of operations 9

The year in review	10
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Part 2 Operating environment 15

Legislation, functions and powers	16
Legislation	16
Functions and powers	16
Resource management framework	16
History	17
Strategic overview	17
Vision	17
Mission	17
Values	17
Purpose	18
Commitment to the National Cultural Policy	18
Strategic priorities	18
Guiding performance: Legislation, the PBS and the corporate plan	19
Portfolio Budget Statements (PBS)	19
Performance management framework	19
Corporate Plan 2023–24	19
Business planning	19
Compliance management and reporting	20

Part 3 Accountability and management 23

Governance	24
The Museum Council	24
Council committees and advisory groups	27
Executive Management Group	29
Council, committees and executive remuneration	31

Corporate Management Group	31
Work health and safety	31
Client Service Charter	32
Our people	32
First Nations policies and plans	34
Taking care of our environment	35
Disposal of historical material	38
Advertising and market research expenditure	38
Donors and Partners	39
Collection highlights 2023–24	42

Part 4 Performance statements 49

Performance	50
PBS performance criteria	50
Corporate plan priorities and performance	51
Performance summary	51
Delivery of the National Cultural Policy, <i>Revive</i>	54
Performance statements	56
Priority 1 – First Nations first	56
Priority 2 – Connecting our audiences	60
Priority 3 – Telling our stories	65
Priority 4 – Engaging together	68
Priority 5 – Securing our future	73

Part 5 Audited financial statements 79

Part 6 Appendices 111

Organisational chart	112
Executive remuneration	113
Employee information	120
Contacts	122
Compliance index	123

A photograph of three people standing in front of the National Museum of Australia. On the left is a man in a dark blue suit and patterned tie. In the center is a woman in a white lace blouse and black trousers. On the right is a man in a blue suit. They are standing on a paved walkway next to a modern building with a large glass facade and a red structural element. The text 'national museum of australia' is visible on the building's facade.

national museum of australia

Part 1

Director's review
of operations

The year in review

In 2024 the Museum recorded the highest visitation since opening in 2001, with over 10 million visitor engagements in 2023–24 across our onsite galleries, touring exhibitions and digital offerings. Nearly 640,000 of these were visits to our Canberra site.

A major highlight of our exhibition program this year was *Discovering Ancient Egypt*, which showcased a stunning collection of objects from the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden). Featuring more than 220 objects spanning over 3,000 years, the exhibition explored ancient Egyptian culture and heritage and highlighted the religious practices, daily life and creativity of ancient Egyptians.

The Dutch National Museum of Antiquities is considered to have one of the foremost collections of Egyptian material outside of Egypt, and *Discovering Ancient Egypt* shines a spotlight on their prolific archaeological fieldwork and strong working relationship with Egyptian communities. From a life-sized facade recreation of the Temple of Taffeh to rare 'Book of the Dead' scrolls and to 10 exquisite and deeply symbolic ancient Egyptian coffins, *Discovering Ancient Egypt* brought the wonder of ancient Egyptian society to Australian audiences and explored why this ancient society has captured the imaginations of people globally.

Opening 15 December 2023, *Discovering Ancient Egypt* is expected to break the National Museum of Australia's exhibition visitation record, drawing nearly 160,000 visitors in 2023–24 with over 2 months of the exhibition remaining.

As an accompaniment to the exhibition, the Museum celebrated the wonder and diverse culture of Egypt at our *Illuminating Egypt* festival on Saturday 13 April 2024. A free early-evening event held in the Museum forecourt, *Illuminating Egypt* offered a vibrant array of live music and

dance performances, traditional food from Egypt, North Africa and the Middle East, and souk-inspired market stalls. The event gave visitors the chance to experience the sensational offerings of traditional and contemporary Egyptian culture.

The Museum has long prided itself on being able to tell profound Australian stories through its diverse collections of objects, both grand and unassuming. The stories that make up our nation can be told through the objects we cherish, and this ethos was shared in an exhibition based on the ABC television series *Tony Armstrong's Extra-Ordinary Things*, which revealed how seemingly ordinary objects can tell extraordinary stories. A collaboration between the Museum, ABC TV and television production company Fremantle Australia, this exhibition showcases a selection of the objects featured in the television program. A paint tray, a novelty cheque and a handmade soccer trophy are among the objects given a chance to shine and reveal remarkable stories of connection, survival and daring.

The Museum was honoured to provide a brand-new home for beloved children's television personality Mr Squiggle, who was brought into the National Historical Collection along with his friends Blackboard, Bill Steamshovel, Gus the Snail and Rocket, as part of the Norman Hetherington Collection. Norman and his treasured creation Mr Squiggle inspired generations of children over the four decades the program was aired on television. The Norman Hetherington Collection contains over 800 accompanying artworks, costumes, original scripts, production notes and props.

I offer my heartfelt thanks to the Hetherington family for entrusting the Museum with the collection, and for generously sharing their time and knowledge with our staff. We were thrilled to be able to display Mr Squiggle and Rocket following the announcement of the acquisition and are currently developing a larger exhibition showcasing more of this remarkable collection.

Another highlight of the year is the acquisition of the National Antarctic Heritage Collection, the result of a partnership between the Museum and the Australian Antarctic Division. The collection explores Australia's enduring connection with Antarctica and the surrounding region, from the unforgettable expeditions of Sir Douglas Mawson to the world-leading research, exploration, and conservation activities undertaken by Australian scientists to better understand and protect the continent.

The acquisition comprises approximately 600 objects acquired by the Australian Antarctic Division and its predecessors, including scientific, communication, navigation and cartographic equipment, commemorative objects, field support vehicles, clothing and fieldwork supplies. These objects form the largest collection of surviving material culture related to Australia's connection to the Antarctic region.

This year saw the historic return to community of 4 spears taken by James Cook and the crew of the HMB *Endeavour* from the Gweagal people of Kamay (Botany Bay) in 1770. The Museum has worked closely with the La Perouse Aboriginal Community since 2012 to foster their relationship with Trinity College and the Cambridge Museum of Archaeology and Anthropology (MAA), where the spears have been held since 1771.

On 23 April 2024, an emotional ceremony was held in the Trinity College Wren Library to permanently repatriate these 4 spears, which are all that remain of the 40 spears originally recorded as taken by Cook. The Museum was honoured to have been involved in this historic moment and assisted with the transportation of the spears from Cambridge to Sydney. The Museum will also continue to support the La Perouse community with the ongoing care and conservation of the spears as requested.

Walking through a Songline – a pop-up digital experience based on the Museum's internationally acclaimed exhibition *Songlines: Tracking the Seven Sisters* – toured to the Australian Embassy in Washington D.C., 4 venues in Indonesia, 2 in India and one in Laos. It has been seen by

over 265,000 visitors worldwide and will continue to tour 6 more venues in India. Following its successful showing at the Musée du quai Branly, Paris, France, *Songlines: Tracking the Seven Sisters* will continue its European tour, travelling to Finland later in 2024.

Regular visitors to the Museum will be familiar with *Ochre and Sky*, the feature film at the beginning of the Museum's Great Southern Land permanent gallery. Created by filmmakers Alison Page and Nik Lachajczak of ZAKPAGE and accompanied by installation work by Chinese–Australian artist Zhou Xiaoping, *Ochre and Sky* toured to 4 venues across China in 2023–24, receiving over 280,000 visits.

The Tim and Gina Fairfax Discovery Centre, made possible by the generosity of these leading Australian philanthropists, continues to be the heart of children's activities at the Museum. We are seeing more and more families with young children engaging with the Museum through programs such as Discover and Do, Mini Makers and Story Time. They also joined us to celebrate the launch of the picture books inspired by the Discovery Centre. We have seen a significant elevation in the number of families signing up to become Museum Friends, thanks in part to the opportunity to enjoy discounted access to the Centre.

We are grateful to the government and the Minister for the Arts, the Hon Tony Burke MP, for their commitment to cultural institutions through the National Cultural Policy, *Revive*. The government's additional funding of \$78.3 million over four years, announced in the 2023–24 Budget as part of a major package to support the National Collecting Institutions, gives the Museum financial security to continue providing services to the public at their current levels. We have also used the additional funding to commence significant and urgently required capital upgrades across our Acton building and ICT infrastructure, along with an enhanced program of facilities maintenance and repairs. Planning also continues to improve storage conditions for our most at-risk collection items.

In my 7 years at the Museum, I feel incredibly proud of the efforts we have made to learn from and work with First Nations communities. The Encounters Fellowship program is a shining example of how a collective vision to share First Nations stories can open eyes and doors for cultural workers to create a positive impact in their community and beyond. The 2024 cohort of Fellows embarked on an intensive 8-week program, which included working alongside world-renowned museums in New Zealand and the United Kingdom. Led by the Kerridge Foundation, this initiative continues to be made possible through the collective support of our donor community.

One of the special things about being a young and vibrant institution is our deep connection to those who played a formative role in bringing the concept of a national museum to life. Peter Pigott AM, a Founding Friend, chaired the Committee of Inquiry into Museums and Collections in 1975. The 'Pigott Report' laid the foundations upon which the National Museum of Australia would eventually be built. Mr Pigott has continued his relationship with us through philanthropy, working with our curatorial team to commission and deliver a statue of the Noongar warrior Yagan. His generous gift also supports the statue's continued care. We deeply appreciate his generosity and that of the many Founding Friends who continue to help the Museum flourish.

I wish to extend my deepest gratitude to outgoing National Museum Director Dr Mathew Trinca AM FAHA for the decades of expertise, dedication and passion he gave to this institution. He stewarded the Museum with unwavering commitment and strong leadership, all the while maintaining the Museum's position as a custodian of Australian history, objects and stories. I look forward to continuing this trajectory and seeing the Museum reach new heights as a leading voice in the national conversation.

I would also like to acknowledge the outgoing Chair of Council, Ben Maguire AM, who has served with distinction on the Museum's Council for the past 9 years and as Council Chair since July 2022. The leadership and depth of experience he has brought to the role of Council Chair has been invaluable to the institution, and I sincerely thank Ben for the tireless support he has shown the Museum over the years.

I also extend my gratitude to the whole of Council for their diligence, advocacy and belief in the work we do. Their professional support and guidance has been warmly appreciated during a year of leadership change. The Museum has similarly continued to work collaboratively and closely with the Office for the Arts and we thank them for their continued support and assistance.

I want to thank every supporter of the Museum – donors, advocates, sponsors, Friends, volunteers, partners and visitors – some we have known for decades and many more who are connecting with us for the first time. I am so moved by the unwavering support and generosity of our community. I would also like to thank our wonderful Museum staff – your efforts and contributions are the cornerstone of this institution, enabling us to continue to succeed, for which I am deeply grateful.



Katherine McMahon

Director, National Museum of Australia

Part 2

Operating environment



Legislation, functions and powers

Legislation

The National Museum of Australia was established under the *National Museum of Australia Act 1980* (the Museum Act) and is a corporate Commonwealth entity as defined by the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act).

The Museum Act, along with the National Museum of Australia Regulations 2019 (the Museum Regulations), outlines the Museum's broad functions and powers. The Museum Regulations were substantially revised in September 2019 and will be in force for 10 years.

Functions and powers

The functions and powers of the Museum are set out in sections 5, 6 and 7 of the Museum Act.

Section 5 of the Museum Act specifies requirements for:

- a gallery of Aboriginal Australia to form part of the Museum
- the performance of functions in relation to the gallery.

Section 6(1) of the Museum Act states that the functions of the Museum are:

- (a) to develop and maintain a national collection of historical material
- (b) to exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum
- (baa) to exhibit material, whether in written form or in any other form, that relates to Australia's past, present and future

- (ba) from time to time as the occasion requires, to exhibit, by itself or in collaboration with others, in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
- (c) to conduct, arrange for or assist in research into matters pertaining to Australian history
- (d) to disseminate information relating to Australian history and information relating to the Museum and its functions
- (e) to develop and implement sponsorship, marketing and other commercial activities relating to the Museum's functions.

Section 6(2) also requires the Museum to use every endeavour to make the most advantageous use of the national collection in the national interest.

Section 7 of the Museum Act provides that the Museum has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.

Resource management framework

The primary piece of Commonwealth resource management legislation governing the Museum is the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act). This Act establishes the guidelines of governance and accountability for public resources, with an emphasis on planning, performance and reporting. It requires the Museum's Council, as the accountable authority of the Museum, to prepare and give an annual report on the Museum's activities for the period to the Museum's responsible minister, for presentation to the parliament. The Museum's annual report must comply with the requirements of the Public Governance, Performance and Accountability Rule 2014 (the PGPA Rule).

In addition, the *Public Service Act 1999* covers the powers of the Director of the Museum in relation to the management of human resources.

History

Although it is one of Australia's newer national cultural institutions, the National Museum of Australia was almost 100 years in the making. Over the course of the 20th century, proposals for a national museum were intermittent and interrupted by wars, financial crises and changing government priorities.

A national inquiry in 1975 (the 'Pigott Report') resulted in the creation of the Museum with the passing of the *National Museum of Australia Act 1980* (the Museum Act). Collecting officially began with the inheritance of significant collections from Australian Government agencies, including the Australian Institute of Anatomy.

In December 1996, the building of the Museum was announced as the key Centenary of Federation project, and Acton Peninsula was chosen as the site, with funding confirmed in 1997. The Museum opened on 11 March 2001. It is home to the National Historical Collection and is one of the nation's major cultural institutions.

The Museum's exhibitions, collections, programs and research focus on 3 interrelated subject areas concerning the people, land and environment of Australia:

- First Nations history and culture
- History and society since European settlement
- Environmental history, including the history of human interaction with the land.

These define the Museum's intellectual and conceptual framework, which is shared with audiences through the stories of Australia's people and places and the connection and sustainability of its social and natural environments across time.

Strategic overview

Vision

The National Museum of Australia inspires, challenges and empowers people to find their voice and place in the world.

Mission

We strive to build a just and equitable society that honours and respects the First Nations peoples of this continent and all who have come after.

We collect, document, research and make accessible heritage collections that represent the diversity of experience in Australia.

We engage with audiences physically and digitally to promote learning, dialogue and debate about our past, present and future.

We promote collaborative work across the breadth of artistic and creative practice to enhance the cultural life of our nation.

We value and respect the commitment and contribution of all who participate in and contribute to the Museum's community.

Values

The National Museum of Australia will serve the Australian public through:

- truth-telling and honesty
- mutual support and openness
- inclusion, fairness and equity
- innovation and efficiency
- excellence and leadership
- the quality of our welcome.

Purpose

The Museum was established to develop and maintain the National Historical Collection for the benefit of the nation, and to bring to life the rich and diverse stories of Australia. Central to the Museum's role as a national institution is its focus on meaningful engagement with all Australians in the telling of their stories, and its commitment to the history and cultures of the First Australians. The Museum achieves this by caring for and strengthening the collection, and by sharing the stories of Australia's people and places, and its social and natural environment, with national and international audiences.

Commitment to the National Cultural Policy

The Museum is committed to implementing the five pillars of the National Cultural Policy, *Revive: a place for every story, a story for every place*, and the Museum has aligned its strategic priorities to these pillars:

1) First Nations first

Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.

2) A place for every story

Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.

3) Centrality of the artist

Supporting the artist as worker and celebrating artists as creators.

4) Strong cultural infrastructure

Providing support across the spectrum of institutions which sustain our arts, culture and heritage.

5) Engaging the audience

Making sure our stories connect with people at home and abroad.

Strategic priorities

In its *Strategic Plan 2023–27*, the Museum has established the following strategic priorities:

First Nations first

We will focus on truth-telling and diversity in Australian life as we collect, document, research and share the history of First Nations peoples, giving voice to them and their stories.

Connecting our audiences

We commit to helping build a national sense of meaning and identity by representing and advancing the diverse histories of all Australians.

Telling our stories

We will honour and embrace the diverse stories of Australian life and experience by building and strengthening our research, collection, documentation, conservation, education and public program capabilities and activities.

Engaging together

We will contribute to the cultural life of the nation by building relationships and collaborating with artists, corporate institutions and community organisations across a range of heritage, cultural, artistic and creative practices.

Securing our future

We will support our people and secure the Museum's future through improved organisational leadership, resilience and sustainability, and the delivery of programs and practices that build our operational capacity in order to meet the fundamental challenges of our time.

Guiding performance: Legislation, the PBS and the corporate plan

The Museum's delivery of its outputs is guided by its corporate governance framework. This framework comprises the Museum's enabling legislation and other legislative instruments, managerial and organisational structures, corporate policies and strategies, and resource management practices.

In addition to being a statutory authority, established by its own legislation, the Museum is a corporate Commonwealth entity under the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

The Australian Government's Portfolio Budget Statements (PBS) for 2023–24 and the Museum's Corporate Plan 2023–24 set out how the Museum's performance was measured and assessed in achieving the Museum's purposes in 2023–24 (the reporting period). The Museum developed and published the Corporate Plan 2023–24 in accordance with the requirements of section 35 of the PGPA Act.

Portfolio Budget Statements (PBS)

The Australian Government funds the Museum to achieve an agreed outcome through a series of performance indicators, as specified in the annual PBS.

The Museum's outcome is to ensure:

Increased awareness and understanding of Australia's history and culture by managing the National Museum's collections and providing access through public programs and exhibitions.

Performance management framework

The Museum's organisational performance management framework provides the structure for delivering outputs and outcomes through planning, policy and procedural work. Performance is guided by the Museum's strategic, corporate and business plans. It is monitored through quantitative measures, project management practices and qualitative reports.

Each quarter, the Museum reports to Council against the key priorities, activities, and performance criteria outlined in the corporate plan. This ensures that accountability of performance is carried out across the organisation.

The Museum reports its performance to government and other external interests through the annual report and the Portfolio Budget Statements (PBS).

Corporate Plan 2023–24

The Corporate Plan 2023–24 sets out the key priorities and outcomes for the year, consistent with the PBS and the Museum's key actions as identified in its Strategic Plan 2023–27. Each performance criterion has one or more measures to establish the Museum's performance for the year. The Museum's results against the performance criteria for 2023–24, and analysis of their contribution to the achievement of the Museum's purpose, are reported in **Part 4: Performance statements** (p. 50).

Business planning

Business planning is central to the Museum's delivery of outcomes and outputs for its stakeholders. Museum business units implement annual business plans that are linked to the Museum's strategic plan, corporate plan, business priorities and budgets. Business planning identifies opportunities, risks and risk mitigation for the delivery of these priorities.

Compliance management and reporting

Internal audit

Synergy Group Australia, the Museum's independent internal audit service provider, maintained a focus on ensuring the completion of prior audit recommendations and the delivery of compliance, performance and business improvement audits, in accordance with the Strategic Internal Audit Plan.

External audit

The Australian National Audit Office is responsible for auditing the Museum's annual financial statements. An unqualified audit opinion precedes the annual financial statements in **Part 5: Audited financial statements** (p. 80).

Risk management

The Museum employs a robust and integrated risk management framework that is aligned with the International Standard on Risk Management (ISO 31000:2018) and the Commonwealth Risk Management Policy 2023. The framework proactively identifies and mitigates potential risks that could impact the Museum's strategic objectives. While minimising undue risk exposure, it supports flexibility to embrace innovative opportunities, programs and projects that enhance public engagement with Australia's rich history.

The Museum's Risk Management Framework was subject to an internal audit in 2023–24 which found that the Museum's risk management processes, practices and frameworks support effective risk management.

Risk management is embedded across all levels of the Museum, with oversight from the Council, Museum management, staff and contractors. A central strategic enterprise risk register is maintained, complemented by operational and project risk registers managed by individual business units. This multi-layered approach enables risk identification and management at the source while facilitating high-level oversight of risks with potentially significant impacts.

The Museum's risk appetite defines the level of risk it is willing to accept, categorised by consequence across compliance, health and safety, performance, financial risk, reputation, capability (skills and resources), collection, and environmental and social responsibility. Established by the Museum's Council, these risk appetite and tolerance levels guide risk management practices, including ownership, acceptance decisions, escalation protocols, reporting and monitoring.

A dedicated Risk Management Committee oversees strategic and operational risk registers, identifies emerging risks and coordinates the management of shared risks. This committee plays a crucial role in fulfilling the Museum's responsibilities under the *Public Governance, Performance and Accountability Act 2013*.

The Museum's strategic and operational risk registers undergo quarterly reviews and updates by the Risk Management Committee. A report highlighting key risk areas and the strategic risk register is presented to the Audit, Finance and Risk Committee each quarter. The entire risk framework, encompassing risk management, fraud and corruption prevention and control, emergency management and business continuity management, undergoes a comprehensive annual review.

The Museum actively participates in Comcover's Risk Management Benchmarking program and benchmarks its activities against a community of interest consisting of other National Collecting Institutions.

Fraud and corruption control

The Museum has revised its fraud and corruption framework to align with the Commonwealth's Fraud and Corruption Control Framework, effective from 1 July 2024.

The Museum has implemented effective and appropriate fraud and corruption prevention, detection, investigation, reporting, and data collection procedures and processes. These measures, in conjunction with the Fraud Risk Assessment and Control Plan, address the Museum's specific needs while adhering to the

Commonwealth Fraud and Corruption Control Framework and obligations established through the National Anti-Corruption Commission.

Any instances of fraud or corruption are reported, assessed and, if required, referred to the relevant external agency as soon as practicable. The Museum's Audit, Finance and Risk Committee is informed of any serious instances of fraud and corrupt conduct as they are identified, receives quarterly reporting on fraud and conducts an annual review of the Fraud and Corruption Control Plan and the underlying Fraud and Corruption Risk Assessment. Mandatory fraud awareness training is provided to all new staff as part of their induction, and ongoing general awareness training is available to all staff.

There were no instances of fraud or corruption detected or reported during the year.

Formal decisions, notifications and ministerial directions

In 2023–24, the Museum received no formal notifications or ministerial directions from the Minister for Finance. No government policy orders applying to the Museum under section 22 of the PGPA Act were made by the Minister for Finance. No written directions were given to the Council of the Museum by the Minister for the Arts under the Museum Act.

Significant events, judicial decisions and particulars of reports

The Museum did not advise the Minister of any significant decisions or issues in 2023–24, in accordance with the PGPA Act. There were no significant activities or changes that affected the operations or structure of the Museum during the reporting period.

There have been no judicial decisions or decisions of administrative tribunals that have had, or might have, a significant effect on the operations of the Museum.

No reports about the Museum were made by the Auditor-General, the Commonwealth Ombudsman, a Parliamentary Committee or the Office of the Australian Information Commissioner.

Indemnities and insurance premiums for officers

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

Related entity transactions

During the reporting period there were no related entity transactions which the Museum would have been required to report under the PGPA Act.

Part 3

Accountability and management



Governance

The National Museum of Australia is a statutory authority and corporate Commonwealth entity. On 30 June 2024, portfolio responsibility for the Museum sat with the Office for the Arts within the Department of Infrastructure, Transport, Regional Development, Communications and the Arts. The minister responsible for the Museum in 2023–24 was the Hon Tony Burke MP, Minister for the Arts.

The Museum Council

The Council of the National Museum of Australia is responsible for the overall performance of the organisation, including setting strategic direction and establishing goals for management. The Council works with executive management in developing, executing, monitoring and adjusting the appropriate strategies, and its non-executive members are appointed by the Governor-General in accordance with section 13(2) of the Museum Act.

The Museum Act provides for a Council comprising a Chair, the Director of the Museum and between 7 and 10 other members. All members are appointed by the Governor-General and, apart from the Director, are part-time appointees for terms of up to 3 years, although terms of appointment can be renewed to a maximum of 9 years in total. The Director is appointed by the Governor-General in accordance with section 23 of the Museum Act and can hold office for a period not exceeding 7 years.

The Museum provides Council members with information on changes to corporate governance responsibilities as it becomes available, including Department of Finance and Australian National Audit Office documents and guidelines.

The Council charter describes Council's responsibilities in governing the Museum; clarifies roles and expectations of Council members and management; and outlines procedures for the disclosure and resolution of any matter that may result in a conflict of interest. Members are required to make the nature of that interest known

at the commencement of each Council meeting, and details of such disclosures are recorded in the minutes of the meeting and a consolidated conflicts register.

The Commonwealth Remuneration Tribunal determines remuneration for non-executive Council members. In 2023–24, there were no acting appointments made by Council or the Minister under section 15(2) or (3) of the Museum Act, and no directions to the Council by the Minister.

Meetings

The Museum Council held 4 formal meetings in 2023–24. A senior executive staff officer from the Office for the Arts attended all formal meetings as an observer.

The formal meetings were held on:

- 1 September 2023 (no. 186)
- 23 November 2023 (no. 187)
- 29 February 2024 (no. 188)
- 30 May 2024 (no. 189).

Members of Council

The Council membership provides a mix of skills and experience in the areas of arts and culture, history, philanthropy, information technology, business and financial and strategic management, including First Nations-led organisations and industry expertise. On 30 June 2024, the Council comprised the following non-executive members:

Mr Ben Maguire AM, Chair (MBA, Australian Graduate School of Management, University of Sydney) is an Officer in the Royal Australian Navy, Chairman of Remount Ltd, Director of Gunben Cattle and Equine and a Director of the Bundanon Trust Board. He was previously Chief Executive Officer of the Australian Trucking Association and the Chief Executive Officer of the Australian Stockman's Hall of Fame and Outback Heritage Centre in Longreach, Queensland. Mr Maguire attended 4/4 meetings. Mr Maguire was acting Chair from 15 July 2022 to 26 October 2022, before being appointed as Chair for the period 27 October 2022 to 20 August 2024.



Council of the National Museum of Australia (from left): Tony Nutt, Sandra Chipchase, Peter Walker, Tracey Whiting, Professor Clare Wright, Bernard Salt, Natasha Bowness, Fiona Jose, Ben Maguire, Sarah Davies. Absent: Dr Mike Haywood.

Terms: 21 August 2021 – 20 August 2024;
21 August 2018 – 20 August 2021;
21 August 2015 – 20 August 2018.

Ms Natasha Bowness, Deputy Chair, CA GAICD (BEC, Monash University) is Chair of Wilbow Group, a private investment company, and Chair of the Bowness Family Foundation. She is a chartered accountant, formerly with PwC in London and Melbourne, and has extensive experience in property development, governance, strategy, risk, business management, audit, finance and philanthropy. Ms Bowness is a Trustee of the Helen McPherson Smith Trust, member of the Australian Ballet Foundation Board and President of the Australian Ballet Annual Giving Program. She is a Member of the Monash University Philanthropic Campaign Council, former Chair of the Museum of Australian

Photography and a former Director of Creative Partnerships Australia and Zoos Victoria. Ms Bowness attended 4/4 meetings.
Term: 1 November 2021 – 31 October 2024.

Dr Mike Haywood GAICD (PhD (Engineering), BComm (Organisational Design), BEng (Mechanical Engineering), University of Western Australia). Founder of BlockTrust.io, a web3 technology, infrastructure, and advisory company; Brandpay, a social AI and creator payments platform, and LiveHire, an ASX-listed technology platform for employers to manage their current and future workforces. Dr Haywood has broad expertise in entrepreneurial business, information technology and blockchain, having established a variety of product technology, corporate advisory and business incubation companies and partnerships, including IAS Group (Founder),

Quiet Acoustics Pty Ltd (Founder) and Sterling Cooper Collective (Founder and Partner). Dr Haywood attended 3/4 meetings.

Terms: 5 August 2021 – 4 August 2024; 20 July 2018 – 19 July 2021.

Mr Peter Walker is a respected art dealer with more than 20 years' experience in the museum and gallery sector and extensive knowledge of the commercial, national and international antiques and art market. He is the founder and owner of Peter Walker Fine Art in Adelaide, a gallery specialising in the sale of early Australian paintings and items of historical interest, as well as contemporary art. Mr Walker is a member of the Australian Antique and Art Dealers Association of Australia, the Art Consulting Association of Australia, and a valuer for the Australian Government's Cultural Gifts Program. He is actively involved in the Adelaide philanthropic community. Mr Walker attended 4/4 meetings.

Terms: 5 August 2021 – 4 August 2024; 20 July 2018 – 19 July 2021.

Ms Sandra Chipchase GAICD (BBus, Queensland Institute of Technology) is a highly experienced CEO and Board Director. Ms Chipchase is currently Chair of On Stage Australia and Head of Business Development for Impresario Productions. She was previously CEO of Destination New South Wales, the state's tourism and major events agency, and Executive Producer of the award-winning Vivid Sydney Festival. Former positions include CEO of the Melbourne Convention and Visitors Bureau, Executive Director of the Australian Pavilion at World Expo 2000 in Hanover, Germany, and Executive Director (Commercial) of the Sydney Harbour Foreshore Authority. She has held senior management roles with Tourism Australia in Frankfurt, Chicago and New York. Ms Chipchase attended 4/4 meetings.

Term: 5 August 2021 – 4 August 2024.

Mr Bernard Salt AM (BEd, Rusden State College of Victoria; MAGEog, Monash University) is the founder and executive director of The Demographics Group, a corporate advisory business based in Melbourne, and is a former partner with KPMG Australia. He is a well-known columnist with *The Australian*, a corporate speaker on demographic and social trends, and the author of 6 books. He has hosted the podcast series *What Happens Next?* as well as *The Next Five Years* on Sky News Business. He has previously held board positions with Methodist Ladies' College in Melbourne and the Australian Centre for Contemporary Art. Mr Salt attended 4/4 meetings.

Term: 17 March 2022 – 16 March 2025.

Professor Clare Wright OAM (PhD (Australian Studies), University of Melbourne; MA (Public History), Monash University) is an award-winning historian, author, broadcaster, podcaster and public commentator who has worked in politics, academia and the media. She is Professor of History and Professor of Public Engagement at La Trobe University, Victoria, and is the author of several books, including the acclaimed *The Forgotten Rebels of Eureka* and *You Daughters of Freedom*. She has written and presented television and radio history documentaries for ABC TV and ABC Radio National, co-hosts and co-produces the podcast *Archive Fever* and is Executive Producer of the history podcast for kids, *Hey History!* In 2020, Professor Wright was awarded an Order of Australia for services to literature and to historical research. In 2022, she was a member of the Independent Expert Advisory Panel for the Australian Government's National Cultural Policy, and co-authored the vision statement for the policy document, *Revive: a place for every story, a story for every place*. She was a judge in the Prime Minister's Literary Awards (Australian History category) in 2023. She is a former board member of the Wheeler Centre for Books, Writing and Ideas. Professor Wright attended 4/4 meetings.

Term: 27 October 2022 – 26 October 2025.

Outgoing Council members in 2023–24 were:

Ms Sarah Davies AM, Deputy Chair (BA (Hons), University of Leicester) is the Chief Executive Officer of the Alannah & Madeline Foundation and has held other CEO positions, including at Philanthropy Australia, the Reach Foundation and Australian Communities Foundation. She was previously a consultant at Growth Solutions Group and The Hay Group. Ms Davies has served on a number of boards and committees, including Director of Teach for Australia and Director of Social Ventures Australia. Ms Davies attended 1/1 meetings.

Terms: 12 November 2020 – 11 November 2023; 28 July 2017 – 27 July 2020.

Ms Fiona Jose is the Chief Executive Officer of Cape York Partnership, an Indigenous organisation driving a comprehensive reform agenda improving the lives of Indigenous families in the Cape York region. She is one of 12 First Nations leaders driving innovation and change through the national Empowered Communities initiative. Ms Jose is a Director on the Cairns and Hinterland Hospital and Health Service board, a Member of the Paul Ramsay Foundation's First Nations Advisory Council and serves on a number of other boards in the Cape York region. Ms Jose attended 1/1 meetings.

Terms: 12 November 2020 – 11 November 2023; 28 July 2017 – 27 July 2020.

Mr Tony Nutt AO (BA (Hons), University of Western Australia) is an Adjunct Professor in the School of Arts and Sciences at the University of Notre Dame (Australia), a non-executive director on the Australia Post Board and a non-executive director of Australians for Indigenous Constitutional Recognition. Mr Nutt has more than 35 years' experience advising both federal and state governments, including more than 10 years' service as a Principal Adviser to former Prime Minister the Hon John Howard OM AC, and Chief of Staff to former Attorney-General the Hon Daryl Williams AM KC. He was also Federal and State Director of the Liberal Party of Australia, Director-General (Cabinet) and Principal Adviser to former Premier of Victoria, the Hon Ted Baillieu AO. Mr Nutt attended 3/3 meetings.

Terms: 18 March 2021 – 17 March 2024; 3 March 2018 – 2 March 2021.

Ms Tracey Whiting AM GAICD (BEd, University of South Australia) is a Director of Solstice Media. She has a background in strategic marketing, audience development and community engagement, and has held marketing and advisory roles with Formula 1 Australian Grand Prix, Tourism Western Australia and the South Australian Government. Ms Whiting was Chair of the Art Gallery of South Australia from 2014 to 2020 and, prior to that, served as a board member. She also served on the board of the South Australian Museum. She is actively involved in philanthropic projects and has developed many fundraising and membership campaigns. Ms Whiting attended 3/3 meetings.

Term: 13 May 2021 – 12 May 2024.

Council committees and advisory groups

Audit, Finance and Risk Committee

The Audit, Finance and Risk Committee (AFRC) is constituted under section 21 of the Museum Act as a committee of the Council of the National Museum of Australia. Council has established the AFRC in compliance with section 45 of the PGPA Act and section 17 of the PGPA Rule. The AFRC charter is available at nma.gov.au/audit-finance-risk-charter.

The AFRC's functions are to:

- review the Museum's financial reporting, performance reporting, systems of risk oversight and management and systems of internal controls
- provide advice independent of Museum management
- help the Museum and Council members comply with their obligations under the PGPA Act and associated framework
- provide a forum for communication between Council members, Museum executive managers, and the internal and external auditors of the Museum
- examine and recommend the Museum's annual financial statements for Council's endorsement.

The AFRC membership at 30 June 2024 was:

- Ms Natasha Bowness, Committee Chair, Council member (attended 4/4 meetings)
- Ms Sandra Chipchase, Committee member, Council member (attended 4/4 meetings)
- Mr Peter Walker, Committee member, Council member (attended 1/1 meetings).

Outgoing AFRC members in 2023–24 were:

- Mr Tony Nutt, Committee Chair, Council member (attended 3/3 meetings).

Four formal meetings of the AFRC were held in 2023–24:

- 31 August 2023 (no. 108)
- 22 November 2023 (no. 109)
- 28 February 2024 (no. 110)
- 29 May 2024 (no. 111).

Indigenous Reference Group

The Museum’s Indigenous Reference Group (IRG) is constituted under section 21 of the Museum Act as a committee of the Council of the National Museum of Australia. The IRG provides expert advice to the Council of the Museum regarding the Museum’s activities that represent and serve the interests of First Nations peoples and the broader Australian community. The Council authorises the IRG, within its responsibilities as outlined in its charter, to advise the Council on:

- the collection, interpretation and exhibition of historical material in relation to Aboriginal and Torres Strait Islander peoples
- all policies, programs, publications and events of significance to Aboriginal and Torres Strait Islander peoples
- any other matters referred to it by the Council or Director that are relevant to its role.

The IRG membership at 30 June 2024 was:

- Mr John Paul Janke, Deputy Chair (attended 2/3 meetings)
- Mr Paul House (attended 1/3 meetings)
- Ms Alison Page (attended 2/3 meetings)

- Dr Shayne Williams (attended 1/3 meetings due to approved leave)
- Ms Michelle Broun (attended 3/3 meetings).

Outgoing IRG members in 2023–24 were:

- Ms Fiona Jose, Chair, Council member (attended 1/1 meetings)
- Ms Zoe Rimmer (attended 2/3 meetings).

Three meetings of the IRG were held in 2023–24:

- 23 August 2023 (no. 36)
- 22 November 2023 (no. 37)
- 21 February 2024 (no. 38).

Collections Committee

The Museum’s Collections Committee is constituted under section 21 of the Museum Act as a committee of the Council of the National Museum of Australia. The Collections Committee’s role, as governed by its charter, is to provide advice on matters relating to the National Historical Collection, including:

- the collection-related policies of the Museum and the strategic direction of the development of the National Historical Collection
- material proposed for inclusion in the National Historical Collection
- potential future acquisitions for the National Historical Collection
- proposals for deaccessioning objects from the National Historical Collection
- any other matters referred to it by the Council or Director that are relevant to its role.

The Collections Committee membership at 30 June 2024 was:

- Mr Peter Walker, Chair, Council member (attended 3/3 meetings)
- Mr Bernard Salt, Council member (attended 1/3 meetings)
- Prof Clare Wright, Council member (attended 3/3 meetings)
- Mr John Paul Janke, independent member (attended 3/3 meetings).

Outgoing Collections Committee members in 2023–24 were:

- Ms Tracey Whiting, Council member (attended 2/2 meetings).

The Museum expresses condolences following the death of Collections Committee member David Hansen who passed away in January 2024. Mr Hansen attended one Collections Committee meeting in 2023.

Three meetings of the Collections Committee were held in 2023–24:

- 11 October 2023 (no. 4)
- 27 March 2024 (no. 5)
- 26 June 2024 (no. 6).

Development Committee

The Museum’s Development Committee, formerly an advisory group to Council, was formally constituted as a committee of the Council of the National Museum of Australia under section 21 of the Museum Act on 30 May 2024. The functions of the Development Committee include oversight of philanthropy, fundraising and corporate partnerships at the Museum.

The Development Committee membership at 30 June 2024 was:

- Ms Sandra Chipchase (Chair, Council member)
- Ms Natasha Bowness (Council member)
- Mr Peter Walker (Council member).

Advisory groups

Two advisory groups convened by Council to focus on key priorities continued to meet in 2023–24. These advisory groups were:

- the Development Committee (established as a formal committee in May 2024)
- the Digital Innovation Working Group, established in May 2022 to support the priority development of a digital transformation strategy.

Executive Management Group

The Executive Management Group (EMG), comprising the Director, a Deputy Director, Assistant Directors and senior managers with experience in First Nations histories, collections, philanthropy, marketing, finance, information technology, legal and governance, provides strategic and operational leadership for the Museum, including the management of major projects and the forward exhibition program.

Ms Katherine McMahon was appointed Director of the National Museum of Australia in February 2024. She has 30 years’ experience in government and for the past 2 decades has held senior leadership roles in cultural institutions. Ms McMahon led the delivery of the National Museum’s gallery renewal program, culminating in the ground-breaking environmental history gallery Great Southern Land and a new Discovery Centre for the Museum’s youngest visitors. She has been instrumental in the Museum’s major exhibition program, bringing some of world’s great collections to Australia from international partners, and has overseen the acquisition of major cultural collections. Her stewardship of the Museum’s First Nations programs has delivered key initiatives working in partnership with First Nations peoples and communities, including the Museum’s flagship international touring exhibition *Songlines: Tracking the Seven Sisters*, in partnership with the traditional Aboriginal custodians and knowledge holders of the Seven Sisters Songline story from the APY, NPY and Martu lands of the Central and Western Deserts.

Ms Ruth Wilson has been acting as the Deputy Director since January 2024 and has held the role of Assistant Director, Corporate Operations and Services (Chief Operating Officer) since June 2020. Previously, she was Acting Assistant Director, Public Engagement. Since joining the Museum in early 2016, she has also been Acting Assistant Director, Collections and Content, and Assistant Director, Visitor Services

and Development. Ms Wilson has an extensive commercial background and has been engaged in the Museum's development of own-source revenue. Under her guidance, the Museum has increased its own-source revenue to an average of 20% of all operating revenues. Ms Wilson has previously held executive positions at the National Gallery of Australia and the National Portrait Gallery, following 15 years in the private sector.

Dr Sophie Jensen was appointed Acting Assistant Director, Discovery and Collections, in June 2023. She has led the Museum's Curatorial team since 2021 and has previously had responsibility for the Collections Development team. Dr Jensen was pivotal in negotiations for the acquisition of the Trevor Kennedy Collection of rare and remarkable Australiana. She has worked closely with a range of significant donors over many years to develop the Museum's National Historical Collection. She has also been responsible for a number of permanent and temporary exhibitions.

Ms Tracy Sutherland was appointed Acting Assistant Director, Digital and Public Engagement, in November 2023. Previously, she was Head of Communications, Marketing and Public Affairs. Ms Sutherland has led the delivery of multi-platform communications strategies across media, marketing and social media. Prior to joining the Museum in 2013, Ms Sutherland was a journalist specialising in political, international trade and energy reporting.

Mr Rohan Haslam was appointed Acting Assistant Director, Corporate Operations and Services (Chief Operating Officer), in January 2024. Previously, he was the Chief Finance Officer. He has over 20 years' experience across finance, governance and corporate management roles, having held leadership positions in cultural institutions including the Australian National Maritime Museum, the Canberra Museum and Gallery, and the Canberra Theatre Centre. He has also served on the board of the PACT Centre for Emerging Artists and worked as a consultant prior to joining the Museum.

Ms Belinda Carman joined the Museum in 2006 as its in-house legal counsel, having held prior legal roles in the Commonwealth's health, education and employment portfolios. Her legal experience covers commercial and procurement work, privacy, freedom of information, legislation development and dispute resolution. In 2020, she took on responsibility for the Museum's governance program, overseeing corporate and business planning, audience research and evaluation, departmental liaison and performance reporting, as well as the provision of secretariat and policy support to the Museum's Council, committees, executive and corporate management groups.

Mr Jem Varova joined the Museum as Chief Information Officer in June 2022. He started his public service career in 2000 and has held several technical positions within the Department of Veterans' Affairs and the Department of Communications and the Arts. Mr Varova has most recently been instrumental in leading the modernisation of systems at the Australian Research Council.

Part-year Executive Management Group members in 2023–24 were:

Dr Mathew Trinca AM FAHA was the Director of the National Museum of Australia from February 2014 to February 2024, and formerly Acting Director of the Museum from 2 July 2013. Previously, he was an Assistant Director with responsibility for collections acquisition, management and preservation; redevelopment of permanent galleries; temporary and travelling exhibitions; and curatorial and research activities. Under Dr Trinca's leadership, the Museum developed strong national and international programs that focused on bringing alive the stories of Australia for audiences around the country and overseas. He is presently a Commissioner for Culture and Olympic Heritage advising the International Olympic Committee and is former Chair of the International Council of Museums (ICOM) Australia and former Co-Chair of the Australia–Singapore Arts Group.

Mr Mark Goggin was appointed Assistant Director, Public Engagement, in June 2020. In the 2022–23 financial year, he led development of the Museum's Digital Transformation Strategy in the role of Assistant Director, Digital Transformation. With 26 years' experience as a CEO and Senior Executive, Mr Goggin has developed cultural brands for museums, heritage and arts institutions. From 2013 to 2019, he was Executive Director at Sydney Living Museums and led the renewal of the UNESCO World Heritage listed Hyde Park Barracks Museum. Previously, he served as a Senior Executive at the Powerhouse Museum, responsible for marketing, programs and commercial services.

Ms Margo Ngawa Neale was appointed as the First Nations Executive member in 2022. Ms Neale established the Gallery of First Australians at the Museum and has curated major award-winning exhibitions, including *Songlines: Tracking the Seven Sisters*. She has also held instrumental roles in the first decade of the Asia-Pacific Triennial of Contemporary Art at the Queensland Art Gallery and worked at the Art Gallery of New South Wales, where she co-established and curated the First Nations gallery, Yiribana. Ms Neale has written and edited many publications, including the *Oxford Companion to Aboriginal Art and Culture* and the 10-volume series on *First Knowledges* for Thames and Hudson in partnership with the National Museum.

Council, committees and executive remuneration

Commonwealth entities are required to disclose remuneration information for key management personnel, senior executives and other highly paid staff in their annual reports in accordance with the PGPA Rule, sections 17CA–17CE. See **Appendix 2** (p. 113).

Corporate Management Group

The Corporate Management Group (CMG) provides a framework for managers across the Museum to collectively review, make decisions and provide advice to the Museum's Executive Management Group (EMG) on operational matters, major projects and programs.

CMG comprises all Museum business unit managers, senior managers and the executive management team. Key deliverables include developing, reviewing and monitoring the Museum's quarterly progress reports against the corporate plan; contributing to whole-of-Museum workforce planning, including staffing and recruitment proposals; and reviewing policies, exhibition and program proposals.

A number of Museum working groups and committees report through the CMG framework to EMG to ensure information is shared with all relevant areas of the Museum, and to facilitate participation in decision-making and accountability. Reporting groups include the Reconciliation Action Plan working group, Work Health and Safety (WHS) and Risk committees, the Environmental Sustainability Committee and the Diversity and Inclusion Committee and its subcommittees. Regular updates on major projects are also provided.

Work health and safety

Promoting a healthy and safe workplace

The Museum prioritises the health and safety of all its workers (staff, volunteers and contractors) and its visitors and actively manages health and safety through its Work Health and Safety (WHS) management system, emphasising prevention and fostering a positive safety culture. The Museum's WHS management system underwent an external audit this year, which identified positive collaboration, leadership and maturity in the Museum's approach to WHS.

The Museum promoted several initiatives as part of its Workplace Health and Wellbeing program including flu vaccinations, annual health checks, meditation sessions, access to the HeadSpace

app and participation in September. The Museum is also working on its Psychological Health and Wellbeing Strategy and participating in Comcare’s Prevention of Mental Health Stigma pilot program.

In 2023–24, WHS capability development included completion of the following:

- Asbestos awareness training: 8 sessions
- Museum WHS induction: 51 sessions
- Radiation Safety Officer training: 4 sessions
- Silica exposure prevention: 23 sessions
- Manual handling and ladder use: 3 sessions.

Hazard and incident reporting

In 2023–24, the Museum documented a total of 221 incident and hazard reports involving workers and visitors, with no serious injuries occurring. These reports included:

- 55 incidents with no injuries
- 164 minor injuries (requiring first-aid treatment only)
- 2 moderate injuries (resulting in medical treatment and/or time off work).

Four incidents were reported to Comcare with no further action or investigation required by the regulator. One incident did require a follow up report to WorkSafe ACT. The Museum recorded 2 new Comcare workers’ compensation claims.

The number of reports remains in line with 2022–23 levels. The upward trend in recent years is primarily due to heightened awareness of reporting responsibilities and the opening of the Discovery Centre in August 2022.

Year	Total incident reports	No injuries	Minor injuries	Moderate injuries	Serious injuries	Notifiable / dangerous occurrence
2020–21	103	48	50	4	1	2
2021–22	175	125	38	12	0	0
2022–23	213	56	146	11	0	3
2023–24	221	55	164	2	0	4

Client Service Charter

The Museum’s Client Service Charter (available online at nma.gov.au/client-service-charter) outlines its service responsibilities and expectations of respectful behaviours. The Museum has committed to publishing a summary of its performance against the charter each year in its annual report. In 2023–24, the Museum continued to respond in a timely manner to enquiries made via email and the feedback form on its website at nma.gov.au/contact, with the majority of enquiries and complaints responded to within 10 days.

Our people

The National Museum of Australia Enterprise Agreement 2024–27 received endorsement from the Fair Work Commission and took effect on 9 April 2024. The Agreement was negotiated through the APS-wide bargaining process, and was voted on by 87% of Museum employees, gaining 98.8% approval. The Agreement establishes the framework for pay and conditions for Museum staff while fostering a productive and safe working environment.

Organisational chart

The Museum’s organisational chart can be found in **Appendix 1** (p. 112).

Employee information

Information about the Museum’s employees can be found in **Appendix 3** (p. 120).

Staff retention and recruitment

In 2023–24, the Museum made significant strides in supporting staff retention and satisfaction, enhancing its organisational culture and developing its capabilities. The Museum’s Strategic Workforce Plan played a pivotal role in shaping the institution by fostering adaptability, creativity and responsiveness within the arts and cultural sector.

Key achievements included streamlining recruitment processes to enhance applicant experiences, including a dedicated First Nations Employment Strategy and the establishment of a First Nations Outreach Business Unit and a First Nations Employee Network, among various strategies to optimise staff attraction and development, and the reinforcement of policies that prioritise staff safety and wellbeing.

The Museum adjusted its workforce strategies to enhance ongoing employment opportunities in alignment with the *Fair Work Legislation Amendment ‘Secure Jobs, Better Pay’ Act 2022*. Furthermore, it conducted an initial assessment of its core business requirements under the APS Strategic Commissioning Framework Policy, Strategic Workforce Plan and legislative amendments. This included reviewing the alignment of senior leadership roles and implementing changes to stabilise the workforce.

Performance and capability development

In March 2024, the Museum launched the Manager Capability Uplift Training Program, aimed at enhancing the core skills of mid-level managers (EL1 and APS6). The program consisted of 3 modules covering leadership, people management and change management, each sponsored by an executive member. A total of 60 managers participated.

Additionally, 10 EL2 staff engaged in the APSC’s Leadership Edge program in the reporting period, equipping emerging leaders to tackle workforce challenges.

In June 2024, the Museum began developing Senior Executive Service (SES) performance procedures and associated policies. The SES Performance Review ensures accountability, excellence and alignment with organisational goals for senior executives.

As part of skills development, the Museum prioritised management and leadership in 2023–24 to ensure that agility, adaptability and staff retention remain central to the Museum’s workforce strategy. This effort will continue as refinements are made to the Museum’s Development and Capability Strategy for 2024–27, currently in its early stages.

Diversity and inclusion

The Museum values its diverse workforce and is committed to fostering positive cultures of diversity and inclusion across the sector. The Museum actively cultivates a workplace that promotes gender equality, harnesses the skills and experiences of individuals from all backgrounds and prioritises diversity, inclusion and belonging. Everyone has the right to feel valued, safe and included at work. It is a proven strength of high-performing teams and organisations to recognise diversity.

In 2023–24, the Museum took significant steps toward inclusivity by developing a new Diversity and Inclusion Strategy and supporting action plans, focusing on 4 key areas:

- gender
- First Nations
- disability
- diversity.

This work is currently under consultation with key stakeholders. The Museum has established First Nations Employee Networks and dedicated committees for diversity and inclusion, including a Reconciliation Action Plan Working Group. The Museum actively supports and celebrates the fostering of ideas to enhance diversity and optimise inclusion.

The Museum uses a range of recruitment channels to attract a diverse range of skilled people to deliver outcomes for the Australian Government and community, seeking to employ fair and inclusive recruitment practices that are culturally safe and free from discrimination. The Museum recognises the significance of recruiting individuals who reflect the diverse communities it serves. In 2023–24, the Museum actively participated in the APS Indigenous Apprenticeship Program and the AFL Entry Pathways Program, specifically supporting First Nations peoples. As at 30 June 2024, 2 staff members were placed with the Museum through these initiatives.

In June 2024, arrangements were initiated with a third-party agency to facilitate work experience placements for individuals living with disabilities. The first placement is due to commence in July 2024.

First Nations policies and plans

Stretch Reconciliation Action Plan

In 2023–24, the Museum continued to implement its Stretch Reconciliation Action Plan (RAP), with a strong focus on fostering First Nations employment initiatives, particularly the attraction and retention of First Nations employees.

The annual Peter Yu Award, presented in 2023, acknowledged Dr Ian Coates, Head of Collection Development and Information, for outstanding leadership and commitment to reconciliation particularly through his dedicated work on the repatriation of the Kamay spears to the traditional owners in the La Perouse Community.

The Museum also celebrated the following key achievements:

- daily Acknowledgment of Country delivered by Museum staff in the Museum forecourt for staff and the public
- appointment of a Senior People and Culture Advisor dedicated to supporting and mentoring First Nations staff
- development of strategies to maintain a safe and culturally supportive environment within the Museum

- support for National Reconciliation Week and NAIDOC Week with onsite and online initiatives
- encouragement of staff to undertake cultural awareness training (including 15 staff participating in 'Acknowledge This!')
- continued collaborations with First Nations communities, organisations and artists, notably through the exhibitions *Songlines: Tracking the Seven Sisters*, *Walking through a Songline*, *Belonging: Stories from Far North Queensland* and *Ochre and Sky*
- expansion of the successful Australia's Defining Moments Digital Classroom (ADMDC), which takes First Nations culture and history into classrooms around the country
- participation in the 2023–24 Australian Government Indigenous Apprenticeship Program (IAP)
- relaunch of an expanded Encounters Fellowship Program supporting 6 emerging First Nations cultural workers
- curatorial intensives provided as part of the Emerging Curators program for early career First Nations curators
- drafting of a First Nations Employment Strategy with the goal of achieving 8% First Nations representation in the Museum by 2025. Current representation stands at 6.7% (at 30 June 2024)
- establishment of an internal forum for discussion, consultation, and support for First Nations employees
- creation of a specialised team responsible for community outreach and engagement
- strengthened relationships and professional development partnerships with Aboriginal and Torres Strait Islander communities, including a Cultural Ambassadors program
- a RAP working group with cross-divisional staff participation, with 2 meetings conducted in 2023–24
- introduction of new recruitment practices, with all positions in the Museum now advertised as First Nations 'identified'.

Indigenous Australian Art Charter

The Museum endorses the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions by publishing it on its website (nma.gov.au/indigenous-art-charter-public-institutions).

The Museum has embedded the obligations and commitments outlined in the charter into all relevant areas of its museological practice, most notably through the incorporation of due diligence and consultation requirements in its collection acquisition procedures and through the development and adoption of the First Nations Cultural Rights and Engagement Policy.

The policy, developed with assistance from Terri Janke and Company, promotes acknowledgement of and respect for Indigenous Cultural and Intellectual Property (ICIP) across all Museum activities. In doing so, the policy:

- recognises and respects First Nations peoples' rights to access, maintain and control the use of their cultural heritage
- outlines how the Museum engages with First Nations peoples, their cultural heritage and its associated rights, including through appropriate interpretation of Aboriginal and Torres Strait Islander cultural heritage within the Museum
- gives public acknowledgement to the value of ICIP and reinforces the Museum's support for the recognition of ICIP rights
- establishes a transparent feedback and complaints process regarding the Museum's engagement with First Nations peoples and its dealings with ICIP.

The First Nations Cultural Rights and Engagement Policy is publicly available on the Museum's website (nma.gov.au/first-nations-cultural-rights-engagement).

Taking care of our environment

Section 516A of the *Environment Protection and Biodiversity Conservation Act 1999* requires that the Museum report annually on how its activities accord with and contribute to the principles of ecologically sustainable development, through reporting on the environmental performance of its operations and broader engagement with the community on environmental issues.

Environmental Sustainability Action Plan

In recognition of the risk to the environment posed by its operations, the Museum launched its inaugural Environmental Sustainability Action Plan 2023–30 (ESAP) in June 2023 (nma.gov.au/environmental-sustainability-action).

Through the plan, the Museum commits to reducing its impact on the environment across its many endeavours in line with the United Nations Sustainable Development Goals, with specific activity across the following 4 streams:

- audience and community
- staff engagement
- energy and materials
- partnerships and governance.

Working in partnership with government, industry and other collecting and cultural institutions, our visitors and the Australian community, the Museum will:

- continue to develop its collections and programs in support of Australia's cultural and natural heritage
- communicate with and empower staff, partners and audiences to work towards a more sustainable future
- reduce the environmental impact of operations and improve the efficiency of resource use and recovery
- achieve certified carbon-neutral status of its building and business practices by or before 2030.

Progress against actions identified in the ESAP is monitored internally by the Museum’s Environmental Sustainability Committee and associated working groups.

In its Corporate Plan 2023–24, the Museum committed to undertaking and monitoring Year 2 activities established in the ESAP and reported in **Part 4: Performance statements** (p. 50).

In 2023–24, the Museum:

- undertook an audit of waste generated on site to assess potential for increased recycling and reduction strategies
- installed a second tranche of 180kW of solar panels on its roof
- replaced 3 of its 6 fleet vehicles with electric vehicles
- featured environmental themes as a focus in regular programs for children and young people
- commenced the installation of an energy management system to monitor energy usage across the building
- replaced metal halide lighting across 6,000 m² of warehouse space with high efficiency LED lights
- achieved a 22.5% reduction in natural gas usage on previous year and a 17.5% reduction against the 5-year average
- undertook a feasibility study on the removal of natural gas from the Acton site
- completed a benchmark assessment of the Museum’s carbon footprint for the 2022–23 financial year to allow for targets and monitoring to occur in 2023–24 and beyond
- continued a full roof replacement for the Acton building, including the installation of an extra R2 insulation barrier across more than 50% of the roof area
- Implemented sustainability standards in all exhibition design and production contracts including banned use of PVC-based products in graphics and use of recycled products for construction and mounting substrates.

APS Net Zero 2030

Through the Environmental Sustainability Action Plan and related activities, the Museum is committed to supporting the Australian Government’s initiative, APS Net Zero 2030.

In 2023–24, the Museum engaged consultancy 100% Renewables to benchmark the Museum’s carbon footprint and identify further opportunities for the Museum to reduce its emissions in addition to the activity already undertaken. The Museum has also continued to refine its data collection in accordance with the APS Net Zero Policy.

The Museum’s reportable carbon emissions for 2023–24 using the location-based method for electricity consumption was 6,039.4 tonnes of CO₂-e, noting the following:

- not all natural gas data was available at the time of the report and amendments to this data may be required in future reports
- waste data emissions were estimated based on-site average
- emissions from electricity consumed by electric and plug-in hybrid vehicles has only been reported for electricity directly purchased by the Museum. Emissions associated with electricity consumption from public charging stations has not been reported for 2023–24
- emissions from hire cars for 2023–24 have been sourced from third party providers and may be incomplete
- reporting on refrigerants is optional for 2023–24 and will be phased in over time
- in addition to the electricity consumption reported, the Museum’s solar panels generated 306.92 MWh of electricity which was used by the Museum in 2023–24. The Museum did not generate or surrender any Largescale Generation Certificates (LGCs).

The quality of data is expected to improve over time as emissions reporting matures. Although this may impact the comparability of data, emissions reported for 2023–24 represent a decrease on the Museum’s reported emissions for 2022–23 of 6,880.65 tonnes of CO₂-e.

2023–24 Greenhouse gas emissions inventory – location-based method

Emission Source	Scope 1 t CO ₂ -e	Scope 2 t CO ₂ -e	Scope 3 t CO ₂ -e	Total t CO ₂ -e
Electricity (Location Based Approach)	N/A	4,581.454	365.542	4,946.996
Natural Gas	723.714	N/A	183.983	907.698
Solid Waste*	N/A	N/A	62.137	62.137
Refrigerants*†	5.248	N/A	N/A	5.248
Fleet and Other Vehicles	3.669	N/A	0.885	4.554
Domestic Commercial Flights	N/A	N/A	71.975	71.975
Domestic Hire Car*	N/A	N/A	0.000	0.000
Domestic Travel Accommodation*	N/A	N/A	40.788	40.788
Other Energy	0.000	N/A	0.000	0.000
Total t CO₂-e	732.631	4,581.454	725.310	6,039.395

Note: the table above presents emissions related to electricity usage using the location-based accounting method. CO₂-e = Carbon Dioxide Equivalent.
* indicates emission sources collected for the first time in 2023–24. The quality of data is expected to improve over time as emissions reporting matures.
† indicates optional emission source for 2023–24 emissions reporting.

2023–24 Electricity greenhouse gas emissions

Emission Source	Scope 2 t CO ₂ -e	Scope 3 t CO ₂ -e	Total t CO ₂ -e	Percentage of electricity use
Electricity (Location Based Approach)	4,581.454	365.542	4,946.996	100.00%
Market-based electricity emissions	392.043	48.400	440.444	7.15%
Total renewable electricity	–	–	–	92.85%
Mandatory renewables 1	–	–	–	18.72%
Voluntary renewables 2	–	–	–	74.13%

Note: the table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods. CO₂-e = Carbon Dioxide Equivalent.
1 Mandatory renewables are the portion of electricity consumed from the grid that is generated by renewable sources. This includes the renewable power percentage.
2 Voluntary renewables reflect the eligible carbon credit units surrendered by the entity. This may include purchased large-scale generation certificates, power purchasing agreements, GreenPower and the jurisdictional renewable power percentage (ACT only).

Disposal of historical material

No disposals were made in 2023–24 under sections 9 or 9A of the Museum Act, which permit disposal of historical material.

Advertising and market research expenditure

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of expenditure on advertising and market research above \$16,300 (GST inclusive). Payments recorded in 2023–24 are recorded below.

Advertising and market research expenditure

Supplier	Type	\$ Value
Australian Community Media Rural Press	Media advertising	64,195.99
Canberra FM Radio	Media advertising	26,059.00
Fairfax	Media advertising	29,111.50
GoTransit Media Group	Media advertising	46,820.00
Instinct and Reason	Market research	22,000.00
Mediabrand Australia (Universal)	Media advertising	154,493.10
Medium Rare Content Agency	Advertising agency	19,901.20
News	Media advertising	37,193.82
Nine Digital	Media advertising	44,000.04
oOh! Media Operations	Media advertising	38,493.86
Prime Television (Southern)	Media advertising	116,495.50
Region Group	Media advertising	22,000.00
Seven Network Operations	Media advertising	71,556.18
Supercurious (Coordinate Group)*	Advertising agency	525,344.18
The Monthly	Media advertising	29,409.57
The Saturday Paper	Media advertising	53,707.50
TorchMedia	Media advertising	38,423.00
Trip Advisor (Singapore)	Media advertising	17,150.58
WIN New South Wales	Media advertising	21,978.00

Notes:

* Expenditure for the Cultural Icons campaign included contributions from 13 cultural institutions, including the National Museum of Australia and the ACT Government.

Donors and Partners

The Museum acknowledges the support it has received from the following organisations and individuals during the 2023–24 financial year.

Donors

The Museum gratefully acknowledges all its donors, including those who wish to remain anonymous, for their support throughout the 2023–24 financial year. Their generosity contributed to significant work across exhibitions, programs, collection conservation and acquisitions.

Life Governors

The James O Fairfax Foundation
Alastair Swayn Foundation

Governors

The Kerridge Foundation
Dick and Pip Smith Foundation

Benefactors

Bowness Family Foundation
Meredith Hinchliffe AM
Colin Macdonald and Li Li Teh
Peter Pigott AM and Ann Pigott BA
Kylie Winkworth
The Nunn Dimos Foundation

Fellows

Bob and Judy James
Prof Robert Shanks and Josephine Shanks

Patrons

Marion Amies
HM & JE Brown
Alison Chinn
Sandra Chipchase and Anne Melton
Joanne Daly
Sue and Steve Dyer
Diana Gray
John Gray
Fiona James
Morris Family Foundation

David Payes
Andrew Phelan AM and Monica Phelan
Margaret Reid AO
Ross Ryan
Scanlon Foundation
School Sport ACT
Michael Tong
Julie White
Louise Willey
Suzanne Wood
Moh Yan Yang

Donors to the National Historical Collection

The National Historical Collection was greatly enhanced in 2023–24 through the donation of objects by anonymous givers and the following donors:

AL Lindsay and Co.
Australian Antarctic Division
Australian Consulate-General, Bali
Louise Carmichael
Joshua Cavallo
Emeritus Professor James Cotton
The Cuckson Family
Jane and Sally Dunn, granddaughters of Chris Watson
Thomas Grant
John Gray
Janet Holmes à Court
Janis and Peteris Kinne
Michael Leunig
Truffy Maginnis
Walter Mikac
Robert Nash
Neil Mules AO
Richard Peck
John Quinn, Alison Quinn and Joanna Quinn
H Paul Simons
Ric Smith
Andrew and Bill Whitbread-Brown

Perpetual Governors

The Museum would also like to acknowledge the support of individuals and foundations that have made exemplary contributions to our institution:

Tim Fairfax AC and Gina Fairfax AC
Geoffrey Ford OAM and Kerrie Ford OAM
Gandel Foundation
John Gandel AC and Pauline Gandel AC
The late Trevor Kennedy AM and Christina Kennedy

Corporate Partners

Presenting Partner

Breville

Supporting Partners

ANZ
Deakin University
Fyusion Asia Pacific
Tata Bluescope

Legal Partner

MinterEllison

Hotel Partner

Hyatt Hotel Canberra

Media Partners

ABC Radio
Seven Network
The Australian Women's Weekly
The Canberra Times
The Monthly
The Saturday Paper
7am

Accommodation Partners

DOMA Hotels
Forrest Hotel and Apartments
Novotel Canberra
QT Canberra

Beverage Partners

BentSpoke Brewing Co.
Collector Wines
Underground Spirits

Government Partners

Department of Infrastructure, Transport, Regional Development, Communications and the Arts, including the Australian Government International Exhibitions Insurance Program, the National Collecting Institutions Touring and Outreach Program and the Visions of Australia Program.

Department of Foreign Affairs and Trade, with its participating embassies and consulates:
Australian Consulate in Bali, Indonesia
Australian Consulate in Bengaluru, India
Australian Consulate in Makassar, Indonesia
Australian Consulate in Mumbai, India
Australian Consulate in Surabaya, Indonesia
Australian Embassy in Laos
Australian Embassy in Jakarta, Indonesia
Australian Embassy in Washington D.C., USA
Australian High Commission in New Delhi, India

Department of the Prime Minister and Cabinet
ACT Government
Centre for Australia–India Relations
National Australia Day Council
National Foundation for Australia–China Relations
Shire of Ngaanyatjarraku

Cultural Partners

First Nations

Anangu Pitjantjatjara Yankunytjatjara Council
Australian Institute of Aboriginal and Torres Strait Islander Studies
Badhulgaw Kuthinaw Mudh (Badu Art Centre)
Bana Yirriji Art Centre
Bawinanga Aboriginal Corporation
Desart
Ernabella Arts
Girringun Art Centre
Hope Vale Arts and Cultural Centre
Indigenous Art Centre Alliance
Iwiri Aboriginal Corporation
Kira Kiro Artists
Martumili Artists
Maruku Arts
Mornington Island Art
Mowanjumbi Aboriginal Art and Culture Centre
Ngalmun Lagau Minaral Arts (Moa Arts)
Ngaanyatjarra Council
NPY Women's Council
Papulankutja Artists
Pormpuraaw Art and Culture Centre
Tjanpi Desert Weavers
Torres Strait Regional Authority (Gab Titui Cultural Centre)
Yalanji Arts
Yarrabah Arts and Cultural Precinct
Warburton Arts Project
Waringarri Aboriginal Arts
Wik and Kugu Arts Centre
Wei' Num Arts

International

Archaeological Park of Pompeii
Bangkok Art and Cultural Centre
British Museum
China World Art Museum
Grande Experiences
Guangming Culture and Art Center, China
Humboldt Forum and Ethnologisches Museum
Jakarta History Museum, Indonesia
Kiran Nadar Museum of Art, New Delhi, India
Musée du quai Branly – Jacques Chirac
Museum Kota Makassar, Indonesia
Museum of Solutions, Mumbai, India
National Heritage Board, Singapore

National Museum of Singapore
National Museum of China
National Art Museum of China
National Taiwan Museum
Rijksmuseum van Oudheden
Science Gallery, Bengaluru, India
Tāmaki Paenga Hira Auckland War Memorial Museum
The Olympic Foundation for Culture and Heritage (Olympic Museum, Lausanne)
Tianjin Art Museum, China
Vapriikki Museum Centre
Victoria and Albert Museum
Zhenjiang Museum, China

Australia

Australian Broadcasting Corporation
Australian Olympic Committee
Benalla Library
Bendigo Library
Boola Bardip, Western Australian Museum
Canberra Symphony Orchestra
Cardinia Cultural Centre
Fremantle Australia
Institute for Australian and Chinese Arts & Culture
Murray Bridge Regional Gallery
Museum of Chinese Australian History
Museum of the Riverina
Museum of Fire
National Library of Australia
Performing Arts Centre, Melbourne
Queensland Museum Network
Redcliffe Museum
Salisbury Community Hub
South Australian Museum
The Cad Factory
Tura Marrang Library
Victorian Arts Centre Trust (Arts Centre Melbourne)
Wagga Wagga City Library

Collection highlights 2023–24

Major purchases

Items of national significance purchased by the Museum and added to the collection in 2023–24 included:

- puppets, artworks, scripts, costumes, props, sets, production notes, merchandise and audio-visual material drawn from the collection of artist, performer, puppeteer, director/producer and creator of television's Mr Squiggle, Norman Hetherington. One of the most significant figures in 20th-century Australian cultural life, who delighted and inspired generations of Australian children, his career spanned the heyday of commercial art, the contribution of theatrical performance to morale during the Second World War, and the development of a distinctively Australian puppetry movement. Present at the birth of Australian television, Mr Squiggle was one of the nation's longest-running and most-beloved television series, and Hetherington is also renowned for his theatrical performances, television productions and live puppet shows.
- five artworks by artists associated with the Maningrida Arts and Culture Centre in Central Arnhem Land, including: a screen-print on paper by Mick Kubarkku (deceased); a carved wooden sculpture by Owen Yalandja; an ochre painting on paper; a woven fibre sculpture by Anniebell Marrngamarrnga; and a woven fibre sculpture by Dorothy Bunibuni. Each artwork depicts the Yawkyawk, a female ancestral spiritual being who inhabits the freshwater billabongs and streams of Central and Western Arnhem land.
- seventeen hand-printed textiles made by artists working at Bábbarra Designs in Maningrida, Arnhem Land. This collection includes work by 6 female artists from Maningrida and surrounding homelands: Janet Marawarr, Elizabeth Wullunmingu, Jennifer Wurrkidj, Jay Jurrupula Rostrom, Deborah Wurrkidji and Sonia Namarnyilk. Each textile design in this collection also depicts a Yawkyawk.

- a hand-painted car bonnet and 2 magnetic signs from the remote Eastern Arrernte community of Ltyentye Apurte (Santa Teresa) in the Northern Territory. In response to the COVID pandemic the objects were used to communicate culturally and linguistically appropriate messaging in both Arrernte and English. The objects were created in April 2020 and show signs of wear through more than 2 years of exposure to heat, dust and rain. The collection forms part of the Museum's COVID priority collecting project.

Major donations

The National Historical Collection has been supported through the generosity of many donors, both individuals and organisations. Among those formally added to the collection in 2023–24 are:

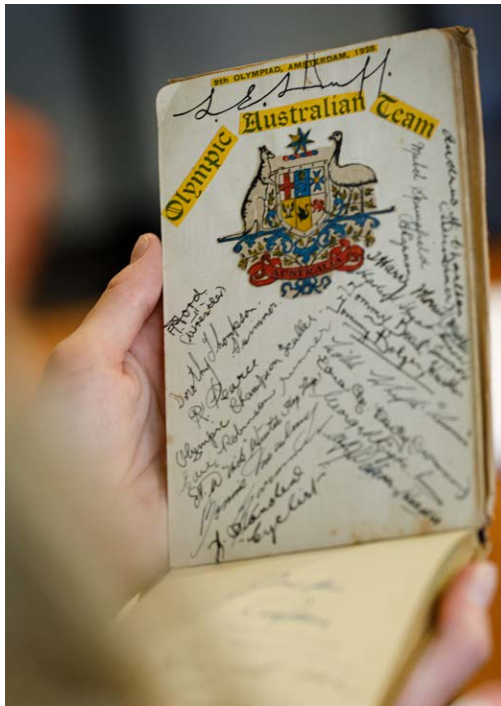
- the National Antarctic Heritage Collection donated to the Museum by the Australian Antarctic Division. The culmination of a decade of negotiation, research and joint commitment, this collection comprises approximately 600 objects acquired by the Australian Antarctic Division and its predecessors between the 1940s and 2010s. The collection has remarkable natural and historical significance, notably relating to early commercial activities and the early-twentieth-century expeditions of Sir Douglas Mawson and other explorers. These expeditions laid the foundation for Australia's leading role in scientific research and conservation from the 1950s to the present.
- uniforms, bicycles and medals acquired by champion Australian cyclist Edgar Laurence 'Dunc' Gray in the 1920s and 1930s. The collection reflects Gray's rise through state and national championships to his participation in major international sporting events including 3 Olympic Games in 1928, 1932 and 1936, where he became the first Australian medallist and gold medallist in cycling, also participating in 2 British Empire Games in 1934 and 1938.

- a kimono gifted to Ethel May 'Monte' Punshon, an Australian performer, radio host, teacher, illustrator and public servant. Fascinated with Japanese culture, Punshon learnt the language in the 1930s and during the Second World War was responsible for the non-English speaking Japanese detainees and the camp school at the Tatura internment camp in Victoria. Well-regarded by the Japanese people she taught, Punshon was invited to Japan in 1980 for a reunion with former Tatura internees. In 1985, at the age of 103, she openly discussed her sexuality and was, for a time, dubbed the 'world's oldest lesbian'.
- an acrylic painting on canvas made in the late 1990s by noted Ngukurr elder and artist Maureen Marrarrngulu Thompson. This painting tells the story of the Yawkyawk and includes images of the Walgundu Cave, a significant cultural site where the Rainbow Serpent lived.
- a boxed set of hanging W&T Avery scales and several troy weights used to measure gold in the 1850s. It was used by free migrant and private assayer John Simpson to weigh gold from prospectors in New South Wales.
- a 5-piece silver tea set presented to Australia's third prime minister, John Christian (Chris) Watson. The tea set was presented to him on the occasion of his retirement from politics by members of the Labor Party.
- the Andrew and Bill Whitbread-Brown collection containing materials relating to the Whitbread-Browns' groundbreaking legal case to obtain family health cover denied to them by insurer NIB on the grounds of sexual orientation.

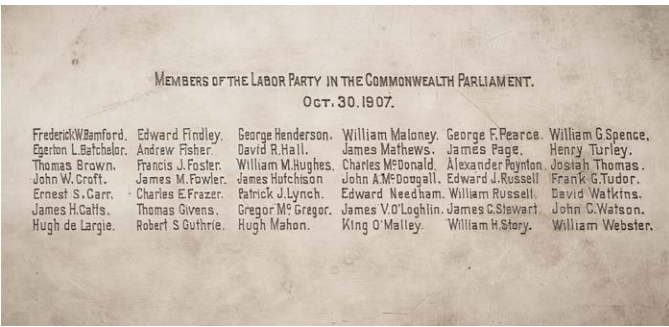
In 2023–24, the Andrew and Bill Whitbread-Brown collection was the first collection to be approved as part of the priority collecting project on LGBTIQ+ experience, commenced in 2022–23, which continues to build relationships between the Museum and LGBTIQ+ individuals and communities. This year, the Museum commenced a new priority collecting project related to the Voice to Parliament referendum, while the project relating to Australian diplomacy was finalised.

In total, 28 collections were formally approved for addition to the National Historical Collection in 2023–24:

Adrienne Doig collection
Andrew and Bill Whitbread-Brown collection
Arturs Kinne collection
Atyenhenge Atherre Aboriginal Corporation collection
(Australian diplomacy) Australian Consulate-General Bali collection no. 1
(Australian diplomacy) David Dukes collection
(Australian diplomacy) Neil Mules collection
(Australian diplomacy) Ric Smith collection
Bábbarra Designs collection
Brian Robinson collection no. 5
Brian Robinson collection no. 6
Cecil Ganderton collection
Chris Harvey collection
Chris Watson collection
Dunc Gray collection
HR Balfour collection
Iris Dixon (Bent) collection
Jane and Andrew Watt collection
Joan Dyson collection
Dr John Gray collection no. 2
Lasseter Family collection
Robert Lasseter collection
Maningrida Arts and Culture collection
Maureen Marrarrngulu Thompson collection
Mikac Family collection
Monte Punshon collection
Norman Hetherington collection
National Antarctic Heritage collection



A collection of bicycles, medals, uniforms and other memorabilia material belonging to Olympic champion Edgar Laurence 'Dunc' Gray, donated by Marc Gray. National Museum of Australia



From top: 5-piece silver tea set presented to Australian Prime Minister John Christian Watson on his retirement in 1907; car bonnet with COVID-19 messaging, painted by the Eastern Arrernte community of Ltyentye Apurte (Santa Teresa) in the Northern Territory; Tom Hetherington-Welch and Rebecca Hetherington with Bill Steamshovel, Norman Hetherington collection, National Museum of Australia



From left: Woven fibre sculpture of a Yawkyawk (Ngalkunburriyaymi) by Anniebell Marrngamarrnga from the Maningrida Arts and Culture collection © Anniebell Marrngamarrnga/Copyright Agency; taxidermy Emperor Penguin (*Aptenodytes forsteri*), husky dog collar and pair of Mukluk boots and liners from the National Antarctic Heritage Collection. National Museum of Australia

Part 4

Performance statements



Performance

The Museum’s performance statements are prepared for paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). In the opinion of the Council of the National Museum of Australia, the performance statements accurately represent the Museum’s performance in the reporting period and comply with subsection 39(2) of the PGPA Act.

PBS performance criteria

The PBS specified one overarching performance criterion for the Museum in 2023–24:

Outcome 1

Increased awareness and understanding of Australia’s history and culture by managing the National Museum’s collections and providing access through public programs and exhibitions.

Program 1.1

Collection Management, Research, Exhibitions and Programs

Key activities

Maximise opportunities for public engagement that respond to changing audience behaviours and needs.

Performance measure

Maximise visitor engagement with Museum collections and experiences.

See **Priority 2** (p. 60) for results.

Performance criteria	Target 2023–24
Total visitor engagements	5,930,000
Permanent exhibitions	525,000
Special exhibitions	150,000
Travelling exhibitions	315,000
Education and public programs	181,800
Events and functions	20,000
Digital experiences	4,013,200
Social media engagements	725,000

Corporate plan priorities and performance

The Museum’s Corporate Plan 2023–24 sets out the key priorities, outcomes and performance measures for the year, consistent with the PBS and the Museum’s key actions as identified in its Strategic Plan 2023–27. The Museum’s results against the performance criteria for 2023–24, and analysis of their contribution to the achievement of the Museum’s purpose, are reported in the performance statements that follow.

The Museum’s priorities for 2023–24 were:

First Nations first

We will focus on truth-telling and diversity in Australian life as we collect, document, research and share the history of First Nations peoples, giving voice to them and their stories.

Connecting our audiences

We commit to helping build a national sense of meaning and identity by representing and advancing the diverse histories of all Australians.

Telling our stories

We will honour and embrace the diverse stories of Australian life and experience by building and strengthening our research, collection, documentation, conservation, education and public program capabilities and activities.

Engaging together

We will contribute to the cultural life of the nation by building relationships and collaborating with artists, corporate institutions and community organisations across a range of heritage, cultural, artistic and creative practices.

Securing our future

We will support our people and secure the Museum’s future through improved organisational leadership, resilience and sustainability, and the delivery of programs and practices that build our operational capacity in order to meet the fundamental challenges of our time.

Performance summary

For the first time since opening in 2001, the National Museum of Australia reached over 10 million visitor engagements in 2023–24. The major exhibition *Discovering Ancient Egypt*, featuring more than 220 objects spanning over 3,000 years from the collection of the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden), recorded 158,046 visits to 30 June 2024, considerably exceeding the target of 120,000 for the exhibition with over 2 months of display still to go. The exhibition also drove increased visitation to the Museum’s permanent galleries, which reached 639,658 – the highest recorded since 2016–17 (631,975), when the Museum hosted the major exhibition *A History of the World in 100 Objects*.

International touring exhibitions also exceeded expectations, with the *Walking through a Songline* pop-up digital experience recording over 265,000 visits and *Ochre and Sky* over 280,000 visits.

6.7 million digital experiences were recorded over the year, with content related to the *Discovering Ancient Egypt* exhibition and Defining Moments in Australian History particularly popular, including 1.35 million visits to Australia’s Defining Moments Digital Classroom (ADMDC).

Other highlights of the Museum’s visitor program in 2023–24 included:

- the hosting of 10 special exhibitions at its Acton site. This included exhibitions on key Australian themes, the largest of which was a collaboration between the Museum, ABC TV and Fremantle Australia on *Tony Armstrong’s Extra-Ordinary Things*. The project encompassed both a show on ABC TV and an exhibition at the Museum. Other exhibitions focused on First Nations culture, the environment and multiculturalism

- public and education programming centred on First Nations stories, culture and history. The Museum engaged First Nations artists and presenters to deliver programming that contributed to truth-telling and reconciliation in Australian life
- *Illuminating Egypt*, a multicultural festival in association with the *Discovering Ancient Egypt* exhibition, receiving approximately 7,000 visitors over one day and evening of extended opening hours. The program included family-friendly activities, a cultural program and souk-inspired market stalls
- the availability of the Museum's collection online increased proportionally from 71% at the end of 2022–23 to 73% as at 30 June 2024.

The Museum collaborates with other cultural institutions in Australia and internationally to bring the world's stories to Australia and Australia's stories to the world. In 2023–24, the Museum toured 7 exhibitions to Queensland, New South Wales, Victoria, South Australia and Western Australia, with a minimum of 5 shows on the road at any given time. The *Discovering Ancient Egypt* exhibition was brought to Australia through a partnership with the Western Australian Museum Boola Bardip and the Queensland Museum, bringing benefits for the participating museums such as cost-sharing for exhibition freight, exhibition design, merchandising and a tour catalogue. In 2023, the Museum signed a new Memorandum of Understanding (MOU) with the National Museums of World Culture (Sweden) and renewed 3 MOUs with the National Art Museum of China (NAMOC), the National Museum of China and Singapore's National Heritage Board.

In late 2023, in recognition of the Museum's increased digital engagement, the Council of the National Museum of Australia approved a Digital Masterplan (2023–27). The plan sets out a vision for the Museum to deliver world-leading digital experiences, activate the collection and strengthen the digital infrastructure that supports

the Museum's operations. After its launch, the Museum began to progress several projects under the plan, including a new technology strategy, a capability uplift project, a trusted digital repository, a changeable and digital collections project, a digital preservation project and procurement of a new Client Relationship Management (CRM) system.

The Museum's newly established First Nations Business Unit has embraced a community outreach and engagement model, supporting new relations and professional development partnerships between the Museum and Aboriginal and Torres Strait Islander peoples and communities. This included the 2024 Encounters Fellowship program, which offered 6 First Nations cultural practitioners a unique professional development opportunity with cultural institutions across Australia, New Zealand and Europe. The Museum also supported the Western Australian Museum's Emerging Curator Program.

The Museum's Repatriation team continued to engage with communities, host visits, and work with other cultural institutions and the Office for the Arts to facilitate hosting and repatriation of human remains and sensitive objects. Within the Museum, the new commitment to community engagement activities and implementation of a dedicated First Nations employment approach resulted in an increase in First Nations employment from 3.8% at the end of 2022–23 to 6.7% at the end of 2023–24.

Throughout the year, the Museum progressed a number of short-term projects to improve the quality of its collection storage and address long-term collection storage issues, including the completion of a cold store for the Museum's most sensitive collections; construction of a mezzanine at the Museum's largest storage facility to increase storage capacity; also achieving substantial improvements in staff safety and preservation at that site. As work begins to source a new leased site for collection storage, the Museum maintained the proportion of the Museum's collections meeting AICCM

(Australian Institute for the Conservation of Cultural Material) Environmental Guidelines at 56%, with the aim to improve this in future as improved storage conditions and a new site becomes available. The Museum progressed a collection rationalisation project and has begun planning for future collections activity, with the Museum's Collections Committee of Council undertaking a review of the Museum's Collections Development Strategy 2020–25 in early 2024 and endorsing a proposal to revitalise this strategy in the 2024–25 financial year.

Collecting, documenting and researching the diverse stories of Australia in 2023–24 included priority collecting projects related to the Voice to Parliament referendum (Saturday 14 October 2023), and LGBTIQ+ histories and cultures. The Museum's research fellowships and associates program extended research and facilitated conversations to widen the intellectual and creative resources of the Museum, with 3 Senior Research Fellows working on areas of national significance in culture and environment, garden history and Australian design.

In coming years, the Museum's priorities for redevelopment of its permanent galleries include the redevelopment of the Gallery of First Australians and improvements to the Museum's building that will enable increased floor space for exhibits. In 2023–24, work began on base building construction projects to increase floor space. This work required the closure of the Landmarks: People and Places gallery to the public so that research and development work could begin on a refresh of exhibition content. The Museum has allocated continued funding for the construction work and the Landmarks gallery refresh in 2024–25.

The Museum built on its operational capacity in 2023–24 through continued implementation of its Strategic Workforce Plan, including a review of the labour market and all roles at the Museum to assess critical capabilities and identify options to attract, develop and retain a diverse workforce, beginning with a new Diversity and Inclusion Strategy. The Museum's commercial

activities generated nearly \$9.3 million in 2023–24 through retail sales, paid exhibitions and programs, memberships, catering and venue hire, representing a 13% increase on the \$8.2 million generated in 2022–23. The Museum undertook activities identified in its Environmental Sustainability Action Plan 2023–30, including procuring a new Building Management System for better monitoring and reporting; replacing petrol fleet cars with electric vehicles; installing solar panels on the Museum's roof; undertaking a waste audit to identify opportunities for improvements in waste management; and benchmarking the Museum's carbon footprint in the 2022–23, year as the Museum moves towards its goal of carbon neutrality.

Delivery of the National Cultural Policy, *Revive*

The Museum is committed to implementing and delivering programs that support the five pillars of the National Cultural Policy, *Revive: a place for every story, a story for every place*, and has aligned its strategic priorities in its Strategic Plan 2023–27 to these pillars. Museum activity against *Revive* in 2023–24 included:

Pillar 1 First Nations first	Supporting the telling of First Nations histories and stories and supporting the expression, preservation and maintenance of culture throughout its exhibitions, public and education programming and digital activity
	Enabling safe and supported pathways for First Nations peoples to pursue careers as cultural practitioners through a dedicated First Nations employment approach, increasing First Nations employment at the Museum from 3.8% to 6.7% over the year, and through the Encounters Fellowship program
	Promoting best practice cultural protocols through the implementation of a Community Engagement Framework and opportunities for cultural learning and training of staff
	Establishing a First Nations Business Unit to oversee the Museum's community outreach and engagement model
	Continuing to act as a culturally sensitive temporary repository and repatriation point for remains and sensitive objects, including engaging with communities and hosting visits, and working with the cultural sector on repatriation activity
	Undertaking activity through its Stretch Reconciliation Action Plan to promote reconciliation at the Museum and in Australian public life.
Pillar 2 A place for every story	Sharing the diversity of Australia's stories through exhibitions at our Acton site, touring Australia and internationally, including: <ul style="list-style-type: none"><i>Tony Armstrong's Extra-Ordinary Things</i>, an exhibition of objects from the TV showFirst Nations cultures such as the exhibition <i>Belonging: Stories from Far North Queensland</i>, the <i>Songlines: Tracking the Seven Sisters</i> exhibition and related <i>Walking through a Songline</i> touring digital experience, education programs that centre First Nations culture, stories and history, including public programs for Reconciliation Week and NAIDOC weekMulticultural identities, including through Community Days and the exhibition <i>Aussie: Posters by Peter Drew</i>Programs about the Australian continent and its environments, including the <i>Living on the Edge</i> program and the River Country Community Day.
	Improving digital access to education resources on Australian history through Australia's Defining Moments Digital Classroom
	Continuing contemporary collecting projects, including the Voice to Parliament referendum and LGBTIQA+ history and cultures.

Pillar 3 Centrality of the artist	Supporting the work of artists, including First Nations artists participating in the exhibition <i>Belonging: Stories from Far North Queensland</i> . The exhibition was developed with art centres across Far North Queensland and the Torres Strait, capturing and sharing cultural knowledge through the exhibition, programs and digital content
	Engaging young people in First Nations storytelling through dedicated programming, including School Holiday programs. Visiting artists from the Bábbarra Women's Centre in Maningrida delivered textile printing and sculptural weaving workshops; <i>Country, Culture and Me</i> was presented by storyteller, musician and artist Gregg Dreise; and storytelling workshops for younger audiences were delivered by Gunai woman Kirli Saunders, Biripi man and author Adam Duncan and Wiradjuri and Gamilaroi woman Rebecca Beetson
	Invigorating research and scholarship through research fellowships and associates, including senior research fellowships in design, culture and environment, and garden history.
Pillar 4 Strong cultural infrastructure	Collaborating with other cultural institutions in Australia and internationally through exhibition and cultural exchange
	Progressing a number of short-term projects to improve the quality of collection storage and began strategic planning for future collecting and collection rationalisation activity
	Developing a Digital Masterplan to deliver world-leading digital experiences, activating and storing digital collections, and ensure the Museum has the digital infrastructure to support its ambitions
	Building on the Museum's operational capacity through implementation of its Strategic Workforce Plan, assessing critical capabilities and identifying options to attract, develop and retain a diverse workforce and beginning work on a new Diversity and Inclusion Strategy
	Approving and implementing activities from its Environmental Sustainability Action Plan, including installing solar panels, replacing fleet vehicles with electric, planning to reduce waste to landfill and benchmarking emissions
	Undertaking works at the Museum's public building to increase floor space for exhibits and enhance the Landmarks: People and Places gallery
	Enhancing financial sustainability through the generation of \$9.3 million in commercial activity through donations, philanthropy and corporate partnerships.
Pillar 5 Engaging the audience	Reaching over 10 million visitor engagements across its Canberra site, bolstered by 158,046 visits to the <i>Discovering Ancient Egypt</i> exhibition to 30 June 2024; digital education resources, in particular the Australia's Defining Moments Digital Classroom, which received 1.35m page visits; and international touring exhibitions, particularly in Asia, which received 550,000 visits
	Touring a minimum of 5 exhibitions on the road across Australia at any given time, including to regional and remote areas
	Touring 4 exhibitions, particularly First Nations stories, internationally in the Asia-Pacific, Europe and North America, including the <i>Songlines: Tracking the Seven Sisters</i> exhibition
	Delivering a program of events that include live performance and festivals, including concerts and the <i>Illuminating Ancient Egypt</i> multicultural festival
	Increasing the proportion of the Museum's collection available to the public online to 73%, adding 4,877 objects from the National Historical Collection to the online Collection Explorer.

Performance statements

Priority 1
Focus on truth-telling and diversity in Australian life as we collect, document, research and share the history of First Nations peoples, giving voice to them and their stories.

Truth-telling and colonial foundations

Outcomes

- Research, develop and deliver a new permanent gallery that focuses on truth-telling about the colonial foundations of the nation, including the Australian Wars and the dispossession and displacement of First Nations peoples.

Measure

Deliver a new permanent gallery area on Australian colonial foundations
Open to the public a new permanent exhibition on Australian colonial foundations

What we achieved

Work began on base-building construction to increase exhibition floor space in the Museum's permanent galleries and on a refresh of content in the Landmarks: People and Place gallery.

Analysis

Following the opening of the Great Southern Land gallery and the Tim and Gina Fairfax Discovery Centre in late 2022, the Museum shifted its focus to the redevelopment of its other permanent galleries, identifying as priorities the redevelopment of the Gallery of First Australians and improvements to the Museum building that would enable increased floor space for exhibits.

The funding boost of \$78.3 million announced by the Australian Government for the 2023–24 financial year and beyond allowed the Museum to appoint Joss Construction to begin base-building construction services within the Museum's galleries to increase the exhibition space available. This work required the temporary closure of the Landmarks: People and Places gallery of Australian History since European Settlement in 1788, and over this closure work began on a refresh of exhibition content.

The Museum has allocated continued funding for the construction work and the Landmarks gallery refresh in 2024–25, and also plans to significantly reconsider its broader permanent gallery offerings in coming years. This process will consider a wide variety of opportunities to tell more Australian stories in the expanded exhibition space that will be available as a result of the construction works currently being undertaken. This includes preparations for the redevelopment of the Gallery of First Australians to support truth-telling.

Community engagement

Outcomes

- Develop new operational guidelines for undertaking research in collaboration with communities while ensuring their access to the results of the research.
- Develop new collaborative agreements for the shared management of First Nations collections with source communities, recognising their continuing connections to and responsibilities for these collections.

Measure

Deliver and implement a new community engagement framework for the Museum

What we achieved

In 2023–24, the Museum implemented a new Community Engagement Framework and established a new First Nations Business Unit to deliver the Cultural Connections Initiative, including delivering the third Encounters Fellowship Program.

Analysis

2023–24 saw a renewed commitment to First Nations community engagement at the National Museum of Australia. Dr Shannyn Palmer, previously employed at the Museum as Community Engagement and Partnerships Manager, developed a Community Engagement Framework to guide community engagement practices and processes across the Museum. Dr Palmer held a number of workshops with staff on the foundations of community engagement. The Museum also established a First Nations Outreach Business Unit to support a new community outreach and engagement model. The model supports new relations and professional development partnerships between the Museum and Aboriginal and Torres Strait Islander peoples and communities, with a focus on strengthening cultural and professional capabilities. The First Nations Business Unit delivered the Encounters Fellowship program, the Emerging Curator program in conjunction with the Western Australian Museum, Boola Bardip and the Songlines Cultural Ambassador program among a number of cultural collaborations.

In 2024, the Museum ran the third iteration of the Encounters Fellowship program, which had been suspended since 2019 due to the COVID pandemic. Encounters Fellowships offer First Nations cultural practitioners a unique professional development opportunity with placements at the National Museum of Australia in Canberra and experience at partner cultural institutions in Australia, New Zealand and the United Kingdom. The program is made possible through the support of our generous donors. Six Fellows completed the program between April and July 2024.

Programs

Outcomes

- Deliver onsite and online programs that engage with efforts to reconcile our nation's history, including implementation of the Uluru Statement from the Heart, Closing the Gap and truth-telling.

Measure

Deliver and evaluate programs that engage with efforts to reconcile our history

What we achieved

Throughout the year, the Museum's public and education programming centred First Nations stories, culture and history through engaging First Nations artists and presenters to deliver programming and contributing to truth-telling and reconciliation in Australian life.

Analysis

The Museum's public programs, held throughout the year, centred First Nations histories, cultures, experiences and perspectives. The majority of these programs were led by First Nations artists and presenters. They were designed to help the Australian public and the Museum engage with efforts to reconcile our history by contributing to the wider conversation on reconciliation in alignment with the Museum's commitments to truth-telling as an undertaking in our Stretch Reconciliation Action Plan (RAP).

Highlights of the program in 2023–24 included:

- the popular quarterly series of *Tasting Australia* programs with Wiradjuri knowledge holder Adam Shipp, offering visitors a guided walk through the Christina and Trevor Kennedy Garden, a living museum of First Nations food and medicine plants from across Australia
- Community Day 2024: Australia Day at the Museum (26 January) centring First Nations' cultures and achievements alongside multi-cultural representation. The 2024 program included sharing and caring for Country, as well as considering what it means to be Australian. First Nations representation and voices were at the heart of the program with Traditional Custodians, cultural teachers, performers and artists featured across the program
- Reconciliation Day in the ACT (27 May 2024), for which the Museum collaborated with the ACT Reconciliation Council and Reconciliation Australia to deliver an outreach program

- Reconciliation Week, in which 3 artists from the exhibition *Belonging: Stories from Far North Queensland* delivered creative workshops for the public and staff
- the River Country Community Day in October 2023 – a day of art, music, performance, storytelling and conversations. The day included extensive First Nations engagement, including local and interstate Traditional Custodians and communities participating as presenters.
- free Community Days in the Tim and Gina Fairfax Discovery Centre in recognition of NAIDOC Week and International Day of the World’s Indigenous Peoples. School holiday programs included Winter School Holiday programs with visiting artists from the Bábbarra Women’s Centre in Maningrida delivering textile printing and sculptural weaving workshops in NAIDOC week, and a Spring School Holiday workshop, *Country, Culture and Me*, for 4–12 year olds presented by storyteller, musician and artist Gregg Dreise.
- First Nations storytelling with Gunai woman Kirli Saunders who shared her stories, *Our Dreaming* and *The Incredible Freedom Machines*, and led a creative workshop in which children made their own ‘freedom machines’; *The Bunyip and the Stars: Storytelling Workshop* included story time and the creation of a collaborative artwork with Biripi author Adam Duncan; *How Mother Kangaroo Got Her Pouch* by Wiradjuri and Gamilaroi woman Rebecca Beetson with Aunty Diane Riley-McNaboe.

The Museum’s education programs centre First Nations culture, stories and history, and this year the team commissioned an external review of education content to ensure the Museum is using culturally appropriate terminology and teaching practices to deliver our programs.

The Museum requests feedback from attendees from the majority of its public programs and from targeted select educators, using the response to continually improve its programs and shape its overall programming approach.

Stretch Reconciliation Action Plan

Outcomes

- Deliver our Stretch Reconciliation Action Plan and meet all commitments to employment, training, capability development and representation of First Nations histories, cultures and experiences.

Repatriation

Measure
Support provided for activity that contributes to the repatriation of ancestral remains and cultural materials
What we achieved
In 2023–24, the Museum’s Repatriation team undertook activity that contributes to the repatriation of ancestral remains and cultural material.

Analysis

The National Museum of Australia acts as a temporary repository and repatriation point for Aboriginal and Torres Strait Islander remains and secret-sacred and sensitive objects. None of the Aboriginal and Torres Strait Islander remains held by the Museum form part of the National Historical Collection (NHC).

Throughout the year, the Museum’s Repatriation team engaged with communities and hosted visits from across the country, working with other cultural institutions and the Office for the Arts on repatriation activity. It also participated in domestic and international forums on repatriation and supported Encounters Fellows and Emerging Curators. Other activities in 2023–24 included:

- the identification of objects in the NHC that should be transferred to the Repatriation Restricted Store for further assessment and consultation
- the Repatriation team received seven ancestors returned from overseas for temporary care at the request of the Department of Infrastructure, Transport, Regional Development, Community and the Arts through the Australian Government’s Indigenous Repatriation Program consistent with the agreed temporary care arrangements

- a collaboration with the Warlpiri community and the Tasmanian Coroner to establish the provenance of an Ancestor from central Australia that was transferred to the Museum by the Tasmanian Coroner in 2019
- working with communities in New Zealand and Te Papa Tongarewa (Te Papa) on the return of ancestral remains.

First Nations employment

Measure
Increase First Nations employment at the Museum On track for 8% First Nations employment in 2025–26
What we achieved
The Museum increased its First Nations employment from 3.8% in 2022–23 to 6.7% as at 30 June 2024 through tactical work identified in a new First Nations employment strategy and the establishment of a dedicated First Nations Business Unit.

Analysis

In 2023–24, the Museum increased First Nations employment from 3.8% at the start of the year to 6.7% by 30 June 2024, facilitated through a dedicated First Nations employment approach and the establishment of a new First Nations Business Unit. Tactical work to improve First Nations recruitment included:

- creating a First Nations Network for current staff and connecting with previously appointed staff to discuss career goals and develop dedicated First Nations career and professional development plans
- reviewing and adjusting language in position descriptions to make them more attractive to First Nations applicants and actively reaching out to potential candidates for affirmative measures positions
- consideration given to creating employment opportunities for First Nations people within their communities
- ensuring all positions are now advertised as identified positions with definitions established for Affirmative Measures recruitment

- updating internal recruitment processes to ensure First Nations recruitment is considered when vacancies arise
- commitment to participation in the 2024–25 Indigenous Apprenticeship Program.

Cultural competency and safety

Outcomes

- Develop cultural competency and cultural safety within the Museum across all areas of operation.

Measure
Facilitate a minimum of 2 cultural uplift opportunities
What we achieved
The Museum established a program of cultural uplift for staff that included opportunities for cultural learning and training.

Analysis

In 2023–24, the Museum established a new program of cultural uplift for Museum staff, which included:

- Talking Circles for all staff and dedicated circles for individual teams to facilitate cultural learning
- language training in Ngunnawal language
- a program of First Nations film screenings for staff
- cultural immersion activities for National Reconciliation Week, including a Welcome to Country and smoking ceremony, creative workshops led by North Queensland First Nations artists, and a staff presentation on the repatriation of the Kamay spears
- provision and promotion of online learning modules through the SBS Inclusion Program.

This work will continue into 2024–25, with a dedicated cultural competency program and cultural safety procedures currently being developed.

Contemporary collections

Outcomes

- Develop new collecting projects to document the contemporary experiences of First Nations peoples throughout Australia.

Measure

Deliver priority collecting projects related to First Australians

Deliver priority collecting project related to the Voice to Parliament

What we achieved

The Museum identified key people, stories, and physical and digital objects prior to, on the day and after the referendum, and undertook to acquire collections.

Analysis

A priority collecting project was initiated in the lead up to the referendum for constitutional recognition of Aboriginal and Torres Strait Islander peoples held on Saturday 14 October 2023. This project captures this defining moment, identifying people and stories as well as physical and digital objects from across the debate to consider for the collection. A number of different themes emerged, including key figures, significant moments, ephemera, community case studies, individual perspectives, and digital and social media. The town of Deniliquin in NSW was selected as a community case study, with multiple visits in the lead-up to and several months after the referendum. The Museum commissioned a photographer on the day of the referendum and collated interviews, imagery and objects relating to both the yes and no positions. On the referendum day the Museum also captured interviews and imagery from the ACT and Cairns, Far North Queensland. The Museum also reached out formally to key campaign figures and is completing assessments of offers of items relating to the referendum from members of the public. Research, collection assessments and follow-up on collection opportunities identified throughout the project continue.

Priority 2

Commit to helping build a national sense of meaning and identity by representing and advancing the diverse histories of all Australians.

Audience reach

Outcomes

- Increased awareness and understanding of Australia’s history and culture by managing the National Museum’s collections and providing access through public programs and exhibitions.

Measure

Total visitor engagements of 5,930,000

What we achieved

The Museum reached over 10 million visitor engagements for the first time in 2023–24, bolstered by the *Discovering Ancient Egypt* exhibition, digital education resources and international touring exhibitions.

Performance criteria	Target 2023–24	Actual 2023–24
Total visitor engagements	5,930,000	10,017,143
Permanent exhibitions	525,000	639,658
Special exhibitions	150,000	281,460
Travelling exhibitions	315,000	917,602
Education and public programs (including talks and tours)	181,800	329,646
Events and functions	20,000	17,853
Digital experiences	4,013,200	6,725,395
Social media engagements	725,000	1,105,529

Analysis

Through increased reach of the Museum’s digital content and international touring program, and exceptional visitation to the major exhibition from the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden), *Discovering Ancient Egypt*, the Museum reached over 10 million visitor engagements for the first time in 2023–24, almost 70% above the expected 5,930,000.

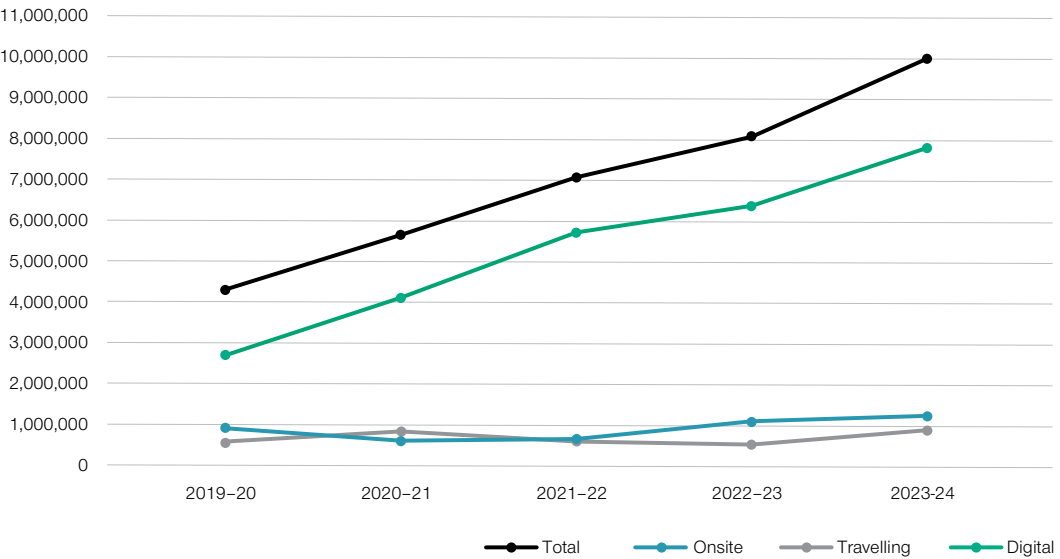
Discovering Ancient Egypt recorded 158,046 visits to 30 June 2024, already exceeding the whole-of-exhibition target of 120,000 with over 2 months of display still to go. Attendance to *Discovering Ancient Egypt* also helped increase admissions to the Museum’s galleries, which reached 639,658 – the highest recorded since 2016–17 (631,975), when the Museum hosted the major exhibition *A History of the World in 100 Objects*. Content related to the exhibition also drove larger than expected numbers to the Museum’s website (nma.gov.au). The exhibition page was the most visited page on the website by the end of 2023–24, and the inclusion of the exhibition audio guide on the Museum’s website resulted in 188,421 listens, which is considerably higher than for previous similar exhibitions.

In 2023–24, visitors continued to be driven to the Museum’s website through organic searches for topics in Australian history, while the Defining Moments in Australian History remained the most popular content area on the website overall. In addition to content related to *Discovering Ancient Egypt*, the Museum’s social media channels received increased engagement with content from *Tony Armstrong’s Extra-Ordinary Things* on ABC TV, which first aired in May 2024, and the associated exhibition opening at the Museum in June 2024; and the announcement on 29 April 2024 that the Museum had acquired the Norman Hetherington (Mr Squiggle) collection.

Australia’s Defining Moments Digital Classroom (digital-classroom.nma.gov.au) has seen significant annual year on year growth in engagement since launching in October 2020. In 2023–24, there were 4.58 million page views (206,903 in the launch year 2020–21) and 1.35 million visits to the site (75,057 in 2020–21), well exceeding the target of >2 million page views and more than doubling the 2.18 million views recorded in 2022–23. Further content development and updates, along with the creation of new site experiences, will continue in 2024–25.

There were nearly 550,000 visits to the Museum’s international touring exhibitions in 2023–24. The *Walking through a Songline* experience, a digital experience developed from the successful *Songlines: Tracking the Seven Sisters* exhibition, toured Indonesia, India, Laos and was displayed at the Australian embassy in Washington D.C., recording 266,934 visits. The *Ochre and Sky* exhibition, which brings together the film created by filmmakers Alison Page and Nik Lachajczak of ZAKPAGE and an installation from Chinese-Australian artist Zhou Xiaoping, toured to 4 venues in China and recorded 282,517 visits. In addition, the Museum toured 7 exhibitions locally to venues in Queensland, New South Wales, Victoria, South Australia and Western Australia, receiving a total of 368,151 visits, with a minimum of 5 shows on the road at any given time.

Visitor engagements over time



Performance criteria	2019-20	2020-21	2021-22	2022-23	2023-24
Total visitor engagements	4,362,420	5,704,304	7,103,296	8,106,580	10,017,143
Onsite total	969,457	660,538	705,571	1,132,585	1,268,617
Permanent exhibitions*	454,055	369,615	387,321	602,929	639,658
Special exhibitions	187,957	185,099	184,673	213,146	281,460
Public programs and events	239,291	71,768	96,411	227,610	266,364
Education programs	66,921	21,933	19,535	56,585	63,282
Events and functions	21,233	12,123	17,631	32,315	17,853
Travelling exhibitions total	640,869	884,649	644,987	564,855	917,602
Domestic	282,205	801,999	430,968	390,005	368,151
International	358,664	82,650	214,019	174,850	549,451
Digital engagements total	2,752,094	4,159,117	5,752,738	6,409,140	7,830,924
Digital experiences	2,752,094	3,493,942	4,521,730	5,429,430	6,725,395
Social media engagements	N/A	665,175	1,231,008	979,710	1,105,529

* In 2022-23 the Museum updated its methodology for counting visits to its permanent experiences to improve accuracy. The methodology is based on new visitor-counting hardware installed in the 2022-23 financial year and an analysis of visitor flow post-COVID. Previously published data has not been updated.

Contemporary collections

Outcomes

- Establish new contemporary collecting projects, including digital collections, to document this era of dramatic change for future generations.

Measure

Deliver priority collection projects
Deliver LGBTQIA+ contemporary collecting project

What we achieved

The Museum continued activity related to its LGBTQIA+ contemporary collecting project, including acquiring the Andrew and Bill Whitbread-Brown collection.

Analysis

In early 2023, the Museum began a priority contemporary collecting project to identify key collecting opportunities related to Australia’s LGBTQIA+ history and cultures. Throughout the year, Museum staff connected with LGBTQIA+ communities and identified a number of collections and objects for the Museum to consider. By 30 June 2024, one collection had been approved for accessioning to the National Historical Collection, 2 donation agreements had been signed, and 4 other collections were undergoing research and being considered for inclusion in the National Historical Collection.

In 2023-24, the Museum’s Council approved the acquisition of the Andrew and Bill Whitbread-Brown collection. This collection relates to the landmark court case in 1993 that saw Andrew and Bill Whitbread-Brown (Newcastle, NSW) successfully challenge insurer NIB who had refused to grant family health cover to them and their son because of their same sex partnership status.

Exhibitions

Outcomes

- Research, develop and deliver 2 major temporary exhibitions on key Australian themes and ideas.
- Research, develop and deliver up to 6 temporary exhibitions for the Museum’s Focus, Studio and Mezzanine galleries, highlighting Australia’s diverse communities and Australians’ relationship to the environment.
- Source and deliver at least 2 major temporary exhibitions showcasing the best of the world’s collections to Australians.

Measure

Develop and deliver exhibitions on key Australian themes
Begin research and development

Share stories of the world and Australia’s place within it at our Acton site
Minimum 3 special exhibitions at the Museum’s Acton site

What we achieved

The Museum hosted 10 special exhibitions at its Acton site in Canberra, including exhibitions on key Australian themes.

Analysis

The Museum developed and hosted a number of exhibitions on key Australian themes in 2023-24, including exhibitions on First Nations cultures, the environment and multicultural identities. The largest of these was a collaboration between the Museum, ABC TV and Fremantle Australia on *Tony Armstrong’s Extra-Ordinary Things*. After a development period of almost 2 years, the program was broadcast on ABC TV from 21 May 2024 with all episodes available for streaming on ABC iview. The program follows Tony as he travels across the country to meet everyday Australians with ordinary things that tell remarkable stories. Museum locations also feature in the program, including the main public-facing site in Acton and collection storage in Mitchell.

An associated exhibition of objects was presented at the Museum in a newly redeveloped exhibition space within the Museum’s permanent galleries. The exhibition opened at the Museum on 21 June 2024, bringing together 25 personal experiences and objects collected in the development of the TV series. Online visitors to the Museum’s website are able to access content related to the program and exhibition, including objects, media clips and other related Museum content and collections (nma.gov.au/exhibitions/tony-armstrong-extra-ordinary-things).

In 2023–24, the Museum hosted 10 special exhibitions at its Acton site in Canberra, including other exhibitions on key Australian themes and exhibitions that showcased the best of the world’s collections.

- *Feared and Revered: Feminine Power through the Ages* (8 December 2022 – 27 August 2023) celebrated the power and diversity of female spiritual beings across global cultures and traditions. This exhibition was brought to the Museum as a part of its longstanding partnership with the British Museum.
- *Material World* (27 April 2023 – 1 April 2024) reflected upon the role of design through stories of necessity, creativity, commerce and research shaped by technology and materials, both old and new
- *Aussie: Posters by Peter Drew* (11 May – 24 September 2023) featured artist Peter Drew’s iconic poster series of archival photos of people who sought exemption from the dictation test that applied to non-British migrants entering Australia
- *Voyage: Experience the William Farquhar Collection of Natural History Drawings of Southeast Asia* (28 September – 5 November 2023) was a digital installation bringing to life a stunning selection of botanical and zoological watercolours from the National Museum of Singapore

- *Australian of the Year 2024* (19 December 2023 – 11 February 2024) celebrated the 9 extraordinary state and territory recipients of the 2024 Australian of the Year Awards, including national winners Georgina Long and Richard Scolyer
- *Discovering Ancient Egypt* (15 December 2023 – 8 September 2024) drew on centuries of study of the lived experience and funereal traditions of ancient Egyptians through the presentation of stunning objects from the collection of the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden)
- *Belonging: Stories from Far North Queensland* (21 March 2024 – 10 March 2025) is a 3-part series of exhibitions of works by emerging and established First Nations artists from across Far North Queensland and the Torres Strait. The first exhibition of the series was displayed in 2022–23. The second opened on 2 March 2023 and was displayed through to 19 February 2024. The third opened on 21 March 2024.
- *Riding the Olympic Wave: Breakthrough Sports* (31 May – 30 September 2024) showcases the 6 new Olympic sports and disciplines. The exhibition was developed in a partnership between the National Museum of Australia and the Olympic Museum, Lausanne, Switzerland.
- *Tony Armstrong’s Extra-Ordinary Things* (21 June 2024 – 9 February 2024), based on the ABC TV series supported by Screen Australia, brings together 25 personal experiences and reveals how seemingly ordinary things can have extraordinary stories. The exhibition is a collaboration between the National Museum of Australia and Fremantle Australia.

For further information on the exhibitions hosted by the Museum, see nma.gov.au/exhibitions.

Programs and events

Outcomes

- Deliver a major festival each year, working with multicultural communities and making related content available online.

Measure

Deliver an annual multicultural festival

What we achieved

The Museum successfully held the *Illuminating Egypt* festival on Saturday 13 April 2024.

Analysis

The National Museum of Australia is committed to representing and celebrating the diverse histories of all Australians through cultural events and programs, including through hosting an annual multicultural festival. In 2023–24, the Museum built on the success of the major exhibition *Discovering Ancient Egypt* to deliver the *Illuminating Egypt* festival on the evening of Saturday 13 April 2024 to approximately 7,000 visitors. The festival focused on Egyptian culture and featured Egyptian–Australian artists, presenters and communities alongside representatives from neighbouring cultures in the region. The festival was inspired by the light festivals of ancient Egypt, with the Museum forecourt precinct illuminated from dusk with festoon lighting and projections. Activities included traditional music and dance performances, food and market stalls, workshops and creative activities for children and families.

The program was developed in consultation with the Egyptian–Australian community in Canberra, including the Embassy of the Arabic Republic of Egypt and St Mark’s Coptic Church, who also participated in the event.

Priority 3

Honour and embrace the diverse stories of Australian life and experience by building and strengthening our research, collection, documentation, conservation, education and public program capabilities and activities.

Digital collections

Outcomes

- Create discoverable online records for the Museum’s collections, including born-digital collections, making their stories accessible to audiences everywhere.

Measure

Collection available online

74% of the total collection available online

Trevor Kennedy Collection

Additional 500 objects of the Kennedy Collection digitised (95% of the total collection)

What we achieved

Throughout the year, the Museum continued to make more objects available online. At 30 June 2024, 73% of its collection was available online – an increase from 71% for 2022–23.

As at 30 June 2024, Museum has created digital records for 90% of the Trevor Kennedy Collection.

Analysis

It is a key component of the Museum’s Digital Masterplan to make objects from the Museum’s collections accessible to audiences everywhere. This includes digitising newly acquired collections through accessioning, imaging and creating digital records to ensure their stories are available to audiences everywhere. Throughout 2023–24, the Museum continued to make more of its collection

available online, adding 4,877 objects to the online Collection Explorer, increasing the proportion of the collection available online from 71% at the end of 2022–23 to 73% at 30 June 2024.

In 2020, the Museum made the largest and most significant acquisition in its history. The Trevor Kennedy Collection comprises Australian historical and decorative arts objects collected by the late businessman Trevor Kennedy, including artworks, furniture, jewellery and ceramics. The Museum purchased part of the collection alongside a donation from Mr Kennedy through the Australian Government’s Cultural Gifts Program. The Museum aims to fully digitise the collection and make it available to the public. In 2023–24, it created digital records for a further 294 objects, bringing the total number of objects in the collection digitised to 5,000 or at least 90% of the collection.

In 2023–24, in conjunction with the National Film and Sound Archive’s at-risk collection program, end-to-end digitisation of the Museum’s at-risk audio-visual collections included 380 magnetic audio tape and 225 magnetic video tape objects preserved.

Research

Outcomes

- Develop our research stream – with specific emphasis on the Research Associates program – to widen the intellectual and creative resources of the Museum, including providing fellowships for First Nations researchers.
- Continue the sponsored curatorial fellowships, extending the intellectual and cultural interest of the Museum.

Measure
Curatorial fellowships Research and activity by the appointed fellows in design, culture and environment, and garden history
What we achieved
The Museum’s 3 Senior Research Fellows facilitated conversations in culture and environment, garden history and Australian design through exhibitions, publications, events and films.

Analysis

Research and scholarship are central to the Museum’s activities. The Museum’s program of research fellowships and research associates extends the institution’s research in targeted areas to help widen the intellectual and creative resources of the Museum.

In 2023–24, the Museum’s 3 Senior Research Fellows worked to facilitate public engagement around areas of national significance – in culture and the environment, garden history and Australian design. The National Museum of Australia gratefully acknowledges the generous donations that make these Fellowships possible.

- **Dr Kirsten Wehner**, James O Fairfax Senior Fellow in Culture and Environment has been developing *Living on the Edge* (nma.gov.au/explore/features/living-on-the-edge), a multi-platform public engagement project exploring people’s relationships with threatened ecological communities across Australia. This project is being developed in partnership with the Sydney Environment Institute, University of Sydney and the Department of Climate Change, Energy, Environment and Water. *Living on the Edge* was launched with the River Country Community Day at the Museum on 15 October 2023, bringing together First Nations custodians, non-Indigenous scholars, artists and educators and around 2,000 visitors to participate in conversations, workshops and performances exploring the cultural significances of the Murray-Darling river system, with an associated presentation by Natasha Mitchell on ABC RN Big Ideas in association with the screening of *More Than a Fish Kill* film, co-produced by Dr Wehner, the Cad Factory and Otis Filley Studios.

- **Dr Luke Keogh**, White Family Senior Fellow in Australian Garden History is examining the Museum’s extensive apothecary and medical collections, connecting these to Australia’s garden history to show how Australians have healed people with plants that grow in the garden for a project entitled *The Cure in the Garden*. In 2023–24, Dr Keogh edited a garden-themed edition of *The Museum* magazine.
- **Dr Lyndon Anderson**, Swayn Senior Fellow in Australian Design developed the *Material World* exhibition (nma.gov.au/exhibitions/material-world), on display in the Museum’s Gandel Atrium from 27 April 2023 to 1 April 2024. The exhibition included objects from research centres, designers and the National Museum of Australia’s collection. Content from the exhibition included an audio tour, design workshops for 6–12 year olds and a series of engagements for the design community and Museum Friends. Dr Anderson also guest-edited a special design-focused edition of *The Museum* magazine and undertook a design studio with MA students from the University of Canberra.

The Museum also continued its summer scholars’ program in partnership with the Humanities Research Centre at the Australian National University, and the Museum’s 10 research associates continued to work on individual projects to improve knowledge of and access to the National Historical Collection.

The Museum provides support to post-graduate university programs. In 2023–24, alongside the design studio through the Swayn Centre for Australian Design for the University of Canberra’s MA program, the Museum worked with RMIT University to secure funding from the National Industry PhD Program for a PhD project ‘Neurodiversity and the museum: Enabling equitable digital access to national public literacy through design’. This project will develop tools that support Australia’s galleries, libraries, archives and museums to make online content more accessible to neurodiverse people, supporting the Museum’s digital strategy and focus on diversity and inclusion.

Collections policy

Outcomes

- Establish a new collections policy and framework, develop new priority collecting projects and undertake a deaccessioning program to build and reframe the collection for the 21st century.

Measure
Establish new collections policy and framework Develop and deliver a new collections policy and framework
Deaccessioning
Develop deaccession program in relation to new collections policy
What we achieved
The Museum held a planning day with the Collections Committee of Council with the outcome to revitalise its Collections Development Strategy in 2024–25.
The Museum progressed collection rationalisation assessments, including recommendations of objects and collections for disposal, with plans to develop a disposal strategy in 2024–25.

Analysis

At the heart of the National Museum of Australia is the National Historical Collection (NHC). Collecting, documenting, researching and making accessible this and other heritage collections that represent the diversity of experience in Australia is central to the Museum’s operations. It is critical that the Museum has appropriate and up-to-date policies and frameworks to guide this work. In the 2023–24 financial year, the Museum’s Collections Committee of Council held a planning day which included a review of the Museum’s Collections Development Strategy 2020–25 and endorsement of a proposal to revitalise the strategy in the 2024–25 financial year. The Museum has also progressed collection rationalisation in line with short-term strategic collection storage projects, particularly at the Museum’s storage site at McEacharn Place, Mitchell, ACT. This included assessment and recommendations of objects and collections for deaccessioning or disposal, with plans to develop a disposal strategy for identified collections in 2024–25.

History Makers School Challenge

Outcomes

- Develop a national program of school engagement, both onsite and online, connected to Australia’s Defining Moments Digital Classroom.

Measure
Second History Makers School Challenge delivered
What we achieved
The Museum successfully delivered 2 years of the History Makers School Challenge program, with 175 entries received from schools across the country.

Analysis

Supported by project sponsor the Gandel Foundation over a 2-year period, the National Museum ran the History Makers School Challenge program. Schools and students were invited to submit video entries relating to a defining moment in Australian history of their choosing, with 175 entries received from across Australia over the 2 years of the program. Students were encouraged to respond creatively, through dance, song, artwork, animation, documentary, and other imaginative formats, with prize-winning videos hosted on the Australia’s Defining Moments Digital Classroom (digital-classroom.nma.gov.au/history-makers).

In 2023–24, schools from around Australia shared in \$25,000 of prizes awarded by the National Museum of Australia and the Gandel Foundation. Winners and runners-up were awarded in the categories of collaboration, creativity, environment and regional stories. Ten winning schools received the prize from New South Wales, Victoria, Queensland, Northern Territory and Western Australia; 7 runners-up were from New South Wales, South Australia and Victoria. Students explored a wide range of defining moments in Australian history including the 1967 Referendum, arrival of the First Fleet in 1788, a tribute to Aboriginal resistance warrior Pemulwuy and the establishment of the Royal Flying Doctor Service. Others showcased moments significant for their local communities, such as Darwin’s Cyclone Tracy and the 2020 bushfires.

Priority 4

Contribute to the cultural life of the nation by building relationships and collaborating with artists, corporate institutions and community organisations across a range of heritage, cultural, artistic and creative practices.

Domestic collaboration

Outcomes

- Develop our network of collaborative programs with museums, galleries and communities across Australia.

Measure
Deliver exhibition partnerships with other Australian museums Deliver <i>Discovering Ancient Egypt</i> from the Rijksmuseum (Netherlands) in partnership with Western Australian Museum Boola Bardip and Queensland Museum
What we achieved
In 2023–24, this partnership resulted in the exhibition coming to Australia, on display at both the National Museum and the Western Australian Museum Boola Bardip, exceeding visitation expectations at both venues.

Analysis

The *Discovering Ancient Egypt* exhibition includes stunning objects from one of the world’s finest Egyptian collections outside of Egypt, the collection of the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden, RMO) and draws on centuries of study of the lived experiences of the ancient Egyptians to illuminate life in the land of the pyramids for visitors. The exhibition showcases more than 220 intriguing objects dating from 3700 BCE to 15th century CE, which illuminate ancient Egyptian rituals and their belief in an eternal afterlife, and reveal how their culture evolved over millennia. The exhibition also forefronts how archaeologists have studied and recorded this rich cultural heritage. With a focus on the RMO’s prolific archaeological work in Egypt over decades, the exhibition explores new insights into ancient Egyptian culture made possible through excavation, 3D-scanning and other new research undertaken by the RMO and its partners.

Through partnering with the Western Australian Museum Boola Bardip and the Queensland Museum, the National Museum of Australia has been able to bring this special exhibition to Australian audiences in Canberra and across the country. Bringing the exhibition in partnership brought budget benefits for the 3 participating museums, with cost sharing available for exhibition freight, exhibition design, merchandising and development costs for a tour catalogue.

To date, the exhibition has been on display at the Western Australian Museum Boola Bardip, closing on 8 October 2023 with visitation that exceeded expectations. The exhibition opened at the National Museum of Australia on 15 December 2023 and runs through to 8 September 2024. To 30 June 2024, the exhibition had seen visitation of 158,046 – significantly exceeding the target of 120,000 with 2 months of display still to come. Following display at the Museum, the exhibition is due to open at the Queensland Museum in October 2024.

International collaboration

Outcomes

- Establish at least 3 new memoranda of understanding (MOU) with major international museums.

Measure
Establish MOUs with international institutions One new MOU
What we achieved
In 2023, the Museum signed a new MOU with the National Museums of World Culture (Sweden) and renewed 3 MOUs with the National Art Museum of China (NAMOC), the National Museum of China and Singapore’s National Heritage Board.

Analysis

The Museum has a strong record of collaboration with cultural institutions to bring the world’s stories to Australia and Australia’s stories to the world. In June 2023 the Museum signed a new MOU with the National Museums of World Culture (Sweden), and in the latter half of 2023 renewed 3 major international collaborations with the National Art Museum of China (NAMOC), the National Museum of China (NMC) and Singapore’s National Heritage Board.

The MOU with the NAMOC was renewed after a visit by the Museum’s Director to NAMOC in May 2023 to participate in activities celebrating NAMOC’s 60th anniversary. The 5-year MOU with NAMOC will include staff exchange and keynote speeches on applications of museum digitisation technologies and the use of digital resources. In October 2023 the Museum hosted a delegation from NAMOC, including their Deputy Director, to sign the MOU and discuss collaborative opportunities with senior staff at the Museum.

The MOU with Singapore’s National Heritage Board, which operates the National Museum of Singapore and 8 other museums and heritage institutions, was first signed in 2015 and was re-signed at the September 2023 opening of the exhibition *Voyage: Experience the William Farquhar Collection of Natural History Drawings*

of Southeast Asia, a vibrant digital installation in which extraordinary early-19th-century drawings of animals and plants from Southeast Asia are brought to life, brought to the Museum under the previous MOU.

Throughout 2023–24, the Museum also worked with international institutions to display its exhibitions, including seeking opportunities to continue the successful international tour of *Songlines: Tracking the Seven Sisters*, alongside bringing international exhibitions to the Museum’s public building in Canberra including *Discovering Ancient Egypt* from the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden) and *Riding the Olympic Wave: Breakthrough Sports* in collaboration with the Olympic Museum, Lausanne, Switzerland.

Public engagement strategy

Outcomes

- Develop an audience engagement strategy that identifies new ways to attract and retain diverse audiences and increase our audience base.

Measure
Develop a museum-wide public engagement strategy
What we achieved
Development of an appropriate, overarching growth and engagement strategy within the Museum’s new strategic framework will progress as part of future strategic planning reviews.

In response to a recommendation in the public engagement audit 2022 and in its Strategic Plan 2023–27, the Museum has committed to developing a museum-wide public engagement strategy. Since the time of the audit, there have been significant developments in public engagement activities, particularly with the commencement of the Digital Masterplan implementation. Development of an appropriate, overarching growth and engagement strategy within the Museum’s new strategic framework will now progress as a part of future strategic planning reviews.

Australia’s Defining Moments Digital Classroom

Outcomes

- Integrate our onsite and online experiences, including major investment in new programs and Australia’s Defining Moments Digital Classroom (ADMDC.)

Measure
Increase engagement with ADMDC >2m page views of ADMDC (maintain)
What we achieved
In 2023–24, there were 4.58 million page views and 1.35 million page visits to Australia’s Defining Moments Digital Classroom.

Australia’s Defining Moments Digital Classroom (ADMDC) (digital-classroom.nma.gov.au), launched in October 2020, has seen significant growth in engagement every year since recording 206,903 page views and 75,057 visits in 2020–21. In 2023–24 there were 4.58 million page views and 1.35 million visits to the site, well-exceeding the target of greater than 2 million page views for the year and more than double the 2.18 million recorded in 2022–23, demonstrating the ongoing and increasing value of this content in Australian classrooms.

Content highlights for 2023–24 included around 120,000 page views to the Gold Rush game, 111,000 page views to the First Fleet Arrives defining moment and 89,000 page views to Ned Kelly’s last stand defining moment.

In recognition of this value to educators, and as a part of the Museum’s Digital Masterplan, the Museum has committed additional resources to updating existing ADMDC content to V9 curriculum compliance and will develop new content areas to support a more immersive student experience through gaming and deeper connection to the Museum’s collections. The Museum has begun a process of consulting with educator users to gain feedback on the first iteration to help shape improvements to the site and the classroom resources and will continue this process into 2024–25.

Domestic touring program

Outcomes

- Develop and deliver a domestic touring exhibition program, with at least 4 shows on the road at any given time.

Measure
4 shows on the road across Australia at any given time
What we achieved
The Museum maintained a minimum of 5 exhibitions on the road at any given time in 2023–24.

Analysis

In the past 5 years, the National Museum of Australia has toured exhibitions in every Australian state and every mainland territory. In 2023–24, the Museum toured 7 exhibitions to Queensland, New South Wales, Victoria, South Australia and Western Australia, receiving a total of 368,151 visits, with a minimum of 5 shows on the road at any given time. Exhibitions on tour included:

- *Australian of the Year 2024*, celebrating the 9 extraordinary state and territory recipients of the 2024 Australian of the Year Awards, including national winners Georgina Long and Richard Scolyer. It was on display in 3 venues in Victoria and South Australia.
- *Walking through a Songline*, the pop-up digital experience based on the *Songlines* exhibition, which toured to 4 venues in Queensland, Victoria and South Australia.
- *Warrane*, an ongoing display at the Macquarie Group premises in Sydney explores Warrane/ Sydney in the Macquarie era and looks at the changing landscape from Indigenous and non-Indigenous perspectives.
- *Grigoryan Brothers — This is Us: A Musical Reflection of Australia* (Western Australian Museum Boola Bardip, 10 May 2023 – 10 June 2024) displayed objects from the National Historical Collection that inspired the Grigoryan Brothers to compose their album of 18 original works with the same name.

- *Red Heart of Australia*, displaying 8 artworks from the collection of the National Museum of Australia that demonstrate family, spirituality and Country through the colour red, with the exhibition on display at the Murray Bridge Regional Art Gallery in South Australia from 25 May to 28 July 2024.
- *A Portrait of Australia: Stories through the lens of Australian Geographic*, celebrating the bush, the outback, the coast and the people who lived there through the archive of Australian Geographic, was on display at the Wanneroo Art Gallery in Western Australia from 30 August until 28 October 2023.
- *Defining Symbols of Australia* explores some of the symbols that define Australia inspired by the National Historical Collection and was on display at the Museum of Fire in Penrith, NSW from 2 September to 26 November 2023.
- *Convict Tokens*, displaying tokens made by convicts around the time of their sentencing and given to friends and loved ones as mementos was on display at the Tura Marrang Library Bega, NSW from 9 September to 5 November 2023 and the Bendigo Library from 1 June to 30 July 2024.

International touring program

Outcomes

- Tour at least 2 major and 2 medium-sized exhibitions to international audiences, with a particular focus on venues in the Asia-Pacific region.

Measure
Tour 3 exhibitions internationally
What we achieved
The Museum toured 4 exhibitions internationally in 2023–24 to venues in Asia, North America and Europe.

Analysis

Over the past 2 decades, the Museum's international touring exhibitions have reached over 2 million visitors in over 14 countries. In 2023–24, the Museum toured 4 exhibitions internationally across venues in France, Indonesia, India, China and the United States of America, receiving 549,451 visits. Exhibitions on tour included:

- *Songlines: Tracking the Seven Sisters*, taking visitors on a journey along the epic Seven Sisters songlines, with First Nations custodians and artists sharing their stories and culture through art and the use of innovative multimedia and immersive displays. The exhibition closed at the Musée du quai Branly – Jacques Chirac, Paris, France, on 2 July 2023, attracting 102,000 visits, and remains in storage awaiting the continuation of its European tour later in 2024.
- *Walking through a Songline*, the pop-up digital experience, based on the *Songlines* exhibition, toured 4 venues in Indonesia, 2 in India, one in Laos and the Australian Embassy in Washington D.C. Across all venues, *Walking through a Songline* received 266,934 visits.
- *An Aboriginal Culinary Journey*, developed in partnership with Breville and toured in partnership with the Department of Foreign Affairs and Trade. This exhibition focused on the continuity of cultural mark-making associated with First Nations food culture reflecting 65,000 years of ongoing culture by pairing traditional tools for living alongside 6 modern kitchen appliances richly marked with signs of Country and culture. The exhibition closed in Washington D.C. on 9 July 2023.
- The *Ochre and Sky* exhibition, bringing together the *Ochre and Sky* film created by filmmakers Alison Page and Nik Lachajczak of ZAKPAGE and installation work by Chinese-Australian artist Zhou Xiaoping. The exhibition toured 4 venues in China in 2023–24. Across all venues, *Ochre and Sky* received 282,517 visits.

Virtual reality

Outcomes

- Deliver a suite of virtual and augmented reality experiences that enable visitors to virtually explore Australia.

Measure
Virtual Reality experiences Develop 3 virtual reality experiences with White Spark Pictures in partnerships with Tāmaki Paenga Hira Auckland War Memorial Museum and Western Australian Museum Boola Bardip
What we achieved
The Museum and White Spark Pictures, in partnership with Tāmaki Paenga Hira Auckland War Memorial Museum and Western Australian Museum Boola Bardip, developed the <i>Great Kimberley Wilderness</i> virtual reality experience, which will premiere and be available as an offering to visitors in late 2024.

Analysis

In April 2023 the Museum entered into a partnership with White Spark Pictures, the Tāmaki Paenga Hira Auckland War Memorial Museum and the Western Australian Museum Boola Bardip to develop a suite of 3 virtual reality experiences. The first of the 3 experiences, *Great Kimberley Wilderness*, was developed in 2023–24 and led by Boola Bardip, including content and storyline development, filming and consultation with local First Nations communities. *Great Kimberley Wilderness* is expected to launch at Boola Bardip in November 2024 and be available for presentation in partner institutions by the end of 2024.

Development of the 2 remaining experiences, *Journey of Giants*, Humpback whale migration on the east coast of Australia led by the National Museum, and New Zealand's Kermadec Islands led by the Auckland War Memorial Museum, will continue in 2024–25.

Priority 5

Support our people and secure the Museum's future through improved organisational leadership, resilience and sustainability, and the delivery of programs and practices that build our operational capacity in order to meet the fundamental challenges of our time.

Digital transformation

Outcomes

- Develop and implement a digital transformation strategy across the Museum to plan for the next decade, including improvements in technology, people, capability and culture.
- Shift our digital capability from a legacy operating environment to an integrated platform that can harness digital collections, integrate and share data, and create, manage and distribute content.

Measure
Digital transformation strategy Launch new digital transformation strategy and roadmap
What we achieved
In late 2023, the Council of the National Museum of Australia approved a Digital Masterplan (2023–27) and roadmap for the Museum.

Analysis

In late 2023, the Council of the National Museum of Australia approved a Digital Masterplan (2023–27) and roadmap for the Museum. The Masterplan sets out a vision for the Museum to foster curiosity in the rich tapestry of Australian stories through world-leading digital experiences that captivate global audiences through 3 streams:

- Digital experience, dedicated to transforming the Museum's digital user experiences to create intuitive, engaging and modern digital interfaces that enhance the ways in which visitors interact with the Museum
- Collection activation, which aims to innovate the ways the Museum manages, activates and expands its collections to ensure that they are accessible, interactive, discoverable and digitally-enabled
- Digital shift, which aims to strengthen and modernise the digital infrastructure that supports the Museum's operations.

The Masterplan identified a number of activities and projects for the Museum to undertake over the period 2023–27. After its launch, the Museum began to progress several projects under the plan, including a new technology strategy, a capability uplift project, a new trusted digital repository, a changeable digital collections project and a digital preservation project including the identification of locations for an audio-visual conservation lab and digital media preservation lab, and also incorporating the Client Relationship Management (CRM) procurement into the process.

Collection storage

Outcomes

- Safeguard the National Historical Collection (NHC) by retiring one storage facility, establishing a new leased site and making improvements to existing facilities, ensuring staff safety and collection preservation needs are met.
- Develop a new proposal and advocate for a comprehensive solution that addresses the long-term storage needs of the Museum's collections.

Measure
Improve quality of collection storage through short-term strategic projects
Increase proportion of Museum’s collection meeting AICCM standards
>56% of the collection stored in conditions that meet AICCM standards
What we achieved
The Museum progressed a number of short-term strategic collection improvement projects and maintained the proportion of the Museum’s collection meeting AICCM standards at 56%.

Analysis

In the 2023–24 budget, the Australian Government announced a funding uplift of \$78.3 million for the Museum over 4 years, including \$13.1 million to lease a new storage facility. Throughout the year, the Museum progressed short-term strategic projects to improve the quality of its collection storage. These included the completion of a 120 m² cold store for the Museum’s most sensitive collections, which with improved low temperature and humidity will extend the life of the collections through reducing the rate of decline and material deterioration. Work commenced on construction of a mezzanine in the Museum’s largest storage facility to increase storage capacity, which will be followed by the development of a 500 m² insulated store. Substantial improvements in staff safety and preservation of collection were achieved at the Museum’s most deficient site. Work has also begun to source a new leased site for the Museum’s collections.

Despite these improvements, the Museum continues to face challenges in maintaining environmental conditions that meet AICCM (Australian Institute for the Conservation of Cultural Material) Environmental Guidelines. These standards are based on scientific evidence regarding the influences environmental conditions have on the long-term preservation of collections and consider the environmental sustainability

of facilities that house collections. A baseline assessment of the Museum’s performance against standards for environmental and other storage factors was developed in 2020–21 which found that only 58% of the Museum’s collection was deemed to meet these standards. Due to long-standing poor storage arrangements, in 2021–22 this declined to 56%. Since that time, the improvements the Museum has been making in storage conditions have resulted in the ability to maintain that rate and arrest further declines, and this has remained the case to June 2024, with the proportion of the Museum’s collections stored in AICCM collections remaining at 56%. It is expected that in future years, as collections are moved permanently to new and improved storage facilities, the proportion of collections held in appropriate storage conditions will increase.

Commercial operations and philanthropy

Outcomes

- Develop a coherent and comprehensive commercial strategy that seeks to maximise visitor spend.
- Develop donor and philanthropic networks and communities of interest to raise \$10 million over the 2023–27 period.

Measure
Generate revenue through donations, sponsorship, and in-kind support
Commitments on track to \$10m by 2026–27
Generate revenue through commercial activity
Increase on 2022–23 financial year
Friends membership
4,000 members at 30 June 2024.
What we achieved
The Museum generated \$363,698 in revenue through donations, sponsorship and in-kind support; \$9.3 million through commercial activity; and as at 30 June 2024 had 6,496 members.

Analysis

The Museum received over \$360,000 in donations, sponsorship and in-kind support in 2023–24. Nearly half of this support (\$168,626) came in quarter 4 (April to June 2024), after the launch of the 2024 Annual Appeal, focused on the care and exhibition of Mr Squiggle and Friends and associated content in the Norman Hetherington collection. Friends members exceeded the target of 4,000 members by 62% with 6,496 members registered by 30 June 2024, driven by visitation to the *Discovering Ancient Egypt* exhibition; key Museum events such as the annual multicultural event *Illuminating Ancient Egypt*, school holiday programs and market days; and the Tim and Gina Fairfax Discovery Centre.

The Museum’s commercial activities generated \$9,269,781 in 2023–24 through retail sales, paid exhibitions and programs, memberships, catering and venue hire. This was a 13% increase on the \$8.2 million generated in 2022–23. Over \$4 million was generated from retail sales at the Museum Shop and special exhibition shop for *Discovering Ancient Egypt*, and online sales, with over \$2.6 million generated by tickets to the *Discovering Ancient Egypt* exhibition.

Information and Communication Technology (ICT) infrastructure

Outcomes

- Implement a new Client Relationship Management (CRM) system, inclusive of membership, philanthropy, ticketing and associated commercial and marketing functions.

Measure
Client Relationship Management (CRM) system
Launch and implement a new CRM system
What we achieved
In early 2024, after an extensive procurement process, the Museum contracted Tessitura to provide a CRM system for the Museum.

Analysis

In early 2024, after an extensive procurement process, the Museum contracted Tessitura to provide a Client Relationship Management (CRM) system for the Museum. Tessitura conducted several targeted familiarisation and onsite discovery sessions throughout May and June 2024, prior to leading a design and delivery workshop on 1 July. Tessitura will develop the high-level design configuration and implementation plan throughout July 2024, and work with the Museum project team to complete testing, data cleansing and data migration, prior to the expected December 2024 go-live.

Workforce capability

Outcomes

- Develop a workforce capability plan to ensure that we attract and retain skilled staff to deliver our strategic priorities.
- Nurture the next generation of Museum leaders to ensure the quality of our leadership in future years, with particular emphasis on First Nations leadership.
- Develop and implement a new Diversity and Inclusion Strategy that ensures fairness and equity for all staff and visitors.

Measure
Workforce capability
Implement the Strategic Workforce Plan
Diversity and Inclusion Strategy
Develop a Diversity and Inclusion strategy
What we achieved
In 2023–24, the Museum implemented phase 2 of its Strategic Workforce Plan, including a review of the labour market and roles, and developed a draft Diversity and Inclusion Strategy.

Analysis

The Museum’s Strategic Workforce Plan aims to align our workforce with the Museum’s strategic goals and objectives by growing capability and adaptability to the evolving needs of our organisation. Phase 2 of the strategy was undertaken in 2023–24 and included a review of both the labour market and all Museum roles, to assess critical capabilities and identify options to attract, develop and retain a diverse and skilled workforce. The Museum also undertook a Manager Capability Uplift training program to enhance core skills of mid-level managers at APS6 and EL1 levels.

The Museum is committed to creating a diverse and inclusive organisation that values all people and recognises their unique qualities, ideas and perspectives and aims to build a culturally inclusive, safe and welcoming environment for visitors, guests and staff. In 2023–24, the Museum developed a new draft Diversity and Inclusion Strategy with supporting Action Plans focusing on 4 key areas: Gender, First Nations, Disability and Diversity. This strategy is currently out for consultation with key stakeholders.

Environmental Sustainability Action Plan

Outcomes

- Deliver the activities and actions identified as part of our carbon footprint and environmental impact to meet the Australian Government’s net zero emissions target by 2030.

Measure
Undertake Year 2 activities
What we achieved
The Museum undertook public facing programs, building upgrades, and waste and emissions benchmarking in line with Year 2 activities in its Environmental Sustainability Action Plan.

In June 2023, the Museum launched its inaugural Environmental Sustainability Action Plan 2023–30 (ESAP) (nma.gov.au/environmental-sustainability-action).

In the ESAP, the Museum commits to reducing its impact on the environment, supporting the United Nations Sustainable Development Goals, with specific activity across 4 streams:

- audience and community
- staff engagement
- energy and materials
- partnerships and governance.

In 2023–24, the Museum undertook Year 2 activities as identified in the ESAP. This included: procuring a new Building Management System for better monitoring and reporting on conditions in the Museum’s physical spaces; installing solar panels on the Museum’s roof; undertaking a waste audit to benchmark waste to landfill and identify opportunities for improvements in waste management; as well as replacing petrol fleet cars with electric. The Museum put further resources into benchmarking the Museum’s carbon footprint in 2022–23 to identify opportunities for further emissions reductions and moving toward carbon neutrality.

The Museum’s focus on the environment and sustainability is also a key consideration in program content, supporting ways to inspire audiences to connect with and care for the environment. The use of materials and resources across adults, families and children’s programs is also closely considered and wherever possible sustainable options are used.

Environmental themes in programming often cross over with other strategic priority areas including connections with Great Southern Land, First Nations knowledges of Country as set out in Priority 1 and programming outcomes of the Museum’s Senior Curatorial Fellows supporting Priority 3.

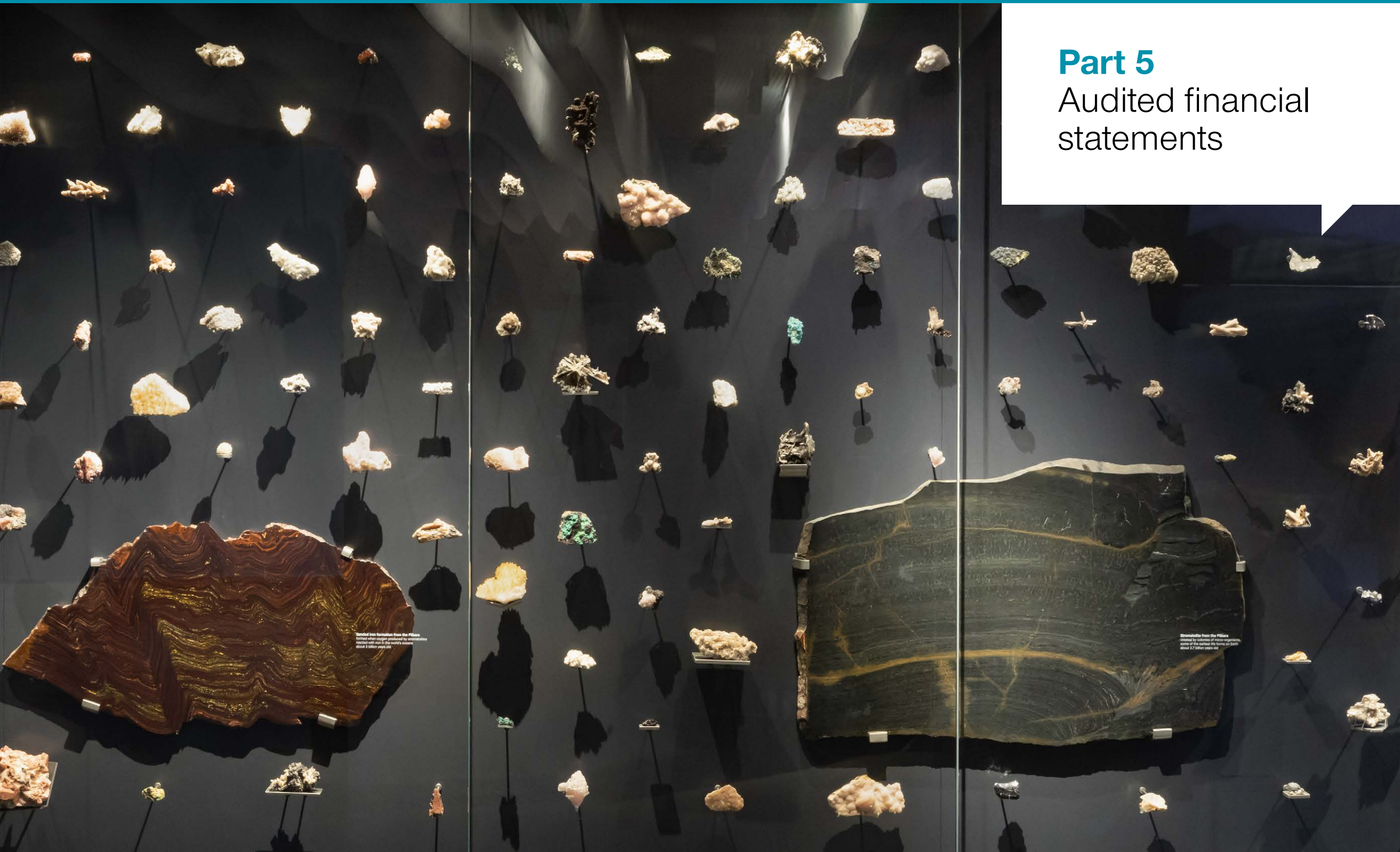
Other programs exploring themes of environment and sustainability in the 2023–24 year included:

- a partnership with the Canberra International Music Festival to host the world premiere of Andrew Ford’s *Red Dirt Hymns*, bringing together 16 contemporary Australian writers – poets, essayists and folksingers – in songs of praise, awe, grief, hope, joy and natural splendour dedicated to the land as a featured program supporting the Great Southern Land gallery
- the quarterly series of *Tasting Australia* programs with Wiradjuri knowledge holder Adam Shipp offering visitors a guided walk through the Museum’s Christina and Trevor Kennedy Garden, followed by tastings of Indigenous plants and medicines found in the gardens
- the River Country Community Day in October 2023, presented in conjunction with the James O Fairfax Fellowship project *Living on the Edge*, focused on building environmental awareness of waterways and river systems through learning, exploration and creativity. It featured First Nations perspectives and presenters, drop-in activities and workshops presented in partnership with WaterWatch ACT, Photo Access and visual artists
- an ‘Igniting Ideas’ school holiday workshop for 12–15 year olds in January 2024, led by designer and architect Erin Hinton, Associate Dean in Education and Partnerships, Faculty of Arts and Design, at the University of Canberra. The program was presented in conjunction with the *Material World* exhibition and the Swayn Australian Design Fellowship
- a panel presented in conjunction with *Material World* and the Swayn Australian Design Fellowship on Nature’s Lab: New Materials in Design, exploring innovation and sustainability in materials development through presentation by architects, designers and visual artists

- programming for the Tim and Gina Fairfax Discovery Centre in February 2024, featuring stories of land, sea and sky to reflect upon diverse experiences of the seasons and different landscapes across this vast continent
- activation of the *Walking through a Songline* pop-up exhibition through programs exploring Australia’s diverse cultures and environments delivered to secondary and tertiary students as part of Craftopia, the Kiran Nadar Museum of Art’s school holiday programs in India.

Part 5

Audited financial statements





INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of the National Museum of Australia (the Entity) for the year ended 30 June 2024:

- comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- present fairly the financial position of the Entity as at 30 June 2024 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2024 and for the year then ended:

- Statement by the Council, Chief Executive and Chief Finance Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising material accounting policy information and other explanatory information.

Basis for opinion

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

Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Council is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Simplified Disclosures and the rules made under the Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Council is responsible for assessing the ability of the Entity to continue as a going concern, taking into account whether the Entity's operations will cease as a result of an administrative restructure or for any other reason. The Council 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.

GPO Box 707, Canberra ACT 2601
38 Sydney Avenue, Forrest ACT 2603
Phone (02) 6203 7300

Auditor's responsibilities for the audit of the financial statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

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

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

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

Australian National Audit Office

Jeffrey Hobson

Executive Director

Delegate of the Auditor-General

Canberra

29 August 2024

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND CHIEF FINANCE OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2024 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 that the National Museum of Australia will be able to pay its debts when they fall due.

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

Professor Clare Wright OAM
Chair
29 August 2024

Katherine McMahon
Director
29 August 2024

Rohan Haslam
A/g Chief Operating Officer
Chief Finance Officer
29 August 2024

Statement of Comprehensive Income

for the period ended 30 June 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	27,473	26,506	26,036
Suppliers	1.1B	29,020	29,216	24,311
Depreciation and amortisation	2.2A	11,672	11,947	13,247
Finance costs	1.1C	60	66	80
Write-down and impairment of other assets	1.1D	45	392	-
Total expenses		68,270	68,127	63,674
Own-source income				
Own-source revenue				
Revenue from contracts with customers	1.2A	12,393	14,396	7,149
Interest	1.2B	2,393	702	250
Other revenue	1.2C	343	305	1,316
Total own-source revenue		15,129	15,403	8,715
Gains				
Other gains	1.2D	4,006	3,533	-
Total gains		4,006	3,533	-
Total own-source income		19,135	18,936	8,715
Net (cost of) services/contribution by services				
		(49,135)	(49,191)	(54,959)
Revenue from Government	1.2E	53,768	50,912	53,768
Surplus/(Deficit) attributable to the Australian Government		4,633	1,721	(1,191)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve	2.2A	(2,810)	-	-
Total other comprehensive income		(2,810)	-	-
Total comprehensive income/(loss)		1,823	1,721	(1,191)

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

Budget Variances Commentary

The National Museum of Australia has a single outcome that is reported in the overview.

The original budget as presented in the 2023-24 Portfolio Budget Statements (PBS) is provided for a comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect subsequent changes to the budget announced by the Commonwealth Government.

Commentary is provided below where variances between budget and actual line items is +/- \$300,000 and 10% and +/- 2% of the budget category (e.g., Expenses, Own-source revenue, Financial assets etc.).

Suppliers	Primarily significant property damage repair works relating to the Museum's exhibition building roof in Acton.
Depreciation and amortisation	Primarily delays in purchases of non-financial assets, as well as changes from budget assumptions for non-financial asset values and estimated useful life.
Revenue from contracts with customers	Primarily stronger than expected commercial sales activity, including exhibition admissions and retail goods, and reclassifications of grants proceeds from Other revenue.
Interest	Primarily higher term deposit investment rates and increased cash balances during the financial year.
Other revenue	Primarily reclassifications to Revenue from contracts with customers from Other revenue between original budget and financial statements.
Other gains	Primarily insurance proceeds from a property damage insurable event relating to the Museum's exhibition building roof in Acton and donated collection objects. No allowance is made for these types of revenue in the annual budget.
Changes in asset revaluation reserve	Impairments recognised in other comprehensive income relating to the Museum's building, heritage and cultural, and plant and equipment assets. No allowance is made for these items in the annual budget.

Statement of Financial Position

as at 30 June 2024

		Actual	Original Budget ¹
		2024	2023
	Notes	\$'000	\$'000
ASSETS			
Financial assets			
Cash and cash equivalents	2.1A	24,320	13,235
Trade and other receivables	2.1B	2,214	1,386
Total financial assets		26,534	14,621
Non-financial assets¹			
Land	2.2A	10,100	10,100
Buildings	2.2A	110,934	112,276
Heritage and cultural	2.2A	281,294	280,476
Plant and equipment	2.2A	66,322	68,792
Computer software	2.2A	349	722
Other intangibles	2.2A	5,441	5,921
Inventories	2.2B	1,556	1,437
Prepayments		1,099	1,134
Total non-financial assets		477,095	480,858
Total assets		503,629	495,479
LIABILITIES			
Payables			
Suppliers	2.3A	1,998	4,851
Other payables	2.3B	2,076	2,274
Total payables		4,074	7,125
Interest bearing liabilities			
Leases	3.1A	8,493	9,960
Total interest bearing liabilities		8,493	9,960
Provisions			
Employee provisions	4.1A	7,414	7,409
Total provisions		7,414	7,409
Total liabilities		19,981	24,494
Net assets		483,648	470,985
EQUITY			
Contributed equity		51,671	40,831
Reserves		164,088	166,898
Retained surplus		267,889	263,256
Total equity		483,648	470,985

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

¹Right-of-use assets are included in Buildings and Plant and equipment.

Budget Variances Commentary

The original budget as presented in the 2023-24 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect subsequent changes to the budget announced by the Commonwealth Government.

Commentary is provided below where variances between budget and actual line items is +/- \$700,000 and 10% and +/- 2% of the budget category (e.g., Expenses, Own-source revenue, Financial assets etc.).

Cash and cash equivalents	Primarily reduced property, plant and equipment purchases due to program delays, and stronger than anticipated own-source revenue performance (see variance commentary on Statement of Comprehensive Income).
Suppliers	Primarily payment of the final instalment against a multi-year payment agreement for the purchase of National Historical Collection objects.

Statement of Changes in Equity

for the period ended 30 June 2024

Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY			
Opening balance			
Balance carried forward from previous period	40,831	38,883	40,831
Opening balance	40,831	38,883	40,831
Transactions with owners			
Contributions by owners			
Equity injection	10,840	1,948	8,838
Total transactions with owners	10,840	1,948	8,838
Closing balance as at 30 June	51,671	40,831	49,669
RETAINED EARNINGS			
Opening balance			
Balance carried forward from previous period	263,256	261,534	261,465
Opening balance	263,256	261,534	261,465
Comprehensive income			
Surplus/(Deficit) for the period	4,633	1,721	(1,191)
Total comprehensive income	4,633	1,721	(1,191)
Closing balance as at 30 June	267,889	263,256	260,274
ASSET REVALUATION SURPLUS			
Opening balance			
Balance carried forward from previous period	166,898	166,898	166,897
Opening balance	166,898	166,898	166,897
Comprehensive income			
Revaluation increments	(2,810)	-	-
Total comprehensive income	(2,810)	-	-
Closing balance as at 30 June	164,088	166,898	166,897
TOTAL EQUITY			
Opening balance			
Balance carried forward from previous period	470,985	467,315	469,193
Opening balance	470,985	467,315	469,193
Comprehensive income			
Surplus/(Deficit) for the period	4,633	1,721	(1,191)
Other comprehensive income	(2,810)	-	-
Total comprehensive income	1,823	1,721	(1,191)
Transactions with owners			
Contributions by owners			
Equity injection	10,840	1,948	8,838
Total transactions with owners	10,840	1,948	8,838
Closing balance as at 30 June	483,648	470,985	476,840

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

Accounting Policy

Equity injections

Amounts appropriated which are designated as 'equity injections' for a year are recognised directly in contributed equity in that year.

Budget Variances Commentary

The original budget as presented in the 2023-24 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect subsequent changes to the budget announced by the Commonwealth Government.

The variances in the Statement of Changes in Equity primarily relate to the total comprehensive income for 2024, which is addressed in the variance explanation for the Statement of Comprehensive Income, and equity injection, which is addressed in the variance explanation for the Cash Flow Statement.

Cash Flow Statement

for the period ended 30 June 2024

	2024	2023	Original Budget
	\$'000	\$'000	\$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government	53,768	50,912	53,768
Sales of goods and rendering of services	11,752	13,507	7,149
Interest	2,350	667	250
Net GST Received	3,035	3,106	2,023
Other Revenue	3,781	4,300	1,316
Total cash received	74,686	72,492	64,506
Cash used			
Employees	27,253	26,769	26,036
Suppliers	32,939	33,350	24,313
Interest payments on lease liabilities	60	66	80
GST Paid	-	-	2,023
Total cash used	60,252	60,185	52,452
Net cash from/(used by) operating activities	14,434	12,307	12,054
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment	12	25	-
Term deposit investments	-	5,000	-
Net cash received	12	5,025	-
Cash used			
Purchase of property, plant and equipment	12,734	6,161	19,296
Term deposit investments	-	5,000	-
Net cash used	12,734	11,161	19,296
Net cash from/(used by) investing activities	(12,722)	(6,136)	(19,296)
FINANCING ACTIVITIES			
Cash received			
Equity injections	10,840	1,948	8,838
Net cash received	10,840	1,948	8,838
Cash used			
Principal payments of lease liabilities	1,467	1,487	1,574
Net cash used	1,467	1,487	1,574
Net cash from/(used by) financing activities	9,373	461	7,264
Net increase in cash held	11,085	6,632	22
Cash and cash equivalents at the beginning of the reporting period	13,235	6,603	10,173
Cash and cash equivalents at the end of the reporting period	24,320	13,235	10,195

2.1A

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

Budget Variances Commentary

The original budget as presented in the 2023-24 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect subsequent changes to the budget announced by the Commonwealth Government.

Commentary is provided below where variances between budget and actual line items is +/- \$300,000 and 10% and +/- 2% of the budget category (e.g., Expenses, Own-source revenue, Financial assets etc.).

Sales of goods and rendering of services	Primarily stronger than expected commercial sales activity, including exhibition admissions and retail goods, and reclassifications of grants proceeds from Other revenue.
Interest	Primarily higher term deposit investment rates and increased cash balances during the financial year.
Other revenues	Primarily insurance proceeds relating to property damage insurable events. No allowance is made for these types of revenue in the annual budget.
Suppliers	Primarily significant property damage repair works relating to the Museum's exhibition building roof in Acton and changes in classification and disclosure of GST paid between original budget and financial statements.
GST paid	Primarily changes in classification and disclosure of GST received and paid between original budget and financial statements.
Purchase of property, plant and equipment	Primarily reduced property, plant and equipment purchases due to program delays.
Equity injection	The Museum received an additional \$2m in 2023-24 for urgent capital works which was released from the Contingency Reserve through 2023-24 Portfolio Additional Estimates.

Overview

The National Museum of Australia (the Museum) is an Australian Government controlled entity, located on the Acton Peninsula in the Australian Capital Territory (ACT).

The Museum is established under the *National Museum of Australia Act 1980* and has the following Outcome:

Increased awareness and understanding of Australia's history and culture by managing the National Museum's collections and providing access through public programs and exhibitions.

The Basis of Preparation

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

The financial statements have been prepared in accordance with:

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

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

Taxation

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

Events After the Reporting Period

There are no events after the reporting period that will require disclosures in or materially affect the financial statements.

Financial Performance

1.1 Expenses

	2024	2023
	\$'000	\$'000
1.1A: Employee benefits		
Wages and salaries	20,708	19,543
Superannuation		
Defined contribution plans	2,639	2,443
Defined benefit plans	1,083	1,281
Leave and other entitlements	2,668	2,561
Separation and redundancies	375	678
Total employee benefits	27,473	26,506

Accounting Policy

Accounting policies for employee related expenses is contained in the People and Relationships section.

1.1B: Suppliers

Goods and services supplied or rendered

Cost of goods sold	2,219	2,022
Travel	1,013	1,025
IT Services	3,070	3,702
Property Services	12,111	11,689
Professional Services	1,720	1,496
Exhibitions and collections management	3,253	3,926
Staff support services	1,195	1,217
Promotions and consumables	1,668	1,735
Other	1,925	1,617
Remuneration to auditors - financial statements	70	58
Total goods and services supplied or rendered	28,244	28,487

Goods supplied	6,896	7,143
Services rendered	21,348	21,344
Total goods and services supplied or rendered	28,244	28,487

Other suppliers

Workers compensation expenses	195	225
Short-term leases	581	504
Total other suppliers	776	729

Total suppliers	29,020	29,216
------------------------	---------------	---------------

The Museum has short-term lease commitments (\$'000) of \$56 as at 30 June 2024 (2023: nil).

The above lease disclosures should be read in conjunction with the accompanying notes 1.1C, 2.2 and 3.1.

Accounting Policy

Short-term leases and leases of low-value assets

The Museum has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that have a lease term of 12 months or less and leases of low-value assets (less than \$10,000 per asset). The Museum recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

Financial Performance

	2024	2023
	\$'000	\$'000

1.1C: Finance costs

Interest on lease liabilities	60	66
Total finance costs	60	66

Accounting Policy

All borrowing costs are expensed as incurred.

1.1D: Write-down and impairment of other assets

Write-down of plant and equipment	10	373
Other	35	19
Total write-down and impairment of other assets	45	392

Accounting Policy

Accounting policies for impairment is contained in the Non-Financial Assets section.

Financial Performance

1.2 Own-Source Revenue and gains

	2024	2023
	\$'000	\$'000
1.2A: Revenue from contracts with customers		
Sale of goods	4,078	3,822
Rendering of services	7,297	7,124
Grants	1,018	3,450
Total revenue from contracts with customers	12,393	14,396
Disaggregation of revenue from contracts with customers		
Major product / service line:		
Exhibition, program and commercial sales	9,386	8,573
Service provided to other Commonwealth Entities	1,975	4,633
Other services provided	840	122
Sponsorships	-	810
Resources received free of charge		
Sponsorships	192	258
	12,393	14,396

Accounting Policy

Revenue from the sale of goods is recognised when control has been transferred to the buyer.

The Museum assesses contracts with customers in the scope of AASB 15/1058 to determine any performance obligations required by an enforceable contract. Revenue recognition occurs when or as obligations are satisfied. Where a transaction gives rise to an obligation to acquire or construct an asset, revenue recognition occurs when the performance obligations have been satisfied. Income received that has no performance obligations is recognised at the point of time of income receipt or right to receive.

Resources received free of charge through sponsorship or other arrangements are recognised as revenue when the resources are received, a fair value can be reliably determined, the services would have been purchased if they had not been provided free of charge and the arrangement is considered reciprocal. Use of those resources is recognised as an expense. All non-reciprocal arrangements are recognised when the Museum controls the asset.

The transaction price is the total amount of consideration to which the Museum expects to be entitled in exchange for transferring promised goods or services to a customer. The consideration promised in a contract with a customer may include fixed amounts, variable amounts, or both.

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

Grants

Grants are revenues received from Commonwealth, State and Territory government entities where the contract is in the form of a grant agreement. The Museum assesses agreements in the scope of AASB 15/1058 to determine any performance obligations enforceable by the contract. Revenue is recognised when or as the obligations are satisfied, or, where performance obligations do not exist, when the Museum is entitled to receive the income. Revenue is classified as revenue from contracts with customers.

1.2B: Interest

Deposits	2,393	702
Total interest	2,393	702

Accounting Policy

Interest revenue is recognised using the effective interest method.

Financial Performance

	2024	2023
	\$'000	\$'000
1.2C: Other revenue		
Donations	343	305
Total other revenue	343	305

Accounting Policy

Donations

Donations revenue is recognised when the Museum obtains control of the contribution.

1.2D: Other gains

Donated assets	568	325
Other	3,438	3,208
Total other gains	4,006	3,533

1.2E: Revenue from Government

Corporate Commonwealth entity payment item	53,768	50,912
Total revenue from Government	53,768	50,912

Accounting Policy

Revenue from Government

Funding received or receivable from the Department of Infrastructure, Transport, Regional Development, Communications and the Arts is recognised as Revenue from Government by the Museum unless the funding is in the nature of an equity injection or a loan.

Other gains

Proceeds received or recognisable from claims under the Museum's insurance policies with Comcover (the Commonwealth Government's self-managed insurance fund) are recognised when the Museum obtains control of the contribution. This requires acceptance of the claim by Comcover and for any subsequent precondition imposed by Comcover for meeting the claim to have occurred.

Financial Position

2.1 Financial Assets

	2024	2023
	\$'000	\$'000
2.1A: Cash and cash equivalents		
Cash on hand or on deposit	24,320	13,235
Total cash and cash equivalents	24,320	13,235

Accounting Policy

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

- cash on hand; and
- demand deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

2.1B: Trade and other receivables

Goods and services receivables

Goods and services	470	821
Total goods and services receivables	470	821

Other receivables

Interest	78	35
Net GST receivable from the Australian Taxation Office	553	365
Other	1,113	165
Total other receivables	1,744	565
Total trade and other receivables	2,214	1,386

Credit terms for goods and services were within 30 days (2023: 30 days).

Accounting Policy

Financial assets

Trade receivables, loans and other receivables that are held for the purpose of collecting the contractual cash flows where the cash flows are solely payments of principal and interest, that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method adjusted for any loss allowance.

The 'expected credit loss' (ECL) impairment model applies to all of the Museum's financial assets measured at amortised cost.

Financial assets at amortised cost are assessed for impairment at the end of each reporting period. The simplified approach has been adopted in measuring the expected credit loss allowance. Detailed accounting policies for financial assets are provided at note 5.1.

Financial Position

2.2 Non-Financial Assets

2.2A: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles

	Land \$'000	Buildings \$'000	Heritage and Cultural ¹ \$'000	Plant and Equipment \$'000	Computer Software \$'000	Other Intangibles \$'000	Total \$'000
As at 1 July 2023							
Gross book value	10,100	118,439	281,597	99,960	3,394	8,875	522,365
Accumulated depreciation, amortisation and impairment	-	(6,162)	(1,121)	(31,168)	(2,672)	(2,954)	(44,077)
Total as at 1 July 2023	10,100	112,277	280,476	68,792	722	5,921	478,287
Additions	-	2,864	1,886	5,107	-	152	10,009
Purchase & internally developed	-	-	-	109	-	-	109
Right-of-use assets	-	-	568	-	-	-	568
Donation/gift	-	-	-	-	-	-	-
Revaluations and impairments recognised in other comprehensive income	-	(1,283)	(506)	(1,021)	-	-	(2,810)
Depreciation and amortisation	-	(1,372)	(1,130)	(6,566)	(373)	(632)	(10,073)
Depreciation on right-of-use assets	-	(1,552)	-	(47)	-	-	(1,599)
Disposals	-	-	-	(49)	-	-	(49)
Disposals right-of-use assets	-	-	-	(4)	-	-	(4)
Total as at 30 June 2024	10,100	110,934	281,294	66,322	349	5,441	474,440
Total as at 30 June 2024 represented by:							
Gross book value	10,100	121,304	284,051	104,942	3,394	9,027	532,818
Accumulated depreciation, amortisation and impairment	-	(10,370)	(2,757)	(38,620)	(3,045)	(3,586)	(58,378)
Total as at 30 June 2024	10,100	110,934	281,294	66,322	349	5,441	474,440
Carrying amount of right-of-use assets	-	8,109	-	84	-	-	8,193

¹Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item are disclosed in the heritage and cultural asset class.

There are indicators that some heritage and cultural assets are at some risk due to inadequate storage conditions. The impact on the current value of heritage and cultural assets is presently minimal. However, the total asset value of the collection will be subject to assuring suitable storage conditions for the objects in the National Historical Collection in the future.

Financial Position

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated on the following pages. On 30 June 2022, an independent valuer conducted the revaluations of land and buildings and heritage and cultural assets.

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

The Museum has contractual commitments primarily for construction works related to the Museum's building and gallery spaces and major plant upgrades.

Capital commitments are payable as follows:

	2024	2023
	\$'000	\$'000
Within 1 year	4,238	979
Between 1 to 5 years	-	-
More than 5 years	-	-
Total Capital Commitments	4,238	979

Accounting policy

Assets are recorded at cost on acquisition 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.

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).

Leased Right-of-Use (ROU) Assets

Leased ROU assets are capitalised at the commencement date of the lease and comprise the initial lease liability amount, initial direct costs incurred when entering into the lease, less any lease incentives received. These assets are accounted for by the Museum as separate asset classes to corresponding assets owned outright, but included in the same column as where the corresponding underlying assets would be presented if they were owned.

Revaluations

Following initial recognition at cost, property, plant and equipment (excluding ROU 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 did 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 reversed 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 as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the Museum using, in all cases, 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.

Financial Position

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

	2024	2023
Buildings on freehold land	100 years	100 years
Leasehold Improvements	Lease term	Lease term
Plant and Equipment	4-100 years	4-100 years
Heritage and Cultural assets	50-5,000 years	50-5,000 years

The depreciation rates for ROU assets are based on the commencement date to the earlier of the end of the useful life of the ROU asset or the end of the lease term.

Impairment

All assets were assessed for impairment at 30 June 2024.

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 the Museum were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

Derecognition

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

Heritage and Cultural Assets

The Museum collects, manages and displays heritage and cultural assets of Australian history. The collection is held in trust for the nation. A key objective of the Museum is preservation of the collection. Details in relation to the Museum's curatorial and preservation policies are posted on the Museum's website at:

<https://www.nma.gov.au/about/corporate/plans-policies/policies/collection-care-and-preservation>.

Intangibles

The Museum's intangibles comprise computer software and other intangibles (internally developed multimedia for internal use and the digitised collections). The digitised collection is carried at cost less accumulated impairment. All other intangibles are carried at cost less accumulated amortisation and accumulated impairment losses.

Intangibles are amortised on a straight-line basis over the anticipated useful life. The useful lives of the Museum's computer software is 4-8 years (2023: 4-8 years).

All intangible assets were assessed for indications of impairment as at 30 June 2024.

Accounting Judgements and Estimates

Land and Buildings

The fair value of land has been taken to be the market value as assessed by an independent valuer. Independent valuations are conducted every three years, with the most recent revaluation occurring 30 June 2022. A desktop valuation was undertaken at 30 June 2024.

The fair value of buildings, leasehold improvements and other property, plant and equipment has been taken to be the depreciated replacement cost.

The significant unobservable input used in the fair value measurement of the Museum's land is the adjustment made to sales evidence to reflect the difference between unrestricted crown leasehold land and assets held by the Public Sector, where the latter may be affected due to political, social and economic restraints because it is in a public use zone, or considered an iconic property and difficult to sell.

The significant unobservable inputs used in the fair value measurement of the Museum's buildings, leasehold improvements and other property, plant and equipment are relevant industry cost indices.

Heritage and Cultural Assets

The fair value of heritage and cultural assets is based on market observations. The Museum's collections are diverse with many objects being iconic with limited markets for comparison. The Museum appoints an independent valuer who has made significant estimates and judgements in determining the fair value of the collection including market observations and the impact of provenance to the value of collection objects. A sampling methodology is adopted by the independent valuer with a sufficient sample of objects selected from each collection category in order to determine a statistically reliable sample population. Independent valuations are conducted every three years by a qualified valuer. Given the significant estimations involved in the valuation, variations in value may occur due to the methodology adopted by the valuer.

Financial Position

The significant unobservable inputs used in the fair value measurement of the Museum’s heritage and cultural assets are private sales of similar artwork, antiques and collectables and professional appraisals of similar items, taking into account the provenance of particular items held by the Museum.

Fair Value Measurement

Accounting Policy

The Museum procures valuation services from independent valuers every three years. The valuers provide written assurance to the Museum that the valuation is in compliance with AASB 13. A management assessment of the fair value occurs in the intervening years and a revaluation conducted when there is evidence of significant variation to fair value.

	2024	2023
	\$'000	\$'000
2.2B: Inventories		
Inventories held for sale		
Finished goods	1,556	1,437
Total inventories	1,556	1,437

During 2024 \$2,219 of inventory (\$'000) was recognised as an expense (2023: \$2,022)

Accounting Policy
Inventories held for sale are valued at the lower of cost and net realisable value.

Financial Position

2.3 Payables

	2024	2023
	\$'000	\$'000
2.3A: Suppliers		
Trade creditors and accruals	1,558	1,838
Collection acquisition liabilities	440	3,013
Total suppliers	1,998	4,851

Settlement of trade creditors is usually made within 30 days.

Collection acquisition liabilities are heritage and cultural assets under control of the Museum as at 30 June where payment has been contractually deferred.

2.3B: Other payables

Salaries and wages	650	648
Superannuation	104	98
Separations and redundancies	207	-
Contract liabilities from contracts with customers ¹	1,115	1,528
Total other payables	2,076	2,274

¹Contract liabilities from contracts with customers are payments received for programs and exhibitions where the performance obligation will be satisfied in a future period.

Accounting Policy
A contract liability is recognised if a payment is received or a payment is due (whichever is earlier) from a customer before the Museum transfers the related goods or services under that contact. Contract liabilities are recognised as revenue when the Museum transfers control of the related goods or services to the customer.

Financial Position

3.1 Interest Bearing Liabilities

	2024	2023
	\$'000	\$'000
3.1A: Leases		
Lease liabilities		
Building	8,407	9,934
Plant and equipment	86	26
Total leases	8,493	9,960

Total cash outflow for leases (\$'000) for the year ended 30 June 2024 was \$1,631 (2023: \$1,564)

Maturity analysis - contractual undiscounted cash flows

Within 1 year	1,672	1,600
Between 1 to 5 years	7,052	6,813
More than 5 years	-	1,825
Total leases	8,724	10,238

The Museum, in its capacity as lessee, has leasing arrangements for property and motor vehicles. Rental is based on market rates with fixed annual escalations and options for contract extensions. Leases contain no restrictions.

The above lease disclosures should be read in conjunction with accompanying notes 1.1B, 1.1C and 2.2.

Accounting Policy

For all new contracts entered into, the Museum considers whether the contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'.

Once it has been determined that a contract is, or contains a lease, the lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease, if that rate is readily determinable, or the Museum's incremental borrowing rate.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification to the lease. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset or profit and loss depending on the nature of the reassessment or modification.

People and relationships

4.1 Employee Provisions

	2024	2023
	\$'000	\$'000
4.1A: Employee provisions		
Leave	7,414	7,409
Total employee provisions	7,414	7,409

Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as the net total of the present value of the defined benefit obligation 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 the Museum'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 the short hand method as set out in the Resource Management Guide 125, Commonwealth Entities Financial Statement Guide.

Superannuation

The Museum's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

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.

The Museum makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to Government. The Museum accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions.

People and relationships

4.2 Key Management Personnel Remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the Museum, directly or indirectly. The Museum has determined the key management personnel to be the Museum's Accountable Authority (Council members, including the Director) and Senior Executive Service officers. Key management personnel remuneration is reported in the table below:

	2024	2023
	\$'000	\$'000
Short-term employee benefits	1,634	1,558
Post-employment benefits	250	257
Other long-term employee benefits	9	62
Termination benefits	206	-
Total key management personnel remuneration expenses¹	2,099	1,877

The total number of key management personnel that are included in the above table is 18 (2023: 19).

¹The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the Museum.

4.3 Related Party Disclosures

Related party relationships

The Museum is an Australian Government controlled entity. Related parties to this entity are Key Management Personnel reported at Note 4.2, the Portfolio Minister 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 any ordinary citizen. Such transactions include the payment or refund of taxes, superannuation payments, receipt of grants, purchase of goods and services and provision of general Museum services.

Managing Uncertainties

5.1 Financial Instruments

	2024	2023
	\$'000	\$'000
5.1A: Categories of financial instruments		
Financial assets measured at amortised cost		
Cash and cash equivalents	24,320	13,235
Trade and receivables	2,214	1,386
Total financial assets at amortised cost	26,534	14,621
Total financial assets	26,534	14,621
Financial liabilities measured at amortised cost		
Trade creditors	1,998	4,851
Total financial liabilities measured at amortised cost	1,998	4,851
Total financial liabilities	1,998	4,851

Accounting Policy

Financial assets

In accordance with AASB 9 Financial Instruments, the entity classifies its financial assets in the following categories:

- financial assets at fair value through profit or loss;
- financial assets at fair value through other comprehensive income; and
- financial assets measured at amortised cost.

The classification depends on both the Museum's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when the Museum becomes a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

Financial Assets at Amortised Cost

Financial assets included in this category need to meet two criteria:

- the financial asset is held in order to collect the contractual cash flows; and
- the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding amount.

Effective Interest Method

Income is recognised on an effective interest rate basis for financial assets that are recognised at amortised cost.

The Museum's financial assets are classified as measured at amortised cost

Impairment of Financial Assets

Financial assets are assessed for impairment at the end of each reporting period based on ECL, using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or an amount equal to 12-month expected credit losses if risk has not increased.

The simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses. A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset.

Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

Financial Liabilities at Amortised Cost

Financial liabilities, including borrowings, 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 interest basis.

The Museum's financial liabilities are classified as other financial liabilities and measured at amortised cost.

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).

Managing Uncertainties

5.1 Financial Instruments

	2024	2023
	\$'000	\$'000
5.1B: Net gains on financial assets		
Financial assets measured at amortised cost		
Interest revenue	2,393	702
Net gains on financial assets at amortised cost	2,393	702

5.2 Fair value measurement

5.2A: Fair value measurement

Non-financial assets		
Land	10,100	10,100
Buildings	110,934	112,277
Heritage and cultural	281,294	280,476
Plant and equipment	66,322	68,792
Total non-financial assets at fair value	468,650	471,645

All non-financial assets at fair value are measured on a recurring basis. The Museum did not measure any non-financial assets at fair value on a non-recurring basis at 30 June 2024.

Other Information

6.1 Current/non-current distinction for assets and liabilities

	2024	2023
	\$'000	\$'000
6.1A: Current/non-current distinction for assets and liabilities	-	-
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	24,320	13,235
Trade and other receivables	2,214	1,386
Inventory	1,556	1,437
Prepayments	1,099	1,134
Total no more than 12 months	29,189	17,192
More than 12 months		
Land and buildings	121,034	122,376
Heritage and cultural	281,294	280,476
Plant and equipment	66,322	68,792
Computer software	349	722
Other intangibles	5,441	5,921
Total more than 12 months	474,440	478,287
Total assets	503,629	495,479
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	1,778	4,411
Other payables	2,070	1,836
Leases	1,505	1,426
Employee provisions	2,345	2,310
Total no more than 12 months	7,698	9,983
More than 12 months		
Suppliers	220	440
Other payables	6	438
Leases	6,988	8,534
Employee provisions	5,069	5,099
Total more than 12 months	12,283	14,511
Total liabilities	19,981	24,494

Other Information

6.2 National Museum of Australia Fund

Assets Held in the National Museum of Australia Fund

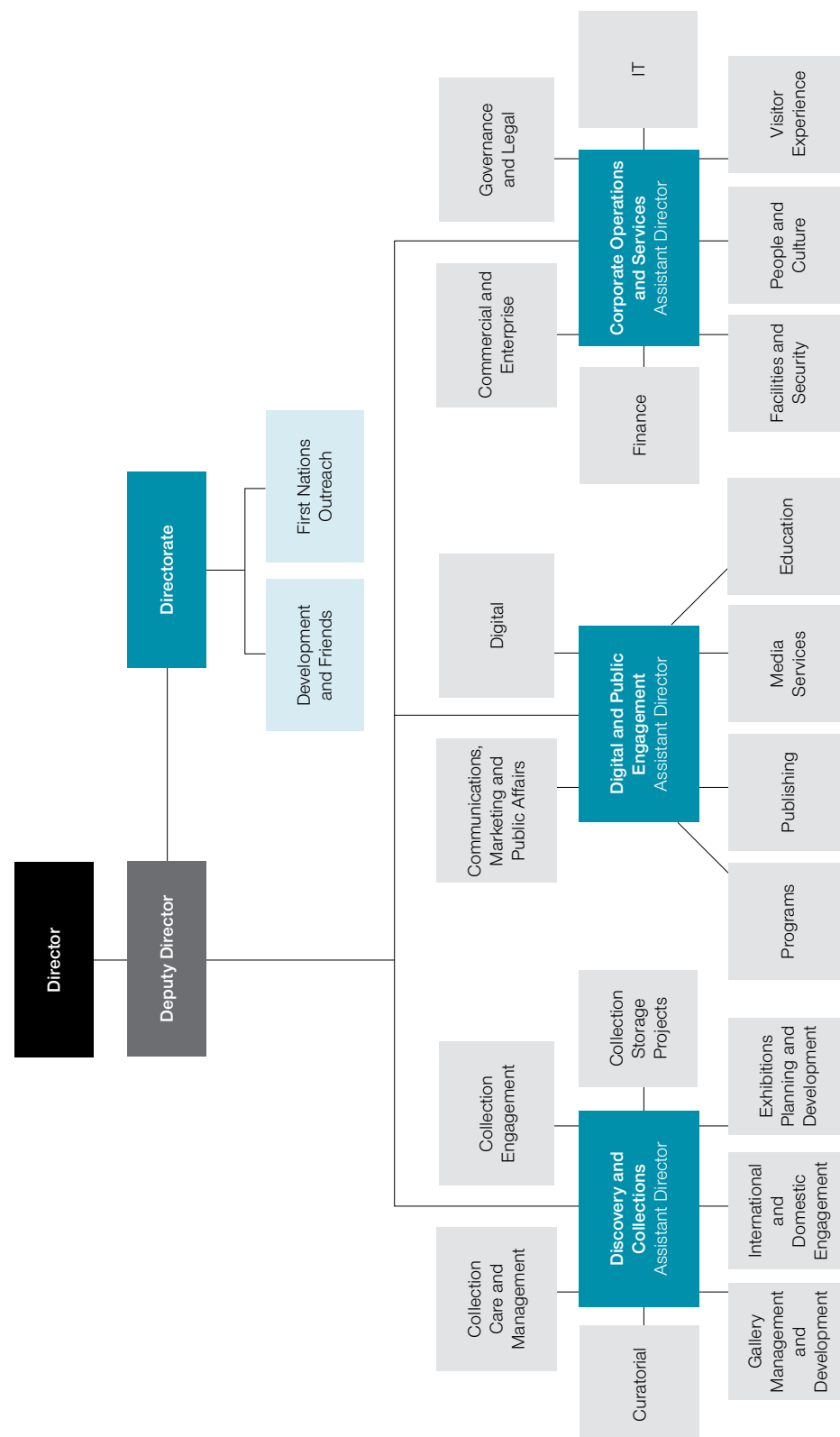
The National Museum of Australia Fund (the Fund) is set up under section 34 of the *National Museum of Australia Act 1980* for the receipt of gifts and bequests (otherwise than on trust) of moneys, or moneys received from the disposal of property given, devised, bequeathed or assigned to the Museum. The Fund is not a separate legal entity from the Museum. Receipts and payments are recognised as revenue and expenses in the Statement of Comprehensive Income and the balance of the Fund is included in cash on the Statement of Financial Position.

	2024	2023
	\$'000	\$'000
As at 1 July	1,697	2,426
Receipts	428	350
Payments	(993)	(1,079)
Total as at 30 June	1,132	1,697



Part 6

Appendices



Appendix 2: Executive remuneration

Commonwealth entities are required to disclose remuneration information for key management personnel, senior executives and other highly paid staff in their annual reports in accordance with the Public Governance, Performance and Accountability Rule 2014, sections 17CA–17CE.

Principal Executive Officer (PEO)

Remuneration for the Museum's Director is determined by the Remuneration Tribunal (the Tribunal), which is responsible for setting the classification band and reference rates for Principal Executive Officers, or PEOs.

The Museum Council is deemed the Director's employing body. The Council, after seeking the views of the Minister, determines total remuneration for the Director. In determining total remuneration and performance pay, the Council must have regard to the Tribunal's policies, guides and determinations, especially:

- *Guidelines for Making a Submission*
- *Guide to the Principal Executive Office (PEO) Structure*
- *Remuneration Tribunal (Principal Executive Offices – Classification Structure and Terms and Conditions) Determination 2023*
- the Total Remuneration Reference Rate.

The remuneration components for the Director comprise:

- a total remuneration rate of between 10% below and 5% above the reference rate set by the Tribunal (remuneration above this range requires a submission to, and written consent of, the Tribunal)
- a maximum of 15% performance pay based on verifiable measures for assessing performance.

Senior Executive Service (SES) employees

Remuneration for SES employees in 2023–24 was set by the Director and provided under section 24(1) of the *Public Service Act 1999*.

The remuneration component for SES employees comprises a total remuneration rate with a notional amount for superannuation, but if the person is in a defined benefit scheme, then the rules of the scheme apply.

Highly paid staff

Remuneration for highly paid employees is consistent with the Public Sector Workplace Relations Policy 2023 (WRP). The Director is responsible for setting remuneration for these employees through an Individual Flexibility Agreement (IFA) made under the National Museum of Australia Enterprise Agreement 2017–20 or new National Museum of Australia Enterprise Agreement 2024–27.

The remuneration components may comprise additional remuneration or non-monetary benefits (e.g. flexibility in leave arrangements) or a combination of both. Any such remuneration components would be consistent with the WRP and benchmarked against the *Australian Public Service Remuneration Report*.

Under the terms of the Public Governance, Performance and Accountability Rule there were no highly paid staff employed by the Museum in 2023–24.

Key Management Personnel (KMP) 2023–24

In the reporting period ending 30 June 2024, the Museum employed 18 personnel who met the definition of key management personnel (KMP), including 11 part-time Council members and 7 members of the Museum executive, including the Director, Deputy Director and Assistant Directors. Their names and the length of term as KMP are summarised in the following tables.

Museum executive

Name	Position	Term as KMP
Dr Mathew Trinca AM	Director (part year)	1 July 2023 – 17 February 2024
Ms Katherine McMahon	Director (part year)	18 February 2024 – 17 February 2029
	A/g Director (part year)	18 December 2023 – 17 February 2024 1 July 2023 – 4 August 2023
	A/g Deputy Director (part year)	7 August 2023 – 17 December 2023
Ms Ruth Wilson	A/g Deputy Director (part year)	25 April 2024 – 30 June 2024 2 January 2024 – 12 April 2024 2 October 2023 – 13 October 2023 1 July 2023 – 4 August 2023
	A/g Director (part year)	13 April 2024 – 24 April 2024
	Assistant Director (part year)	14 October 2023 – 1 January 2024 5 August 2023 – 1 October 2023
Mr Rohan Haslam	A/g Assistant Director (part year)	2 January 2024 – 30 June 2024 2 October 2023 – 30 October 2023 1 July 2023 – 4 August 2023
Ms Tracy Sutherland	A/g Assistant Director (part year)	29 November 2023 – 30 June 2024 1 July 2023 – 7 July 2023
Dr Sophie Jensen	A/g Assistant Director	1 July 2023 – 30 June 2024
Mr Mark Goggin	Assistant Director (part year)	1 July 2023 – 31 January 2024

Council members

Name	Position	Term as KMP
Mr Ben Maguire AM	Chair	27 October 2022 – 20 August 2024
	A/g Chair	15 July 2022 – 26 October 2022
	Non-executive member, Deputy Chair, AFRC Chair	21 August 2021 – 14 July 2022 21 August 2018 – 20 August 2021 21 August 2015 – 20 August 2018
Ms Sarah Davies AM	Deputy Chair (part year), non-executive member	12 November 2020 – 11 November 2023 28 July 2017 – 27 July 2020
Ms Natasha Bowness	Deputy Chair (part year), non-executive member, AFRC Chair (part year), AFRC member	1 November 2021 – 31 October 2024
Ms Sandra Chipchase	Non-executive member, AFRC member	5 August 2021 – 4 August 2024
Dr Mike Haywood	Non-executive member	5 August 2021 – 4 August 2024 20 July 2018 – 19 July 2021
Ms Fiona Jose	Non-executive member	12 November 2020 – 11 November 2023 28 July 2017 – 27 July 2020
Mr Tony Nutt AO	Non-executive member, AFRC Chair (part year), AFRC member	18 March 2021 – 17 March 2024 3 March 2018 – 2 March 2021
Mr Bernard Salt AM	Non-executive member	17 March 2022 – 16 March 2025
Mr Peter Walker	Non-executive member, AFRC member	5 August 2021 – 4 August 2024 20 July 2018 – 19 July 2021
Ms Tracey Whiting AM	Non-executive member	13 May 2021 – 12 May 2024
Prof Clare Wright OAM	Non-executive member	27 October 2022 – 26 October 2025

Key management personnel remuneration 2023–24

Remuneration		Short-term benefits			Post-employment benefits	Other long-term benefits			Termination benefits	Total remuneration
Name	Position Title	Base salary	Bonuses	Other benefits and allowances		Long service leave	Other long-term benefits			
Dr Mathew Trinca AM	Director (outgoing)	164,743	-	-	30,004	- 16,279	-	-	-	178,469
Ms Katherine McMahon**	Director (incoming)	321,128	-	-	49,945	8,022	-	-	-	379,095
Ms Ruth Wilson	A/g Deputy Director	279,977	-	-	44,892	6,791	-	-	-	331,660
Mr Rohan Haslam	A/g Assistant Director	156,511	-	-	23,814	3,562	-	-	-	183,887
Ms Tracy Sutherland	A/g Assistant Director	121,472	-	-	18,158	3,194	-	-	-	142,824
Mr Mark Goggin	Assistant Director	131,860	-	-	19,021	- 1,553	-	206,478	-	355,805
Dr Sophie Jensen	A/g Assistant Director	223,984	-	-	34,117	5,373	-	-	-	263,474
Mr Ben Maguire AM	Chair	37,531	-	-	5,204	-	-	-	-	42,735
Ms Sarah Davies AM	Deputy Chair (part year), non-executive member	8,636	-	-	953	-	-	-	-	9,589
Ms Natasha Bowness	Deputy Chair (part year), non-executive member, AFRC Chair (part year), AFRC member	23,634	-	-	2,603	-	-	-	-	26,237
Ms Sandra Chipchase	Non-executive member, AFRC member	23,634	-	-	6,055	-	-	-	-	29,690
Dr Mike Haywood	Non-executive member	23,634	-	-	2,603	-	-	-	-	26,237

(continued) Key Management Personnel remuneration 2023–24

Remuneration		Short-term benefits			Post-employment benefits	Other long-term benefits			Termination benefits	Total remuneration
Name	Position Title	Base salary	Bonuses	Other benefits and allowances		Long service leave	Other long-term benefits			
Ms Fiona Jose	Non-executive member	8,636	-	-	953	-	-	-	-	9,589
Mr Tony Nutt AO	Non-executive member, AFRC Chair (part year), AFRC member	16,817	-	-	1,853	-	-	-	-	18,670
Mr Bernard Salt AM	Non-executive member	23,634	-	-	2,603	-	-	-	-	26,237
Mr Peter Walker	Non-executive member, AFRC member	23,634	-	-	2,703	-	-	-	-	26,337
Ms Tracey Whiting AM	Non-executive member	20,453	-	-	2,253	-	-	-	-	22,706
Prof Clare Wright OAM***	Non-executive member	23,912	-	-	2,633	-	-	-	-	26,545
Total		1,633,830	-	-	250,366	9,111	-	206,478	-	2,099,785

Notes:
* Superannuation contributions reflect the particular superannuation schemes and individual arrangements for each KMP
** Reflects remuneration received as a member of the Senior Executive Service and as Principal Executive Officer
*** A processing error in a prior financial year was identified and dealt with in FY 2023–24
Senior Executive Remuneration. Nil. All Senior Executives are included in the KMP table above.
Other highly paid staff – Nil

Remuneration		Short-term benefits		Post-employment benefits		Other long-term benefits		Termination benefits	Total remuneration
Name	Position Title	Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other long-term benefits		
Mr Tony Nutt AO	Non-executive member, AFRC Chair (part year), AFRC member	-	-	-	-	-	-	-	-
Mr Peter Walker	Non-executive member, AFRC member	-	-	-	-	-	-	-	-
Ms Natasha Bowness	Deputy Chair (part year), non-executive member, AFRC Chair (part year), AFRC member	-	-	-	-	-	-	-	-
Ms Sandra Chipchase	Non-executive member, AFRC member	-	-	-	-	-	-	-	-
Total		-	-	-	-	-	-	-	-

Average remuneration bands – Senior Executives

Total remuneration bands	Number of senior executives	Short-term benefits		Post-employment benefits		Other long-term benefits		Termination benefits	Total remuneration
		Average base salary	Average bonuses	Average other benefits and allowances	Average superannuation contributions	Average long service leave	Average other long term benefits		
\$0 – \$220,000	3	147,575	-	-	23,992	- 3,174	-	-	168,393
\$220,001 – \$245,000	-	-	-	-	-	-	-	-	-
\$245,001 – \$270,000	1	223,984	-	-	34,117	5,373	-	-	263,474
\$270,001 – \$295,000	-	-	-	-	-	-	-	-	-
\$295,001 – \$320,000	-	-	-	-	-	-	-	-	-
\$320,001 – \$345,000	1	279,977	-	-	44,892	6,791	-	-	331,660
\$345,0001 – \$370,00	1	131,860	-	-	19,021	- 1,553	-	206,478	355,805
\$370,001 – \$395,000	1	321,128	-	-	49,945	8,022	-	-	379,095
\$395,001 – \$420,000	-	-	-	-	-	-	-	-	-
\$420,001 – \$445,000	-	-	-	-	-	-	-	-	-
\$445,001 – \$447,000	-	-	-	-	-	-	-	-	-
\$447,001 – \$472,000	-	-	-	-	-	-	-	-	-

All Ongoing Employees (2023–24)

Man/Male			Woman/Female			Non-binary			Prefers not to answer			Uses a different term		Total
Full-time	Part-time	Total	Full-time	Part-time	Total	Full-time	Part-time	Total	Full-time	Part-time	Total	Full-time	Part-time	Total
NSW	-	-	1	-	1	-	-	-	-	-	-	-	-	1
QLD	-	-	-	-	-	-	-	-	-	-	-	-	-	-
SA	-	-	-	-	-	-	-	-	-	-	-	-	-	-
TAS	-	-	-	-	-	-	-	-	-	-	-	-	-	-
VIC	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WA	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ACT	49	10	59	93	30	123	2	-	2	-	-	-	-	184
NT	-	-	-	-	-	-	-	-	-	-	-	-	-	-
External Territories	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Overseas	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Total	49	10	59	94	30	124	2	-	2	-	-	-	-	185

All Non-Ongoing Employees (2023–24)

Man/Male			Woman/Female			Non-binary			Prefers not to answer			Uses a different term		Total
Full-time	Part-time	Total	Full-time	Part-time	Total	Full-time	Part-time	Total	Full-time	Part-time	Total	Full-time	Part-time	Total
NSW	-	-	-	-	-	-	-	-	-	-	-	-	-	-
QLD	-	-	-	-	-	-	-	-	-	-	-	-	-	-
SA	-	-	-	-	-	-	-	-	-	-	-	-	-	-
TAS	-	-	-	-	-	-	-	-	-	-	-	-	-	-
VIC	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WA	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ACT	10	7	17	31	13	44	-	-	-	-	-	1	1	2
NT	-	-	-	-	-	-	-	-	-	-	-	-	-	63
External Territories	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Overseas	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Total	10	7	17	31	13	44	-	-	-	-	-	1	1	2
														63

Appendix 4: Contacts

The National Museum of Australia operates from the following Canberra locations:

- Lawson Crescent, Acton (public visitor facility and main office)
- 9–13 Vicars Street, Mitchell (office, workshops, laboratories and repositories)
- 90 Vicars Street, Mitchell (office, workshops, laboratories and repositories)
- Unit 1, 92–94 Gladstone Street, Fyshwick (storage)
- 8 McEacharn Place, Mitchell (repository and storage).

General correspondence

General correspondence to the Museum should be addressed to:

The Director
National Museum of Australia
GPO Box 1901
Canberra ACT 2601
Email: information@nma.gov.au
nma.gov.au/contact

Client Service Charter

nma.gov.au/client-service-charter
Telephone: (02) 6208 5000
(Freecall 1800 026 132)
Email: information@nma.gov.au

Freedom of information (FOI) applications and initial contact points

The Director; Deputy Director; Assistant Directors; Head, Governance and Legal Services; and Assistant Manager, Legal Services are the authorised decision-makers under the FOI Act.

Enquiries or applications under the FOI Act may be made in writing or by telephone to:

FOI Contact Officer
National Museum of Australia
GPO Box 1901
Canberra ACT 2601
Telephone: (02) 6208 5216
Email: foi@nma.gov.au

Information about making an FOI request can also be found on the Museum’s website at nma.gov.au/about/corporate/foi

Enquiries

Telephone: (02) 6208 5000 (Freecall 1800 026 132)

For contact details for specific areas of the Museum, see: nma.gov.au/contact

Appendix 5: Compliance index

The index below references where the requirements as set out in Schedule 2A to the Public Governance Performance and Accountability Rule 2014 are to be found in this annual report.

Requirement	Reference	Pages
Approval by accountable authority	PGPA Rule 17BB	4–5
Standard of presentation	PGPA Rule 17BC	All
Plain English and clear design	PGPA Rule 17BD	All
Enabling legislation	PGPA Rule 17BE(a)	16
Objects and functions	PGPA Rule 17BE(b)(i)	16
Purposes	PGPA Rule 17BE(b)(ii)	18
Responsible minister	PGPA Rule 17BE(c)	24
Ministerial directions and other statutory requirements	PGPA Rule 17BE(d)	21
Government policy orders	PGPA Rule 17BE(e)	21
Particulars of any non-compliance with directions or policy orders	PGPA Rule 17BE(f)	n/a
Annual performance statements	PGPA Rule 17BE(g) PGPA Rule 16F	50–77
Significant issues reported relating to non-compliance with the finance law	PGPA Rule 17BE(h),(i)	21
Members of the accountable authority	PGPA Rule 17BE(j)	24–27
Outline of organisational structure	PGPA Rule 17BE(k)	112
Employee statistics	PGPA Rule 17BE(ka)	120
Location of major activities and facilities	PGPA Rule 17BE(l)	122
Statement on governance	PGPA Rule 17BE(m)	24
Related entity transactions	PGPA Rule 17BE(n),(o)	21
Significant activities and changes affecting the authority	PGPA Rule 17BE(p)	21
Judicial or administrative tribunal decisions	PGPA Rule 17BE(q)	21
Reports by certain external entities	PGPA Rule 17BE(r)	21
Indemnities and insurance premiums for officers	PGPA Rule 17BE(t)	21
Audit committee information and remuneration	PGPA Rule 17BE(taa)	27–28, 118
Executive remuneration	PGPA Rule 17BE(ta) PGPA Rule 17CA– 17CE	113–119

The index below shows compliance with other Commonwealth statutory requirements for annual reporting which apply to the Museum:

Statutory requirement	Reference	Pages
Work Health and Safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	31–32
Environmental performance and environmentally sustainable development/ APS Net Zero 2030	Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i>	35–37
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	38
Disposal of historical material	Sections 9, 9A and 38 of the <i>National Museum of Australia Act 1980</i>	38
Annual financial statements and Auditor-General's report	Section 43 (4) of the <i>Public Governance, Performance and Accountability Act 2013</i>	80–108

The index below shows compliance with information requirements specified in Museum policy documents which require information to be published in the Museum’s annual report:

Policy requirement	Reference	Pages
Reconciliation Action Plan progress	Reconciliation Action Plan 2022–25	34, 58–59
Donor recognition	Donor Recognition Policy	39–41
Acknowledgement of corporate partners	Sponsorship and Grant Policy	40
Implementation and observance of Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions	Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions, Part 2.5	35
Client Service Charter	Client Service Charter	32
Environmental Sustainability Action Plan progress	Environmental Sustainability Action Plan 2023–2030	35–36, 76–77

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