



National Museum of Australia

2024–25 Annual Report and Audited Financial Statements



Australian Government

Department of Infrastructure, Transport,
Regional Development, Communications, Sport and the Arts



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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

Cover: Dresses from the Springfield – Faithfull family collection on display in the refurbished Landmarks gallery. Photo: Jason McCarthy, National Museum of Australia

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p. 8 Italian Festa, 12 April 2025. Photo: Tim Ngo;
p. 14 Cantiamo e mangiamo: Italian Feast, 14 March 2025. Photo: Tim Ngo; p. 22 *A Woolly Tale* workshop in the Tim and Gina Fairfax Discovery Centre, 24 November 2024. Photo: Tim Ngo; pp. 44–45 Collection highlights. Photos: Jason McCarthy and Glen Goodwin, except Truffy Maginnis by Martin Ollman; p. 46 Silvia Colloca and harpist Alice Giles AM perform at the launch of *Pompeii*, 12 December 2024. Photo: Martin Ollman; p. 76 Night at the Museum: Play, 30 August 2024. Photo: Tim Ngo; p. 106 Weaving workshop at the Community Day, 26 January 2025. Photo: Tim Ngo.

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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.

687,567

visits to the Museum

1.54 million

page visits to the Museum's Digital Classroom

208,934

visits to *Discovering Ancient Egypt*

63,204

students participated in Museum programs

189,891

visits to *Pompeii*

10,938

participated in *Pompeii* programs and events

\$28.2 million

generated in economic contribution from *Pompeii*

9.6 million

engagements across onsite, touring and digital

\$16.3 million

generated in own-source revenue

33 13 1.2

venues countries million visits

Songlines: Tracking the Seven Sisters & Walking through a Songline

4.4 million

page visits to the Museum's website

108,758

visits to *Songlines* in Finland

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 2025. 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*.

The Council proudly acknowledges the achievements of the Museum against its Strategic Plan and Corporate Plan 2024–25. The Museum has continued to exceed visitation targets, reaching over 9.6 million visitor engagements across our exciting onsite offerings, digital experiences and unique program of national and international touring exhibitions.

In September 2024 the *Discovering Ancient Egypt* exhibition closed after a record-breaking run. Not only was it the Museum's most popular exhibition to date, but it also generated \$27.7 million in total economic stimulus for the Australian Capital Territory. More than half of visitors (53%) travelled from interstate to see the exhibition and more than a third (34%) were first-time visitors to the Museum.

Our strategic priorities remain strongly aligned with the National Cultural Policy, *Revive: a place for every story, a story for every place*. The significant funding uplift provided by the

Australian Government enables us to deliver on those priorities and supports significant improvements in our cultural infrastructure and operational capabilities. During the 2024–25 financial year the Museum completed several vital capital upgrades across our Acton and Mitchell sites, including the full remediation of hail damage sustained in 2020. Major improvements to our collection storage facilities have improved conditions for our most at-risk collections and ensured the ongoing protection of the National Historical Collection.

We also significantly progressed the refresh of our Landmarks gallery. The gallery spans the history of modern Australia, from the encounters between this continent's First Nations peoples and those on board the *Endeavour*, through to the present day. The ability to update and reinvigorate Landmarks has been a crucial element of our strategic goals. It has provided more space to display our current collection and thus enhance our truth-telling ability, and will also improve our onsite offerings into the future.

The Museum continues our firm commitment to engage deeply and broadly with First Nations peoples to elevate and amplify their perspectives, ideas and voices. This commitment is woven into our ambitions and activities, and is strengthened through our growing network of community and cultural partnerships.

In November 2024 the Museum secured a new \$3.5 million creative partnership with the ASEAN–Australia Centre to develop *Water Spirits*, a digital art experience that will tour Southeast Asia. Showcasing the remarkable stories of Yawkyawk – freshwater mermaid-like ancestral spirits of the Kunwinjku people from Western Arnhem Land – *Water Spirits* is being developed in partnership with Maningrida Arts and Culture and Bábbarra Designs.

Using large-scale projections and a rich, layered soundscape, *Water Spirits* will transport audiences to the wetlands of Arnhem Land and reveal the power of the Yawkyawk. The Museum is excited to work with the Maningrida community to share their fascinating cultural heritage, and grateful to the ASEAN–Australia Centre for facilitating this cultural exchange opportunity.

The Museum has firmly established itself as a leader in the repatriation and custodianship of First Nations special holdings, which include sacred materials and ancestral remains. This year we were deeply honoured to play a role in the return of two Kōimi T'chakat Moriori (Moiriori ancestors) to their ancestral home on the islands of Rēkohu and Rangihau (Chatham Islands), southeast of New Zealand.

The two Moriori ancestors began their journey home with a special handover ceremony held at the Museum. Attended by representatives of the Hokotehi Moriori Trust, Māori leaders, delegates from Te Papa Tongarewa Museum of New Zealand (Te Papa) and the New Zealand High Commissioner, His Excellency Mr Andrew Needs, this was the culmination of two years of collaboration between the Museum, Te Papa and the Moriori community.

The ongoing repatriation work of the Museum is profoundly meaningful and has a long-lasting impact on innumerable First Nations communities. We are committed to providing space for open conversations, healing and reconciliation – work which is now bolstered further by the formation of the Museum's new First Nations division.

The Museum welcomed Professor Ann McGrath AM, Professor Megan Davis AC, Janine Freeman, Kate Fielding, Karen Mundine and Tony Ayres to the Museum Council. Their combined passion, leadership and breadth of experience will enable the Museum to continue to serve the nation as a leading cultural institution.

As well as providing Council with their guidance and expertise, Professor Megan Davis and Kate Fielding were appointed as Chairs of the Museum's Indigenous Reference Group and Development Committee respectively. The Museum also welcomed the reappointments of Natasha Bowness as Chair of the Audit, Finance and Risk Committee, and Peter Walker as Chair of the Collections Committee.

The Council would like to thank outgoing Chair Ben Maguire AM and members Dr Mike Haywood, Bernard Salt AM and Sandra Chipchase for their commitment and contributions to the work of the Museum.

I would also like to extend my gratitude to outgoing Indigenous Reference Group members Alison Page, Paul Girrawah House and John Paul Janke for their guidance, support and valuable insights into the Museum's First Nations activities.

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 30 September 2025 to accept this report as being a fair and accurate representation of the Museum's performance over the 2024–25 financial year.



Professor Clare Wright OAM
Chair of Council
30 September 2025

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Part 1

Director's review of operations



The year in review



It has been another exciting and busy year for the National Museum and we welcomed the greatest number of visitors since we first opened our doors in 2001. In 2024–25 we recorded more than 680,000 visits to our Acton site, surpassing the previous year's record by almost 50,000 visits.

Discovering Ancient Egypt closed in September 2024 after a 9-month run, during which time we recorded more than 208,000 visits, confirming it as the Museum's most popular onsite exhibition to date. Featuring a selection of exquisite objects from the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden), the exhibition offered visitors a rare chance to experience the rich history and culture of ancient Egypt.

Our momentum continued with *Pompeii*, an exclusive collaboration with the Parco Archeologico di Pompei in Italy and the Grand Palais and GEDEON Experiences in France. This exhibition displayed a rich selection of artefacts excavated from the site against a backdrop of large-scale projections that immersed visitors in the ancient city. Streetscapes and soundscapes brought the city to life, with Mount Vesuvius looming in the background before erupting and recreating the fateful event that both destroyed and preserved the city. Open from December 2024 to May 2025, *Pompeii* received 189,891 visits, almost matching the visitation of *Discovering Ancient Egypt* despite having a shorter run.

A series of programs and events supported the exhibition, celebrating the incredible history of Pompeii and Italian cultural heritage. A feature event of the exhibition season was 'Cantiamo e mangiamo'. This culinary and cultural experience celebrated Italian food, wine and music with a 3-course, Italian long-table feast and a performance by Italian opera singer, actress and cookbook author Silvia Colloca.

The Museum continues to connect and collaborate with Canberra's multicultural communities through our annual cultural festival. This year's Italian Festa: Sotto le Stelle was inspired by *Pompeii* and celebrated all things Italian. The free, early-evening event featured Italian–Australian musicians, performers, street food vendors and market stalls, and more than 8,000 people attended and enjoyed the liveliness and artistry of Italian culture.

In March 2025 we concluded the third and final iteration of *Belonging: Stories from Far North Queensland*. The exhibition series, developed in partnership with the Indigenous Art Centre Alliance (IACA), showcased a vibrant selection of works from emerging and established First Nations artists from art centres across Far North Queensland and the Torres Strait. Constrained only by the theme of belonging, the artists used a variety of mediums and techniques to share their profound cultural knowledge and relationship to Country, and the Museum acquired the artworks for inclusion in the National Historical Collection.

As a custodian of Australian stories, the Museum strives to bring to life lesser known histories and experiences from our collective past. We were, therefore, thrilled to be the inaugural venue to host *Our Story: Aboriginal–Chinese People in Australia*. Brought together by artist, curator and researcher Zhou Xiaoping, the exhibition showcases the vibrant works of contemporary artists of Aboriginal and Chinese descent, exploring identity, representation and self-discovery and examining the cross-cultural legacies and shared heritage of Aboriginal–Chinese people.

The Museum is committed to collaborating with cultural institutions through exhibitions and creative and cultural exchanges, and in 2024–25 we partnered with several institutions and organisations both nationally and internationally.

The award-winning *Songlines: Tracking the Seven Sisters* exhibition opened at the Museokeskus Vapriikki in Finland in October 2024, where it continued its successful European tour and recorded more than 108,000 visits. The exhibition and accompanying Curatorium, attended by representatives from the Martu, Ngaanyatjarra, Anangu, Pitjantjatjara and Yankunytjatjara peoples, were warmly received by Museokeskus Vapriikki and the local Sámi people, and we are immensely grateful for the support shown in initiating new pathways for discussion and community collaboration.

Closer to home, a cultural partnership with the Canberra Symphony Orchestra (CSO) brought objects from the National Historical Collection to life. Four string instruments by renowned Australian violin maker Arthur Edward Smith featured in a show that was part musical performance, part historical storytelling and the result of an exciting collaboration between musicians, conservators and curators.

The Museum prides itself on our use of new technologies to engage with audiences and provide unique experiences for our visitors. In 2024 we partnered with White Spark Pictures, Tāmaki Paenga Hira Auckland War Memorial Museum and Western Australian Museum Boola Bardip to develop *The Great Kimberley Wilderness*. In this breathtaking virtual reality (VR) experience narrated by Luke Hemsworth, the audience is guided by scientists and traditional owners as they journey across the pristine landscapes and stunning coastlines of this remarkable part of Australia.

A core focus of the Museum is to engage and inspire the next generation of young minds and museum lovers. In 2024–25 the Museum delivered education programs to more than 60,000 school students from all states and territories, while our youngest visitors continued to enjoy the activities offered in the Tim and Gina Fairfax Discovery Centre. This unique play and learn space for young children and their families and carers is at the heart of the Museum, both physically and conceptually. In 2024–25 it entertained and delighted with regular story time and mini makers programs, which encourage children to explore art and science through hands-on, self-directed play and learning.

We continued to offer a suite of school holiday workshops that connect with the themes of our permanent galleries and major exhibitions. More than 1,700 children engaged with these programs, exploring the wonder of geodes and rock specimens displayed in the Great Southern Land gallery or creating fresco-style artworks inspired by *Pompeii*.

As we look towards the future and consider how the Museum can be better positioned to deliver on our operational and strategic ambitions, we implemented several major changes to the Museum's organisational structure. In consultation with Museum staff, an organisational realignment was rolled out in early 2025 and two new Executive staff were appointed. I am thrilled to welcome Mr Michael Cook and Dr Jilda Andrews to the Museum. Mr Cook is the Deputy Director of our newly created Growth and Engagement division, driving digital transformation, audience engagement and business growth. Dr Andrews, a Yuwaalaraay cultural practitioner with extensive experience in the museum sector, is the Deputy Director of our new First Nations division. Dr Sophie Jensen was also appointed to the role of Deputy Director, Collection and Curatorial, continuing her outstanding work across curatorial, exhibitions and collection management.

This year also marked the appointment of Professor Clare Wright OAM as Chair of the Council of the National Museum. Professor Wright has served with distinction as a member of Council since 2022 and on behalf of the Museum, I would like to warmly welcome her to the position and commend her dedicated service to the Museum thus far.

I wish to extend my gratitude to those who make it possible for the Museum to do what we do – the visitors, donors, supporters, advocates, volunteers and partners.

Significant donations were received from the Kerridge Foundation, Dick and Pip Smith Foundation, Alastair Swain Foundation, Nunn Dimos Foundation, Bowness Family Foundation, Christina Kennedy and Meredith Hinchliffe AM, but all our donors contribute to our work across the National Historical Collection, exhibitions and education and access programs. The depth of support we receive is both humbling and inspiring, and we are profoundly grateful. We are honoured to be able to continue serving the nation as custodians of its history and look to the future with excitement.

It has been a year of great change across the organisation and I extend my deepest gratitude to the Museum staff. Our success this year is a testament to your unwavering passion and dedication. I would also like to thank all Council members for their support and ongoing commitment to this wonderful institution.

Finally, I would like to thank the Hon Tony Burke MP, Minister for the Arts, for his support during the year. We continue to ensure the National Cultural Policy is incorporated into our planning and decision making and are grateful to our colleagues at the Office for the Arts for their collaborative work and advocacy. We look forward to further collaboration and success.



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 Museum Act in 1980. 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:

- honesty and integrity
- 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 our 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 our **Strategic Plan 2023–27**, the Museum 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.

The Museum’s 2024–25 annual report and annual performance statements analyse performance against the measures in the Museum’s 2023–27 Strategic Plan, 2024–25 Corporate Plan, and 2024–25 Portfolio Budget Statements.

A new Strategic Plan, released in August 2025, will inform our work over the next 5 years. It will continue to build on the Museum’s legacy as a leading voice in the national conversation and as an institution which instils a sense of pride in our visitors. We will report on our progress towards achieving the goals it sets out in future reports.

Guiding performance: Legislation, the PBS and the corporate plan

The Museum’s delivery of its outputs is guided by our 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 PGPA Act.

The Australian Government’s PBS for 2024–25 and the Museum’s Corporate Plan 2024–25 set out how the Museum’s performance is to be measured and assessed in achieving the Museum’s purposes in 2024–25 (the reporting period). The Museum developed and published the Corporate Plan 2024–25 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 PBS.

Corporate Plan 2024–25

The Corporate Plan 2024–25 sets out the key priorities and outcomes for the year, consistent with the PBS and the Museum’s key actions as identified in our 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 2024–25, and analysis of their contribution to the achievement of the Museum’s purpose, are reported in **Part 4: Performance statements** (p. 48).

Business planning

Business planning is central to the Museum’s delivery of outcomes and outputs for our 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

Axiom Australia, the Museum's independent internal audit service provider, maintained a focus on ensuring the implementation 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 (ANAO) 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. 78).

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.

Risk management is embedded across all levels of the Museum, with oversight from the Council, the Audit Finance and Risk Committee (AFRC), Museum management, staff and contractors. A central strategic 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; fraud and corruption; health and safety; performance; financial; environmental and social responsibility; capability (skills and resources); reputation and collection. Established by the Museum's Council, the risk appetite and tolerance levels guide risk management practices, including ownership, acceptance decisions, escalation protocols, reporting and monitoring.

A dedicated Risk Committee oversees strategic and operational risk registers, including identifying and considering emerging risks. This committee plays a crucial role in fulfilling the Museum's responsibilities under the *Public Governance, Performance and Accountability Act 2013*.

The Risk Committee undertakes a quarterly review and update of the Museum's strategic and operational risk registers. A report highlighting key risk areas and the strategic risk register is presented to the AFRC 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.

Fraud and corruption control

The Museum has a comprehensive fraud and corruption framework aligned with the Commonwealth's Fraud and Corruption Control Framework 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 AFRC is informed of any instances of fraud and corrupt conduct as they are identified, receives quarterly reports on fraud and corruption and conducts an annual review of the Fraud and Corruption Control Plan and the underlying Fraud and Corruption Risk Assessment. Mandatory fraud and corruption awareness training is provided to all new staff as part of their induction, and ongoing general awareness training is available to all staff.

No instances of fraud or corruption involving the Museum were detected or reported during the year.

Formal decisions, notifications and ministerial directions

During 2024–25 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 under the Museum Act were given to the Council of the Museum by the Minister for the Arts.

Significant events, judicial decisions and particulars of reports

The Museum did not advise the Minister of any significant decisions or issues during 2024–25, 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 to the accountable authority, a member of the accountable authority or an officer of the entity during the period.

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 2025, portfolio responsibility for the Museum sat with the Office for the Arts within the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts. The Hon Tony Burke MP, Minister for the Arts, was responsible for the Museum during 2024–25.

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 to develop, execute, monitor and adjust the appropriate strategies. 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 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 documents and guidelines from the Department of Finance and Australian National Audit Office.

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 2024–25 there were 2 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 5 formal meetings during 2024–25. A senior executive staff officer from the Office for the Arts attended all but one formal meeting as an observer.

The formal meetings were held on:

- 15 August 2024 (no. 190)
- 29 August 2024 (no. 191)
- 28 November 2024 (no. 192)
- 27 February 2025 (no. 193)
- 22 May 2025 (no. 194).

See **Appendix 3 and 4** (pp. 110–117) for details of Council meeting attendance and remuneration.

Members of Council

The current membership of the Council 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 expertise in First Nations-led organisations. On 30 June 2025 the Council comprised the following non-executive members:

Professor Clare Wright OAM, Chair (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 best-selling books, including the acclaimed *The Forgotten Rebels of Eureka*, *You Daughters of Freedom* and, most recently, *Näku Dhäruk: The Bark Petitions*, which



Council of the National Museum of Australia (from left): Professor Megan Davis, Kate Fielding, Tony Ayres, Katherine McMahon, Professor Clare Wright, Peter Walker, Natasha Bowness, Karen Mundine, Professor Ann McGrath. Absent: Janine Freeman.

completes her Democracy Trilogy. She has written and presented history documentaries for ABC TV and ABC Radio National, co-hosts and co-produces the podcast *Archive Fever* and is Executive Producer of *Hey History!*, a podcast for children aged 8–12 years. 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 *Revive: a place for every story, a story for every place*. She was a judge for the Prime Minister's Literary Awards (Australian history category) in 2023 and is a former board member of the Wheeler Centre in Melbourne. Professor Wright was appointed Chair of Council on 21 August 2024.
Terms: 21 August 2024 – 20 August 2027 (Chair); 27 October 2022 – 20 August 2024 (member).

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 and finance. She also has significant experience in philanthropy, particularly in the areas of education, disability, arts and culture. Ms Bowness is a Trustee of the Helen Macpherson Smith Trust, member of the Australian Ballet Foundation Board and President of the Australian Ballet Annual Giving Program. She is the former Chair of the Museum of Australian Photography and a former Director of Creative Partnerships Australia and of Zoos Victoria.
Terms: 1 November 2024 – 31 October 2027 (reappointed); 1 November 2021 – 31 October 2024.

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, 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.

Terms: 7 November 2024 – 6 August 2027 (reappointed); 5 August 2024 – 4 November 2024 (acting); 5 August 2021 – 4 August 2024 (reappointed); 20 July 2018 – 19 July 2021.

Professor Ann McGrath AM is the WK Hancock Distinguished Professor of History and the Director of the Research Centre for Deep History at the Australian National University. She has published widely on Australian and North American history and recent books include *The Routledge Companion to Global Indigenous History* (ed. with Lynette Russell), *Everywhen: Australia and the Language of Deep History* (with Laura Rademaker and Jakelin Troy) and *Deep History: Country and Sovereignty* (ed. with Jackie Huggins). She has also co-directed and produced films, including *A Frontier Conversation* (2006), *Message from Mungo* (2014) and *Japarta* (2025), and developed digital products and museum exhibitions. Professor McGrath is a member of the American Academy of Arts and Sciences and a Fellow of both the Academy of Social Sciences in Australia (FASSA) and the Australian Academy of the Humanities (FAHA). She has also been awarded fellowships by the Institute for Advanced Study at Princeton, Durham University, Yale University and the Rockefeller Foundation.

Term: 1 August 2024 – 31 July 2027.

Ms Janine Freeman GAICD (BEC, University of Western Australia, GradDip OH&S, Cert IV FinServices) is a social equity advocate and has spent her career representing working people and their families. She has extensive

governance experience, having served on company and government agency boards since 1993. She is the Independent Chair of Fair Food Western Australia, a board member of the Water Corporation of WA and Anglicare WA, a Member Director of the Government Employees Superannuation Board and an Advisory Member to the School of Population and Global Health, University of Western Australia. Ms Freeman is a former member of the West Australian Assembly and Assistant Secretary of UnionsWA.

Term: 1 August 2024 – 31 July 2027.

Professor Megan Davis AC (PhD, GDLP, LLM, Australian National University, BA, LLB, Hon. LLD, University of Queensland) is a renowned constitutional lawyer and public law expert, specialising in Indigenous peoples and the law, the constitutional recognition of First Nations and democracy. She was central to the Referendum Council's deliberative process that led to the Uluru Statement from the Heart, for which she was awarded the Sydney Peace Prize. A Cobble Cobble woman from south-west Queensland, Professor Davis is the Gough Whitlam and Malcolm Fraser Chair in Australian Studies at Harvard University and Visiting Professor at Harvard Law School. She is also a Bok Visiting International Professor, University of Pennsylvania Carey Law School, and an Acting Commissioner of the New South Wales Land and Environment Court. She holds the Balnaves Chair in Constitutional Law at UNSW Sydney and is a Commissioner of the Australian Rugby League Commission and a director of the North Queensland Cowboys Community Foundation.

Term: 1 August 2024 – 31 July 2027.

Ms Kate Fielding GAICD (BA (Hons) and BCA, University of Melbourne) is the CEO of A New Approach (ANA), Australia's national arts and culture think tank. She has led ANA since its inception in 2018, drawing together an alliance of people from across the country in governance, advisory and staffing roles and contributing to a distinct shift in the conversation and knowledge about arts and culture in Australia. Prior to her role with ANA, Ms Fielding served on a variety of boards including the Goldfields–Esperance

Development Commission, the Western Australia Regional Development Council, the Australia Council of the Arts (now Creative Australia) and Regional Arts Australia.

Term: 12 September 2024 – 11 September 2027.

Ms Karen Mundine (BA Comm, University of Technology Sydney) is a Bundjalung woman from northern New South Wales and CEO of Reconciliation Australia. With more than 25 years of experience in community engagement, public advocacy and social marketing, she has played a key role in some of Australia's most significant national events, including the National Apology to the Stolen Generations, the Centenary of Federation commemorations and National Reconciliation Week. Ms Mundine works closely with government, corporations, civil society and community sectors and was the 2023 National Winner of the Australian Awards for Excellence in Women's Leadership. She is a Director of the Sydney Festival and Australians for Indigenous Constitutional Recognition, and a member of Chief Executive Women.

Term: 10 October 2024 – 9 October 2027.

Mr Tony Ayres (BA, Australian National University, Hon. Dr of Arts, AFTRS), is an award-winning director, producer, showrunner, screenwriter and editor with more than 33 years' experience in film and television. He is Executive Director of Tony Ayres Productions and a Company Director at Big and Little Films. Mr Ayres is a Member of the Advisory Board of Australians in Film (AiF) and co-chair of the AiF's Future Vision annual exchange. He has served on the board of the South Australian Film Corporation, the Malthouse Theatre Advisory Board and the Film Victoria Evaluation and Advisory Committee. In acknowledgement of his leadership and extensive career in the industry, he was awarded an honorary doctorate from the Australian Film Television and Radio School in 2023.

Term: 6 March 2025 – 5 March 2028.

Outgoing Council members in 2024–25 were:

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.

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

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).

Terms: 5 August 2021 – 4 August 2024 (reappointed); 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 Business Development Partner at 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.

Terms: 5 August 2024 – 4 November 2024 (acting), 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.

Term: 17 March 2022 – 16 March 2025.

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 Council, and has been established 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 to help the Museum and Council members comply with their obligations under the PGPA Act and associated frameworks
- 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 2025 was:

- Ms Natasha Bowness (Chair, Council member)
- Ms Janine Freeman (Council member)
- Ms Karen Mundine (Council member)
- Mr Mark Lucas (Independent member).

Outgoing AFRC members in 2024–25 were:

- Mr Peter Walker (Council member)
- Ms Sandra Chipchase (Council member).

Five formal meetings of the AFRC were held in 2024–25:

- 14 August 2024 (no. 112)
- 29 August 2024 (no. 113)
- 27 November 2024 (no. 114)
- 26 February 2025 (no. 115)
- 21 May 2025 (no. 116).

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 2025 was:

- Professor Megan Davis AC (Chair)
- Ms Michelle Broun.

Outgoing IRG members in 2024–25 were:

- Mr John Paul Janke (Deputy Chair)
- Mr Paul Girrawah House
- Dr Shayne Williams
- Ms Alison Page.

One meeting of the IRG was held in 2024–25:

- 4 July 2024 (no. 39).

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 2025 was:

- Mr Peter Walker (Chair, Council member)
- Prof Ann McGrath (Council member)
- Prof Clare Wright (Council member)
- Mr John Paul Janke (Independent member).

Outgoing Collections Committee members in 2024–25 were:

- Mr Bernard Salt AM (Council member).

Two meetings of the Collections Committee were held in 2024–25:

- 16 October 2024 (no. 7)
- 26 March 2025 (no. 8).

Development Committee

The Museum's Development Committee is constituted under section 21 of the Museum Act as a committee of the Council of the National Museum of Australia. The functions of the Development Committee include oversight of philanthropy, fundraising and corporate partnerships at the Museum.

The Development Committee membership at 30 June 2025 was:

- Ms Kate Fielding (Chair, Council member)
- Ms Natasha Bowness (Council member)
- Mr Peter Walker (Council member).

Outgoing Development Committee members in 2024–25 were:

- Ms Sandra Chipchase (Council member).

Four meetings of the Development Committee were held in 2024–25:

- 23 July 2024 (no. 7)
- 28 October 2024 (no. 8)
- 26 February 2025 (no. 9)
- 26 June 2025 (no. 10).

Executive Management Group

In an ongoing commitment to modernise and align the Museum's operations for greater efficiency and effectiveness, an organisational realignment was announced in November 2024. The aims of the realignment were to lay a solid foundation for the long-term sustainability and growth of the Museum across diverse markets, and to ensure that First Nations voices and perspectives remain central to the work of the Museum.

In February 2025 a new organisational structure was implemented, which included 2 new divisions: First Nations and Growth and Engagement.

The Executive Management Group (EMG) is responsible for setting corporate strategy and objectives, resourcing decisions, planning priorities and leadership. They achieve this with input and support from senior managers and internal Museum committees.

The following are members of EMG at 30 June 2025.

Ms Katherine McMahon was appointed Director of the National Museum in February 2024. She has 30 years’ experience in government and for the past 20 years has held senior leadership roles in cultural institutions. Ms McMahon led the delivery of the 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 unprecedented success in the acquisition of major cultural collections. Her stewardship of the Museum’s First Nations programs has led to key initiatives developed 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.

Dr Sophie Jensen was appointed Deputy Director, Collection and Curatorial in November 2024 after acting as Assistant Director, Discovery and Collections, from June 2023. She is a senior curator who led the Museum’s Curatorial team from 2021 and has also led the Collections Development team. Dr Jensen was pivotal in negotiations for the acquisition of the Trevor Kennedy Collection of rare and remarkable Australiana, and has worked with a number of significant donors over many years to develop the Museum’s National Historical Collection. She has curated a range of exhibitions including *Rare Trades*, *Miss Australia: A Nation’s Quest*, *Happy Birthday Play School* and *Trevor Kennedy Collection: Highlights*. In the lead-up to the opening of the Museum in 2001, she was part of the team that developed the Eternity gallery.

Mr Michael Cook was appointed Deputy Director, Growth and Engagement in February 2025. He brings significant leadership experience in driving business growth, digital

transformation and audience engagement strategies across Australian and international organisations. Mr Cook has led successful brand and revenue growth strategies across multiple portfolios and has particular expertise in developing sustainable business models and optimising commercial opportunities while maintaining strong customer relationships. Prior to joining the Museum, he led global marketing and digital strategy initiatives, most recently as Global Head of Digital and Direct Marketing at AIG Insurance, where he developed innovative approaches to audience engagement and digital experience for 21 diverse national markets worldwide.

Dr Jilda Andrews was appointed Deputy Director, First Nations in February 2025. A Yuwaalaraay cultural practitioner, she has more than 25 years’ experience as a museum professional and leading scholar of museums, anthropology and cultural futures. Dr Andrews has worked extensively within the galleries, libraries, archives and museums sector in public-facing audience, learning and exhibition roles, as well as exhibition design and gallery development – including the Museum’s Great Southern Land gallery and the Australia Pavilion for Expo 2025 in Osaka, Japan. She is a leading voice in the sector, contributing through advisory and board positions. With affiliations to the Australian National University through the Research School of Humanities and the School of Cybernetics, Dr Andrews engages in collections research and has a strong record of research and publication in the field. As an active member of her Yuwaalaraay community, she has represented Yuwaalaraay Country nationally and internationally through her work as a researcher, cultural practitioner and performer.

Mr Rohan Haslam was appointed Acting Deputy Director, Corporate and Chief Operating Officer in February 2025, after acting as Assistant Director, Corporate Operations and Services from December 2023. He joined the Museum as Chief Finance Officer in August 2021. Mr Haslam has over 20 years’ experience in 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 Brenda Stephens was appointed Acting Associate Director, Visitor Experience in February 2025, after joining the Museum as Head of People and Culture in 2021. She has extensive experience leading large teams and driving strategic HR initiatives across public and private sectors. Ms Stephens spearheaded the development of the Museum’s Enterprise Agreement, Strategic Workforce Plan and Diversity, Inclusion, Equity and Belonging strategy, and created bespoke dashboards to track key HR metrics. Previously, she held senior operational and service delivery roles in public and private organisations, and has led major contract and project transitions in the government, health and infrastructure sectors.

During 2024–25 the following people were also members of EMG:

Ms Ruth Wilson joined the Museum in early 2016 and has held several executive positions including Deputy Director and Assistant Director of Corporate Operations and Services, Public Engagement, Collections and Content, and Visitor Services and Development. Ms Wilson has an extensive commercial background and has been actively engaged in the Museum’s development of own-source revenue. She has previously held executive positions at the National Gallery of Australia and the National Portrait Gallery, following 15 years in the private sector.

Ms Tracy Sutherland joined the Museum in 2013 and led the delivery of multi-platform communications strategies across public affairs, marketing and social media. She spent 21 months acting as Assistant Director, Digital and Public Engagement from January 2023 and in February 2025 was appointed Head of the Office of the Director, with responsibility for external affairs. Prior to joining the Museum, Ms Sutherland was a journalist specialising in political, international trade and energy reporting.

Ms Belinda Carman joined the Museum in 2006 as the 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 Ms Carman 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 and Committees and internal Executive Management and Corporate Management Groups.

Mr Jem Varova joined the Museum as Chief Information Officer in 2022. He started his public service career in 2000 and has held several positions across government departments and agencies. Mr Varova is leading the Museum in our technology modernisation to enable better customer engagement experiences.

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 4** (pp. 114–117).

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 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 and committees of Work Health and Safety, Risk, Digital, Environmental Sustainability, Diversity, Inclusion and Belonging and the Workplace Consultative Committee. 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 our workers (staff, volunteers and contractors) and visitors, and actively manages health and safety through our work health and safety (WHS) management system, emphasising prevention and fostering a positive safety culture.

In 2024–25, as part of our commitment to protecting the psychological health and wellbeing of our staff, the Museum established procedures addressing psychological safety and managing trauma and distressing content.

The Museum promoted several initiatives as part of our Workplace Health and Wellbeing program, including flu vaccinations, annual health checks, meditation sessions, yoga sessions, access to the HeadSpace app and participation in September.

A number of information sessions for staff were also run throughout the year by the Museum’s Employee Assistance Program (EAP) service provider.

In 2024–25 WHS capability development included:

- Accidental Counsellor training – 12 staff
- Museum WHS induction – 83 sessions
- Access EAP information – 4 sessions
- First aid – 1 staff
- CPR refresher training – 3 staff
- Manual handling and ladder use – 2 sessions.

Hazard and incident reporting

In 2024–25 the Museum documented a total of 207 incident and hazard reports involving workers and visitors, with no serious injuries occurring.

These reports included:

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

No notifiable incidents were reported to Comcare this financial year. The Museum recorded 3 new Comcare workers’ compensation claims.

The number of reports remains in line with 2023–24 levels. The upward trend in recent years is primarily due to heightened awareness of reporting responsibilities and the opening of the Tim and Gina Fairfax Discovery Centre (for children aged from birth to 6 years) in August 2022.

Year	Total incident reports	No injuries	Minor injuries	Moderate injuries	Serious injuries	Notifiable / dangerous occurrence
2021–22	175	125	38	12	0	0
2022–23	213	56	146	11	0	3
2023–24	221	55	164	2	0	4
2024–25	207	81	124	2	0	0

Client Service Charter

The Museum’s Client Service Charter (available at nma.gov.au/client-service-charter) outlines our service responsibilities and expectations of respectful behaviours. In 2024–25 the Museum continued to respond in a timely manner to enquiries made via email and the website at nma.gov.au/contact, with the majority of enquiries and complaints responded to within 10 days.

Our people

Organisational chart

The Museum’s organisational chart can be found in **Appendix 1** (p. 108).

Employee information

Information about the Museum’s employees can be found in **Appendix 2** (p. 109).

Staff retention and recruitment

In 2024–25 the Museum continued our focus on supporting staff retention, enhancing our organisational culture and developing our capabilities. The Museum’s Strategic Workforce Plan and a need to modernise and align operations for greater effectiveness informed the implementation of an organisational realignment. This strategic initiative has forged a solid foundation for long-term stability and growth by aligning the organisational structure more closely to the priorities articulated in the Strategic Plan 2024–29. It included the creation of a First Nations division and the appointment of a First Nations Deputy Director to ensure that First Nations voices and perspectives remain central to our work.

Key activities included:

- refreshing the organisation’s onboarding and learning offerings, with a key focus on developing leadership capability, cultural safety and cultural capability
- more effectively capturing staff diversity data through improved employee engagement and system upgrades

- implementing strategies to optimise staff attraction and development
- refreshing and reinforcing policies that prioritise staff safety and wellbeing.

The Museum continued to adjust our workforce strategies to enhance ongoing employment opportunities in alignment with the *Fair Work Legislation Amendment (Secure Jobs, Better Pay) Act 2022*.

Performance and capability development

Throughout 2024–25 the Museum continued the successful Manager Capability Uplift Program aimed at enhancing the core skills of mid-level managers (EL1 and APS6). The program comprises 3 modules covering leadership, people management and change management, each sponsored by a member of the Museum’s executive. A total of 91 managers and emerging managers participated.

The success of the Manager Capability Uplift Program formed the basis for expanding and adapting the program for senior leaders (EL2). The Leadership Capability Uplift Program includes new modules on building strategy, leadership behaviours and performance. A total of 18 leaders participated.

In June 2025 the Museum invested in the capability of the Senior Executive Service (SES) through a range of programs delivered by the Australian Public Service Commission. It also enhanced the SES performance program by launching the SES performance procedures and remuneration framework, ensuring accountability, excellence and alignment with organisational goals.

As part of the focus on First Nations people and cultural capability, the Museum launched Cultural Safety and Capability uplift training for all leaders across the organisation. The program aims to build knowledge about cultural safety and self-determination, supporting the Museum’s engagement with First Nations staff and partners.

Diversity, inclusion, equity and belonging

The Museum values our diverse workforce and 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 and it is a proven strength of high-performing teams and organisations to recognise diversity.

In 2024–25 the Museum took significant steps toward enhancing our inclusivity culture by developing a new Diversity, Inclusion, Equity and Belonging strategy. The strategy will be supported by 5 action plans focused on:

- First Nations
- cultural diversity
- gender and LGBTIQA+
- disability
- neurodiversity.

The Museum recognises the need to recruit people who reflect the diverse communities we serve, and has established First Nations employee networks and a dedicated committee for diversity, inclusion, equity and belonging. We use a number of recruitment channels to attract a diverse range of skilled people, employing fair and inclusive recruitment practices that are culturally safe and free from discrimination.

In 2024–25 the Museum participated in the APS Indigenous Apprenticeships Program and the AFL’s ArtsReady Indigenous Traineeship program, specifically supporting First Nations people. At 30 June 2025, 3 staff members had been placed with the Museum through these initiatives.

The Museum also worked with a provider to facilitate work experience placements for individuals living with disability. Our initial placement in late 2024 was a resounding success for both parties and future placements are being arranged.

Policies and plans

Stretch Reconciliation Action Plan

In 2024–25 the Museum continued to implement the 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 Museum also celebrated the following key achievements:

- daily Acknowledgment of Country delivered by staff in the Museum forecourt for staff and the public
- 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 26 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 *Water Spirits* (in development)
- 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 2024–25 APS Indigenous Apprenticeships Program (IAP)
- 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, run in partnership with the Western Australian Museum Boola Bardip
- progress towards the goal of achieving 8% First Nations representation in the Museum by 2026. Current representation stands at 6.5% (at 30 June 2025)

- continuation of an internal forum for discussion, consultation and support for First Nations employees
- strengthened relationships and professional development partnerships with First Nations communities, including a Cultural Capability uplift program for staff.

Indigenous Australian Art Charter

The Museum endorses the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions and publishes it on our website.

The Museum has embedded the obligations and commitments outlined in the charter into all relevant areas of our museological practice, most notably through the incorporation of due diligence and consultation requirements in our 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 available on the Museum’s website (nma.gov.au/indigenous-art-charter-public-institutions).

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. The Museum fulfils this obligation 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 environmental impacts of its operations, the Museum launched our inaugural Environmental Sustainability Action Plan 2023–30 (ESAP) in June 2023 (nma.gov.au/environmental-sustainability-action).

Through the ESAP, the Museum has committed to reducing our impact on the environment in line with the United Nations Sustainable Development Goals. The actions required to achieve this have been developed across 4 primary streams of activity:

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

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

- continue to develop our 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 and take action to combat climate change
- reduce the environmental impact of operations and improve the efficiency of resource use and recovery
- achieve certified carbon-neutral status of our 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.

In the Corporate Plan 2024–25, the Museum committed to undertake activities established in the ESAP and reported in **Part 4: Performance statements** (p. 48), reducing our carbon footprint and environmental impact to meet the Australian Government’s net zero emissions target by 2030.

In 2024–25 the Museum:

- upgraded 2 lifts to extend their operational lifespan and enhance energy efficiency
- initiated the redevelopment of our lighting masterplan to reduce operational costs and improve energy efficiency and overall visitor experience
- improved waste signage and increased the number of recycling bins available in public areas of the Museum
- installed a third tranche of 200kW solar panels
- replaced the remaining petrol-fuelled passenger fleet vehicle with a plug-in hybrid electric vehicle
- featured environmental themes as a focus in regular programs for children and young people
- provided tours and experiences featuring First Nations knowledge systems and traditional ways of caring for Country that ensure resources are sustained for future use
- progressed the installation of an energy management system to monitor energy usage across the building
- completed the upgrade of the building management system to improve the performance, efficiency and sustainability of the Museum’s building systems
- replaced fluorescent lighting with high-efficiency LED lights
- completed the roof replacement works for the Acton building, including the installation of an extra R2 insulation barrier across more than 50% of the roof area.

APS Net Zero 2030

Through the ESAP 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 emission reductions. In 2024–25 the Museum has continued to refine our data collection in accordance with APS Net Zero 2030.

The Museum’s reportable carbon emissions for 2024–25, using the location-based method for electricity consumption, was 5,375.7 tonnes of CO₂-e, noting the following:

- not all solid waste data was available at the time of the report and amendments may be required in future reports
- emissions from electricity consumed by electric and plug-in hybrid vehicles have only been reported for electricity directly purchased by the Museum. Emissions associated with electricity consumption from public charging stations have not been reported.
- emissions from hire cars may be incomplete due to a lack of data
- reporting on refrigerants is being phased in over time.

The overall quality of data is expected to improve as reporting matures. Although this may impact comparisons across reporting periods, emissions reported for 2024–25 represent a decrease on the Museum’s reported emissions for 2023–24 of 6,039.4 tonnes of CO₂-e.

2024–25 Greenhouse gas emissions inventory

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	3,933.77	238.41	4,172.18
Natural gas	847.39	N/A	215.42	1,062.82
Solid waste	–	N/A	48.72	48.72
Refrigerants	12.45	N/A	N/A	12.45
Fleet and other vehicles	4.79	N/A	1.13	5.92
Domestic flights	N/A	N/A	71.12	71.12
Domestic car hire	N/A	N/A	–	–
Domestic travel accommodation	N/A	N/A	2.45	2.45
Other energy	–	N/A	–	–
Total t CO₂-e	864.64	3,933.77	577.25	5,375.66

Note: The table above presents emissions related to electricity usage using the location-based accounting method. CO₂-e: Carbon dioxide equivalent.

2024–25 Electricity greenhouse gas emissions

Emission source	Scope 2 t CO ₂ -e	Scope 3 t CO ₂ -e	Total t CO ₂ -e	Electricity kWh
Electricity (location-based approach)	3,933.77	238.41	4,172.18	5,960,254.74
Market-based electricity emissions	110.80	15.05	125.84	136,787.85
Total renewable electricity consumed	n/a	n/a	n/a	6,334,666.89
Renewable Power Percentage (RPP) ¹	n/a	n/a	n/a	1,084,468.35
Jurisdictional Renewable Power Percentage (JRPP) ^{2,3}	n/a	n/a	n/a	4,738,998.54
GreenPower ²	–	–	–	–
Large-scale generation certificates ²	n/a	n/a	n/a	–
Behind-the-meter solar ⁴	n/a	n/a	n/a	511,200
Total renewable electricity produced	n/a	n/a	n/a	511,200
Large-scale generation certificates ²	n/a	n/a	n/a	–
Behind-the-meter solar ⁴	n/a	n/a	n/a	511,200

Notes: 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. Electricity usage is measured in kilowatt hours (kWh).

¹ Listed as mandatory renewables in 2023–24 Annual Report. The RPP accounts for the portion of electricity used from the grid that falls within the Renewable Energy Target (RET).

² Listed as voluntary renewables in 2023–24 Annual Report.

³ The Australian Capital Territory is currently the only state or territory with a JRPP.

⁴ The quality of data is expected to improve over time as emissions reporting matures.

Disposal of historical material

No disposals were made during 2024–25 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. Payments made in 2024–25 that exceeded the threshold of \$16,900 (GST inclusive) are listed below.

Supplier	Type	\$ Value
The Saturday Paper	Advertising	\$20,625.00
Prime Television (Southern) Pty Ltd	Advertising	\$25,957.80
GNM Australia Pty Ltd	Advertising	\$33,000.00
Concrete Playground Pty Ltd	Advertising	\$22,000.00
Canberra Times (ACM)	Advertising	\$56,753.40
Schwartz Media	Advertising	\$70,840.00
The Guardian	Advertising	\$33,000.00
Nature Sydney Pty Ltd	Market research	\$118,800.00
Total		\$380,976.20

Donors and partners

The Museum acknowledges the support it has received from the following organisations and individuals during the 2024–25 financial year.

Donors

The Museum gratefully acknowledges all our donors, including those who wish to remain anonymous, for their support throughout the 2024–25 financial year. Their generosity contributes to significant work across exhibitions, programs, collection conservation and acquisitions.

Alastair Swayn Foundation
ANARE Club
Greg Arrow
Emma Barber
Margaret Bassal
Carolyn Behm
Barbara Belcher
Mark Berlage in memory of Eddy Berlage
Jeannine Bevan
Russell Bielenberg
Andrew Blanckensee
Bowness Family Foundation
Lucienne Boyd
Sarah Brasch
Sandra Brelsford
Matthew Brown
Paul Cain
Catherine Caldwell
Lysa Carson
Carol Cartwright
Margaret Pender and Di Chalmers
Alison Chinn
Mary Ann Cohn
Samantha Cole
Carol Cooper-Shawcross
Helen Cosgrove
Elizabeth Cowan
Rachel Craig
Alanna Cresp
Catherine Crompton
Sharon Daley
Joanne Daly

Maria Magda Damo
Yafei Deng
Chris Di Donna
Dick and Pip Smith Foundation
Simon Dwyer
Sue Dyer and Dr Steve Dyer
Jennie Edwards
Saskia Ericson
Anne Fletcher
Brayden Forbes
Carolyn Forster OAM and Rick Forster
Lorraine Fox
Linda Freasier
Connor Goddard
Marianne Goggin
Christine Goode
Trisha Gray
Pauline Green
Carolyn Hanna
Maria Haren
Gerard Harnan and Kelly West
John and Margaret Harrison
Helen Harvie
Rohan Haslam
Melanie Hassall
Liliana Hays
Meredith Hinchliffe AM
Dr Tom Hobert
Marie-Ann Holdich
Vanessa Hopkins
Dr Anthea Hyslop
Joan Jackson
Fiona James
Judy and Bob James
Marilyn Jessop
Janet Kay
Kate Kelly
Christina Kennedy
Kerridge Foundation
Zoe King
Felix Klatt
Patricia Kneebone
Marion Le AM
Cate Lemann
Heidi Lipsan
Vanessa Lorenzo
Cathy Lovell
Brenton Lowes
Rob Lundie

Colin Macdonald and Li Li Teh
Kathy Mann
Emma Matthews
Robyn McKay
Leanne McKenzie
Vanessa and Anthony McNeill
Eveline Milne
Ross Montalti
Professor Ingrid Moses AO
Rosanne Munro
Simon Murnane
Jenny Myers
Catherine Neasey
Carlie Newbold
Dr Anthony O Nicholls
Jane Noakes
Nunn Dimos Foundation
Mark O’Brien
Sarah O’Callaghan
Peter Walker Fine Art
Joanna Peters
Andrew Phelan AM and Monica Phelan
Tony and Kaye Purnell
Gillian Ramage
Peter Rayner
The Hon Margaret Reid AO
Lesley Riley
Dara Rome
Philip and Julie Roper
Clare Rowley and David Miles
Andrew and Janet Russell
Geoffrey Rutledge
Ross Ryan
Patricia Salt
Sam Sancbergs

Herta Scherl
Anne-Marie Scully
Emeritus Professor Robert Shanks and
Josephine Shanks
Warwick and Tina Sicklen
Gillian Sloan
Catherine Smith
Felicity Smith
Jenelle Smith
Wendy Smith
Itoku Soda
Karina Sommers
Lucetta Stapleton
Jerry Stark-Bates
Patricia Staunton
Helene Stead
Sue Strickland
Jack Strom
Caren Thomases
Mark Thompson
Helen Todd
Penny Todd
Karen Trenchard
Trent and Georgina Twomey
Jenny Tyrrell
Dierk and Rosemary von Behrens
Joy Wheatley
Hazel Willcox
Mary Willcox
Susannah Willcox
Professor David Williams AM
Sharon Woodgate-Outram
Yulyana Yulyana
Stefi and Marcin Zachara
Kerry Zubrinich

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
Geofrey Ford OAM and Kerrie Ford OAM
Gandel Foundation
John Gandel AC and Pauline Gandel AC
The late Trevor Kennedy AM and Christina Kennedy

Donors to the National Historical Collection

The National Historical Collection was greatly enhanced during 2024–25 through the donation of objects by anonymous givers and the following donors:

Joshua Cavallo
Emeritus Professor James Cotton
James Dittmar
Gaye and John Fidler
Dr Tom Grant
Karen Lagalla
Rod Ledingham
James Lole
Truffy Maginnis
Walter Mikac AM
June Mintz
NSW Government Department of
Customer Service
Parks Australia
Richard Peck
John Quinn
H Paul Simons
Julia and Carol Trainor
Western Australian Museum

Corporate partners

Legal partner
MinterEllison

Hotel partner
Accor Hotels

Media partners
ABC Radio
Seven Network
The Canberra Times
The Guardian
The Monthly
The Saturday Paper
7am

Beverage partner
Collector Wines

Cultural partner
Canberra Symphony Orchestra

Government partners

Department of Infrastructure, Transport, Regional Development, Communications, Sport 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 High Commission in New Delhi, India
Australian Consulate in Kolkata, India
Australian Consulate in Chennai, India
Australian Embassy in Beijing, China
Australian Consulate in Shanghai, China
Australian Consulate in Hong Kong, China
Australian Consulate in Guangdong, China
Australian Embassy in Stockholm, Sweden
Australian Embassy in Yangon, Myanmar
Australian High Commission in Alofi, Niue
Australian Embassy in Dili, Timor-Leste
Australian High Commission in Vaiaku, Tuvalu
Australian High Commission in Tarawa, Kiribati
Australian High Commission in Honiara, Solomon Islands
Australian Embassy in Tehran, Iran
Australian High Commission in Port Moresby, Papua New Guinea
Australian Embassy in Santiago, Chile
ACT Government
ASEAN–Australia Centre
Centre for Australia–India Relations
Department of the Prime Minister and Cabinet
Embassy of Italy, Canberra
National Australia Day Council
National Foundation for Australia–China Relations
Shire of Ngaanyatjaraku

Collection highlights

Major donations

The National Historical Collection has been supported through the generosity of many donors, both individuals and organisations. Among those donations formally added to the collection in 2024–25 are:

- *Goose Egg Painting* by Mr Milpururru Ganalbingu. This bark painting relates to the magpie goose, a high totem for the artist and one of his central ancestral beings. A significant ceremonial leader of the Gurrumba Gurrumba clan of the Ganalbingu people, Mr Milpururru is one of Australia's foremost bark painters and a key figure in the Aboriginal art movement of the 1980s.
- A letter from Prime Minister Anthony Albanese to Mr Walter Mikac AM. Dated 6 December 2023, the letter informs Mr Mikac of National Cabinet's agreement to establish a National Firearms Register and acknowledges Mr Mikac's decades of 'powerful personal advocacy' in achieving this milestone. This letter joins an existing collection of Mr Mikac's letters relating to the impact of the 1996 Port Arthur massacre, in which 35 people, including Mr Mikac's family, were killed. In the years since, Mr Mikac has been a tireless advocate for gun reform and a safer Australia.
- Gaye and John Fidler donated a collection of letters and documents relating to their personal experience of the Port Arthur massacre, the impact of the deaths of their friends, and their passionate advocacy in support of improved gun reform and control. The collection is personally powerful and provides valuable insights into this nationally significant event and subsequent political and social change.

- A section of climbing chain infrastructure installed on Uluru as part of the tourist experience in operation from 1966 to 2019. The chains assisted millions of people to climb to the top of Uluru, a violation of Tjukurpa, or Anangu law. In 1985 the Anangu people regained control of Uluru-Kata Tjuta National Park and worked to reinstate Tjukurpa in its management. A significant moment in this process was the closure of the climb and the removal of the chains and poles. The Museum is grateful for this donation by the Uluru-Kata Tjuta Board of Management and the opportunity to help preserve this important history.
- A collection of informal trophies, photographs and a jersey related to the Adelaide Armpits soccer club. This lesbian and feminist football club was formed in 1981 and registered as a team in the South Australian Women's Soccer Association, becoming Australia's first organised LGBTIQA+ football team. The acquisition is a result of the Museum's Priority Collecting Project on LGBTIQA+ experience in Australia.
- A football jersey, trophy and boots belonging to professional soccer player Joshua Cavallo. In 2021 Cavallo used social media to declare his sexuality, becoming the world's first male, openly gay professional footballer. He has subsequently become an inspiration to many and continues to be both a vocal advocate and a professional footballer.

Major purchases

Two collections purchased by the Museum in previous years were formally added to the National Historical Collection in 2024–25:

- A 1912 oil-powered McDonald EB tractor used by a young farmer living on French Island, Victoria. Melbourne engineers Alfred and Ernest McDonald produced the first Australian-made, oil-powered tractor, known as the EA, in 1908. The improved EB model followed in 1912. This vehicle is one of the earliest surviving Australian-made tractors and a significant example of innovative agricultural machinery manufacturing in the early 20th century. Purchased with assistance from the National Cultural Heritage Account.

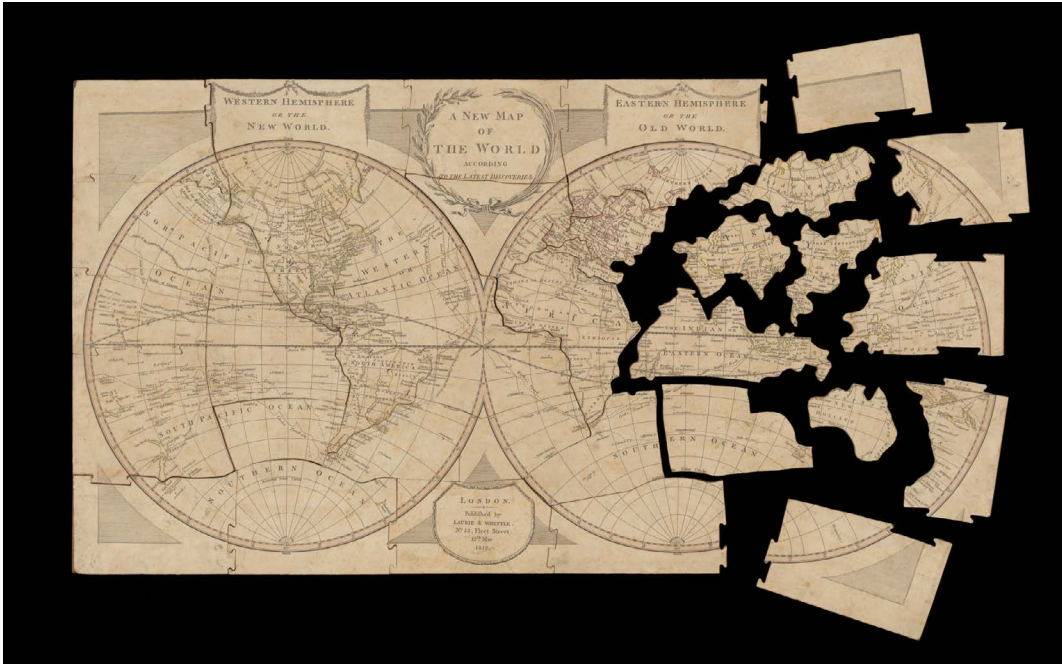
- A jigsaw puzzle titled 'A new map of the World according to the Latest Discoveries'. Produced in 1813, it features the routes of Captain Cook's 3 Pacific voyages alongside those of Samuel Wallis and George Anson. Popular in the 19th century for education and recreation, this is a rare item that reflects Cook's early fame and impact.

In total, 20 collections were formally approved for inclusion in the National Historical Collection in 2024–25:

Jigsaw Puzzle World Map collection
Australian Diplomacy – John Paul Quinn collection
H Paul Simons collection
Richard Peck collection
Roger and Dobbie Clark collection no. 2
Dr Tom Grant collection
McDonald Tractor collection
Egbert Thomas Sheaf collection
Mikac Family collection no. 2
Karen Lagalla collection
Adam Lindsay Gordon collection
Rod Ledingham collection
Jimmy Semmens collection
Bruce Dittmar collection
Gaye Fidler collection
Joshua Cavallo collection
NSW Government Department of Customer Service collection
Adelaide Armpits collection
Uluru-Kata Tjuta Board of Management collection
Western Australian Museum specimen collection



(from top left): Katherine McMahon with Walter Mikac and his partner, Bridgette; the 1912 McDonald EB tractor, purchased with assistance from the National Cultural Heritage Account; climbing chain from Uluru donated by the Uluru-Kata Tjuta Board of Management; *Goose Egg Painting* by Mr Milpurrru Ganalbingu. National Museum of Australia



(from top left): Truffy Maginnis with her objects on display in *Tony Armstrong's Extra-Ordinary Things*; Josh Cavallo's Adelaide United jersey; 1813 jigsaw puzzle featuring James Cook's three Pacific voyages. 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 2024–25:

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. 59) for results and analysis.

Performance criteria	Target 2024–25	Actual 2024–25
Total visitor engagements	7,580,000	9,607,356
Permanent exhibitions	615,000	687,567
Special exhibitions	155,000	428,651
Travelling exhibitions	550,000	779,049
Education and public programs	220,000	309,508
Events and functions	15,000	20,271
Digital experiences	5,300,000	6,417,080
Social media engagements	725,000	965,230

Corporate plan priorities and performance

The Museum’s Corporate Plan 2024–25 set out the key priorities, outcomes and performance measures for the year, consistent with the PBS and the Museum’s key actions as identified in our Strategic Plan 2023–27. The Museum’s results against the performance criteria for 2024–25 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 2024–25 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

There has been much to celebrate this year with the Museum’s Acton site seeing record levels of visitation with 687,567 visits, a 7% increase on the previous year’s total of 639,658 visits. This was achieved off the back of the Museum’s most visited exhibitions ever, both of which closed in 2024–25. *Discovering Ancient Egypt* recorded 208,934 visits and *Pompeii* 189,891 visits. Over half (54%) of visitors to the *Pompeii* exhibition came from interstate or overseas, with the exhibition generating approximately \$28.2 million in total economic stimulus for the Australian Capital Territory, the highest for an exhibition held at the Museum.

Three smaller exhibitions also generated strong visitation. *Tony Armstrong’s Extra-Ordinary Things* closed on 9 February 2025 with 72,893 visits and *Belonging III* and *Our Story: Aboriginal–Chinese People in Australia*, both with First Nations content, recorded a combined total of 117,667 visits.

During the year the Museum continued to engage with other cultural institutions to share the National Historical Collection and Australia’s stories across the country and around the world. The Museum also brought the best of the world’s historical collections to Australia. Highlights of international engagement included working with the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden) for *Discovering Ancient Egypt*, and with the Parco Archeologico di Pompei in Italy and the Grand Palais and GEDEON Experiences in France for *Pompeii*.

We continued to expand the ways we engaged audiences with 3 exhibitions touring overseas during the year. *Ochre and Sky* includes a film by Alison Page and Nik Lachajczak of ZAKPAGE and was accompanied by an installation from Chinese–Australian artist Zhou Xiaoping. It toured China, visiting the Anhui Museum in Hefei and the Zhejiang Museum in Hangzhou, recording 582,474 visits across both venues. *Songlines: Tracking the Seven Sisters* was on display at the Museokeskus of Vapriikki, Finland, from 11 October 2024 to 30 March 2025 and recorded 108,758 visits, while the digital experience *Walking through a Songline* toured 5 venues in India.

Closer to home, the Museum toured 6 exhibitions domestically including *Convict Tokens, Defining Symbols of Australia, Red Heart of Australia, Walking through a Songline, 2024 Australian of the Year* and *Warrane*.

Highlights of the Museum’s 2024–25 events program included:

- the Italian Festa held in conjunction with the *Pompeii* exhibition in April – approximately 8,000 visitors
- Night at the Museum: Play – 698 visitors
- a free community day on Australia Day – 4,487 visitors
- 3 concerts in partnership with the Canberra Symphony Orchestra – 707 visitors
- Canberra Writers Festival events – 415 visitors
- programs for families with children – 5,057 visitors.

In 2024–25 there was a slight decrease in engagement with the Museum’s digital experiences across the website (nma.gov.au), audio, video and social media. However, the Museum’s Digital Classroom (digital-classroom.nma.gov.au) continued to grow with 1.54 million visits recorded, a 14% increase on 2023–24.

Throughout 2024–25 the Museum continued to make more of our collection available online, adding 5,279 objects to Collection Explorer and increasing the proportion of the collection available online to 76% at 30 June 2025, up from 73% at the end of 2023–24. This year particular attention has been given to digitising several large and significant acquisitions, including the Norman Hetherington collection of puppets and artworks and continuing work on the Trevor Kennedy collection of Australian historical and decorative art objects.

During 2024–25 an organisational realignment created the Collection Platforms business unit to bring data specialists with overlapping responsibilities into the Growth and Engagement division. They will ensure the Museum’s collections are discoverable, managed and preserved by leveraging innovative digital technologies and strategies to connect our diverse audiences. Highlights included a significant review of the Digital Preservation policy; the transformation of what was the Museum’s Broadcast and Media Studio into a dedicated space for digital preservation activities and AV/digital collection access; initiating a priority at-risk digitisation program across AV formats for wider access, research and re-use; and joining a project in partnership with Swinburne University that will give the Museum access to a browser-based emulation tool and a network of practitioners to preserve and make accessible a range of optical and floppy disks and born-digital collections that are inaccessible on contemporary systems.

Throughout the year the Museum continued to prioritise collection rationalisation. Deaccessioning is the administrative decision to remove an object listed in a collection inventory. Disposal is the action taken to remove the object from the Museum’s physical and legal care and control. Both are an essential part of effective collection management.

The current rationalisation project, which is the most intensive targeted program of this nature undertaken by the Museum, is anticipated to result in a range of deaccessioning and disposal actions.

Work on transforming the permanent galleries continued at pace with the addition of over 400 m² of new exhibition space. This significant building work created an opportunity to refresh the Landmarks gallery and showcase more of the National Historical Collection. The gallery has been substantially overhauled with significant changes to the gallery structure and the exhibition content, and was nearing completion at 30 June 2025. Works were also completed in the area formerly occupied by Kspace, including the removal of built structures and upgrading the gallery to create a multi-purpose space.

In 2024–25 the Museum realigned our community engagement activities through a new First Nations division under the leadership of a new Deputy Director, First Nations. Key activities undertaken this year included upskilling Museum staff with cultural awareness and capability training; providing culturally informed and targeted access to the Museum’s collection in person and online; and entering into formal and informal agreements with First Nations communities on the care, management and custodianship of their collections. We worked in close partnership with First Nations communities regarding the Museum’s international touring program; supported visitor engagement with the Australia Pavilion at World Expo, Osaka, Japan; and continued our advisory role with the Gujaga Foundation and La Perouse Aboriginal community in the development of the Kamay Visitors Centre in anticipation of the display of the recently returned Gweagal spears from Trinity College and the Museum of Archaeology and Anthropology, Cambridge, England.

The Museum’s Special Holdings team continued its engagement with communities and hosted visits from across the country, working with other cultural institutions and the Office for the Arts on repatriation activities. Highlights include:

- receiving 3 ancestors from New Zealand
- receiving 8 ancestors from California
- hosting a ceremony to mark the official handover of 2 Karapuna (ancestors) from Chatham Islands to their Traditional Custodians, the Moriori people represented by the Hokotehi Moriori Trust
- partnering with the Office for the Arts to facilitate a handover ceremony marking the return of 6 ancestors from Mulka, South Australia, to the Dieri community
- receiving 5 First Nations Australian ancestors from the University of Tokyo and the National Museum of Nature and Science, Tokyo.

The Museum’s Senior Research Fellows continued their programs of research, regional community engagement, events and writing related to environmental history and sustainability. The inaugural James O Fairfax Senior Fellow in Culture and Environment, Dr Kirsten Wehner, explored how Australians’ lives are intertwined with our continent’s, with forces of wind, water, fire and geology, as well as unique plant, animal, fungi and micro-organic communities. The inaugural White Family Senior Fellow in Australian Garden History, Dr Luke Keogh, led a program that explored and shared the history, influences and future trends in Australian gardening before concluding his fellowship this year.

Highlights of public programs related to environmental history and sustainability included:

- Spotlight Conversations ‘Spirit of the thylacine’ and ‘Pompeii: A living heritage’
- a First Nations-led, free community day on Australia Day, 26 January 2025
- school holiday programs, ‘Rock on’ and ‘Terrariums and climate’
- the ongoing Tasting Australia, a seasonal walk through the Museum’s Christina and Trevor Kennedy Garden with Wiradjuri man Adam Shipp.

The Museum’s Digital Masterplan 2023–27 recognises the increasing importance of digital channels to connect audiences with the Museum’s collections and the need to update the Museum’s ageing digital infrastructure. In 2024–25 the Museum launched our new customer relationship management (CRM) system, which has enabled connections with prospects, donors, members, ticket-buyers and subscribers through one central point. We also completed procurement of a Trusted Digital Repository (TDR), a critical tool that will ensure that our growing collection of digital assets, such as photographs, documents, videos and 3D scans, remains accessible and intact.

During the year the Museum continued to build on our operational capacity. Commercial activities generated \$10.9 million through retail sales, exhibition tickets and associated programs, memberships, catering and venue hire. Friends membership continued to grow, with 7,538 members registered at 30 June 2025.

Consultation with staff was undertaken on the Museum’s draft Diversity, Inclusion, Equity and Belonging strategy. The strategy will drive targeted initiatives across multiple diversity groups, supported by 5 action plans focused on First Nations, cultural diversity, gender and LGBTIQ+, disability and neurodiversity.

The Museum continued to offer accessible and inclusive programs, including:

- monthly quiet hours sessions in the Tim and Gina Fairfax Discovery Centre and regular quiet hours in our major exhibitions
- monthly community days offering free access to the Discovery Centre
- curator-led tours of the Great Southern Land gallery with Auslan interpretation and audio description
- ‘Making music’, a family event held in recognition of the International Day of People with Disability
- live captioning and accessibility in Spotlight Conversations panel events
- bespoke tours for the Canberra Blind Society and Talkback Groups for people with aphasia.

The Museum continued to focus on sustainability and our environmental impact. We developed strategies to reduce our carbon footprint based on the Museum’s top 10 carbon emitters and commenced investigation into a waste measuring system.

Delivery of the National Cultural Policy

The Museum is committed to implementing and delivering against the five pillars of the National Cultural Policy, *Revive: a place for every story, a story for every place*, and has aligned the strategic priorities in our Corporate Plan 2024–25 to these pillars. The following is a summary of Museum activity against *Revive* in 2024–25.

Pillar 1 First Nations first	Ongoing support of the telling of First Nations histories and stories and the expression, preservation and maintenance of culture through our exhibitions, public and education programs and digital activities.
	Expanding our sphere of influence in First Nations outreach through participation in the Australia Pavilion at World Expo, Osaka, Japan, which opened in April 2025.
	Continuing to act as a culturally sensitive, temporary repository and repatriation point for remains and sensitive objects, engaging with communities, hosting visits and working with the cultural sector on repatriation 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 from 4.7% in December 2024 to 6.5% in June 2025.
	Realigning our community engagement activities through a new First Nations division under the leadership of a new Deputy Director, First Nations.
	Significantly expanding our cultural uplift opportunities for staff, including cultural safety and awareness training.

Pillar 2 A place for every story	Hosting 7 temporary exhibitions at our Acton site in Canberra, including the international shows <i>Discovering Ancient Egypt</i> , <i>Pompeii</i> and <i>Riding the Olympic Wave</i> , and local exhibitions that highlight key Australian themes and ideas and represent diverse communities.
	Transforming the permanent galleries with the addition of over 400 m ² of new exhibition space, involving significant building work and refreshing the Landmarks gallery to showcase more of the National Historical Collection.
	Sharing the diversity of Australia's stories through exhibitions at our Acton site and on tour nationally and internationally, including: <i>Tony Armstrong's Extra-Ordinary Things</i>, based on the popular ABC-TV series <i>Belonging III</i> and <i>Our Story: Aboriginal–Chinese People in Australia</i>, both with First Nations content <i>Songlines: Tracking the Seven Sisters</i> and the pop-up digital experience <i>Walking through a Songline</i>, which toured Finland and India <i>Ochre and Sky</i>, a film by ZAKPAGE accompanied by an installation from Chinese–Australian artist Zhou Xiaoping.
	Continuing to improve digital access to education resources through Australia's Defining Moments Digital Classroom.

Pillar 3 Centrality of the artist	Delivering programs in collaboration with performers and artists and partnering with the Canberra Symphony Orchestra and Canberra Writers Festival.
	Establishing a major partnership with the ASEAN–Australia Centre and Maningrida Arts and Culture, which will see the development of a new digital art experience, <i>Water Spirits</i> , for a major international tour.
	Supporting 3 Senior Research Fellows in Australian Design, Culture and Environment and Garden History, and 10 research associates on individual projects.
	Promoting and supporting artists through the display of their works in <i>Belonging III</i> and <i>Our Story</i> .

Pillar 4 Strong cultural infrastructure	Developing a Strategic Asset Management Plan to proactively manage capital maintenance, protecting the collection and keeping the Museum safe, efficient and suitable for visitors.
	Continuing to collaborate with other cultural institutions nationally and internationally through exhibitions and cultural exchange.
	Implementing activities from our Environmental Sustainability Action Plan by developing strategies to reduce the carbon footprint based on the Museum's top 10 carbon emitters and commencing investigation into a waste measuring system.
	Enhancing financial sustainability through the generation of \$10.9 million in commercial activity.
	Delivering key elements of the Digital Masterplan including the launch of a new CRM system, infrastructure upgrades and procurement of a TDR.
	Implementing an organisation-wide realignment.

Pillar 5 Engaging the audience	Reaching 9.6 million visitor engagements overall, with record levels of visitation to the Museum's site in Canberra (687,567).
	Continuing to make more objects available online, achieving 76% of our collection now online.
	Delivering a program of events that includes live performance and festivals.
	Touring 3 exhibitions internationally.
	Touring 6 exhibitions across Australia, including to regional and remote areas.

Performance statements

Priority 1: 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.

Community engagement

- 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 connection to and responsibilities for these collections.
- Work collaboratively with First Nations communities to identify and shape new opportunities and potential with the collections and exhibitions.

Measure (Corporate Plan 2024–25, p.10)

Collaborate with communities on NHC material.

Sustain formal and informal partnerships with First Nations communities or organisations.

What we achieved

Collaborated with many communities in relation to material held in the NHC.

Participated in the Australia Pavilion at World Expo, Osaka, Japan.

Analysis

In 2024–25 the Museum realigned our community engagement activities through a new First Nations division under the leadership of a new Deputy Director, First Nations. This division has strategic responsibility for engaging broadly and deeply with First Nations people to elevate and amplify their perspectives, ideas and voices, and brings together the work being undertaken across a number of Museum activities.

The realignment offered an opportunity to recalibrate our engagement activities and align them purposefully with key frameworks, including:

- United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP)
- Indigenous Cultural and Intellectual Property (ICIP) rights
- the Australian Government’s National Cultural Policy.

The Museum engages widely with First Nations communities. The First Nations division has worked in close collaboration to develop and support a culturally informed approach to facilitating access for communities to their collections. The Museum has committed to developing a model of cultural care for collections in partnership with communities and their aspirations.

Repatriation

Measure (Corporate Plan 2024–25, p.10)

Support activity that contributes to the repatriation of ancestral remains and cultural materials.

What we achieved

Engaged with communities and hosted visits in relation to the repatriation of ancestral remains and cultural material.

Analysis

The Museum 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 Special Holdings team engaged with communities and hosted visits from across the country, working with other cultural institutions and the Office for the Arts (OFTA) on repatriation activity. Highlights included:

- In September 2024, the Museum received 3 ancestors through the Australian Government’s Indigenous Repatriation Program. These were a Wemba Wemba ancestor (Victoria/New South Wales) and an ancestor, community of origin unknown, from Tāmaki Paenga Hira Auckland War Memorial Museum, and an ancestor, community of origin also unknown, from the University of Auckland.
- In November 2024 the Museum received 8 ancestors through the Indigenous Repatriation Program, returned from 4 institutions in California.
- Together with OFTA, the Museum facilitated a Return to Country ceremony in November 2025 for the return of one ancestor to the Yuin community in south-east New South Wales.

On 11 February 2025 the Museum hosted a ceremony to mark the official handover of 2 Karapuna (ancestors) from the islands of Rēkohu and Rangihau (Chatham Islands), south-east of New Zealand, to the Moriori people represented by the Hokotehi Moriori Trust. The ancestors had been transferred to the Museum from the Australian Institute of Anatomy after it was disbanded in 1985. In facilitating the return process, the Museum worked closely with the Hokotehi Moriori Trust and Te Papa Tongarewa Museum of New Zealand (Te Papa). The repatriation event involved a Welcome to Country, a smoking ceremony and a cultural performance by local Traditional Owners, as well as a ceremony performed by the Moriori representatives.

Together with the Office for the Arts, the Museum facilitated a handover ceremony in May 2025 to mark the return of 6 ancestors from Mulka, South Australia, to the Dieri community. Four of the ancestors had been transferred to the Museum from the Australian Institute of Anatomy. The others were repatriated from the Royal College of Surgeons London in 2003 by the Foundation for Aboriginal and Islander Research Action.

The Museum also received 5 First Nations Australian ancestors from the University of Tokyo and the National Museum of Nature and Science, Tokyo. The Special Holdings team welcomed the ancestors into the Museum’s care with the support of local Traditional Custodians and the Office for the Arts.

In April 2025 the Museum supported the return of a king plate (breastplate) received from an institution in the United Kingdom in 2003 to its community in Queensland.

A comprehensive report on the Museum’s Special Holdings was presented to Council in May 2025.

First Nations employment opportunities

- Nurture the next generation of Museum leaders, with a particular emphasis on First Nations leadership.

Measure (Corporate Plan 2024–25, p.11)

Increase First Nations employment opportunities, with a target of 8% by 2025–26.

Support 6 First Nations cultural practitioners to complete the Encounters Fellowship program.

What we achieved

Increased First Nations employment rate from 4.7% in December 2024 to 6.5% in June 2025.

6 Fellows completed the Encounters Fellowship Program in July 2024.

Analysis

In 2024, the Museum ran the third iteration of the Encounters Fellowships Program, which had been suspended since 2019 due to the Covid-19 pandemic. Encounters Fellowships offer First Nations cultural practitioners a unique professional development opportunity with placements at the National Museum 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.

The work undertaken by a new First Nations advisor in People and Culture, which included the development of a draft First Nations Action Plan, and the establishment of a new First Nations division contributed to a First Nations employment rate of 6.5% at 30 June 2025.

Cultural competency

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

Measure (Corporate Plan 2024–25, p.11)

Activity to increase cultural competency.

What we achieved

Significantly expanded our cultural uplift opportunities for staff, including cultural safety and awareness training.

Analysis

Expanded opportunities and training available for Museum staff in 2024–25 included:

- cultural safety and self-determination training for senior staff in June and July 2025. These sessions, run by ABSTARR, provided staff with the opportunity to learn, unlearn, inform, clarify and strengthen existing efforts to enable and implement cultural safety and self-determination with our employees and with First Nations communities.

- Acknowledge This! training which enables staff to provide Acknowledgements of Country for Museum visitors, with 26 staff participating in 2024–25
- daily Acknowledgement of Country delivered by Museum staff in the Museum forecourt for staff and the public
- access to the First Nations course offered by the SBS Inclusion Program, which explores 8 themes central to the understanding of Australian First Nations cultures
- free staff tickets for the Tasting Australia program, a seasonal walk through the Museum’s Christina and Trevor Kennedy Garden that educates visitors about First Nations edible and medicinal plants and includes tastings
- the opportunity to join events for National Reconciliation Week 2025, including tours of the Museum’s First Australians gallery and the *Our Story: Aboriginal–Chinese People in Australia* exhibition.

International outreach

- Share the history of Australia’s First Nations peoples with international audiences.

Measure (Corporate Plan 2024–25, p.11)

Continue international tour of *Songlines* and expand to new venues.

What we achieved

Songlines exhibition and *Walking through a Songline* pop-up digital experience toured 6 venues in 2 countries.

Analysis

Songlines: Tracking the Seven Sisters and the pop-up digital experience *Walking through a Songline* are internationally acclaimed exhibitions that follow in the tracks of the Seven Sisters Tjukurrpa (creation law) across the Western and Central deserts of Australia, as told by artists, custodians and traditional owners.

Songlines was on display at Museokeskus Vapriikki, Finland, from 11 October 2024 to 30 March 2025, and recorded 108,758 visits. At 30 June 2025, the exhibition has visited 6 venues in 5 countries across Europe and Australia, recording over 660,000 visits. *Walking through a Songline* continued its tour through India, visiting 5 venues. Overall, it has visited 27 venues in 9 countries across Australia, Asia and the United States, with a total of more than 550,000 visits.

From July 2023 until December 2024 the Museum toured *Ochre and Sky: Listening to the Land of Australia*, another experience rooted in First Nations cultures, to 6 venues in China. The wide-screen immersive media experience explores the relationship between people and the land in Australia, from ancient times to today. The film was created by Alison Page and Nik Lachajczak of ZAKPAGE and was accompanied by an exhibition of works by Chinese–Australian artist Zhou Xiaoping. It recorded almost 865,000 visits during its run, including 432,474 visits at the Anhui Museum, Hefei, from 2 July to 1 September 2024.

In late 2024, the Museum announced a partnership with the ASEAN–Australia Centre and Maningrida Arts and Culture to develop a First Nations digital art experience, *Water Spirits*, to tour Southeast Asia from 2026.

Priority 2:
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.

Audience reach

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

Measure (Corporate Plan 2024–25, p.12; PBS, p.409)

Total visitor engagements of 7,580,000.

What we achieved

9.6 million visitor engagements.

Engagement	Target 2024–25	Actual 2024–25
Total visitor engagements	7,580,000	9,607,356
Permanent exhibitions	615,000	687,567
Special exhibitions	155,000	428,651
Travelling exhibitions	550,000	779,049
Education and public programs (including talks and tours)	220,000	309,508
Events and functions	15,000	20,271
Digital experiences	5,300,000	6,417,080
Social media	725,000	965,230

Analysis

The Museum’s Acton site saw record levels of visitation with 687,567 visits, a 7% increase on the previous year when 639,658 visits were achieved. This was achieved off the back of the Museum’s 2 most visited exhibitions ever:

- *Discovering Ancient Egypt* closed on 8 September 2024 with 208,934 visits, just over 50,000 of which occurred in the 2024–25 financial year
- *Pompeii* was open from 12 December 2024 to 4 May 2025, with 189,891 visits.

In addition to the 2 major exhibitions, 3 smaller exhibitions generated strong visitation. *Tony Armstrong’s Extra-Ordinary Things* closed on 9 February 2025 with a total of 72,893 visits (70,371 in 2024–25). *Belonging III and Our Story: Aboriginal–Chinese People in Australia*, both with First Nations content, recorded a combined total of 117,667 visits.

See p. 62 for further information on the Museum’s exhibitions on display in 2024–25.

Programs and events related to the *Pompeii* exhibition included the Italian Festa on the evening of 12 April, attended by approximately 8,000 visitors, and a curriculum-aligned education program delivered to 4,117 students. Other major events held throughout the year included Night at the Museum: Play; a free community day on Australia Day; 3 concerts in partnership with the Canberra Symphony Orchestra; Canberra Writers Festival; and programs for families with children.

The Museum toured 3 exhibitions overseas:

- *Ochre and Sky* and an installation from Chinese–Australian artist Zhou Xiaoping visited 2 venues in China, recording 582,474 visits across both venues. The 432,474 visits to the exhibition at the Anhui Museum was the highest recorded visitation to any Museum exhibition in the 2024–25 year.

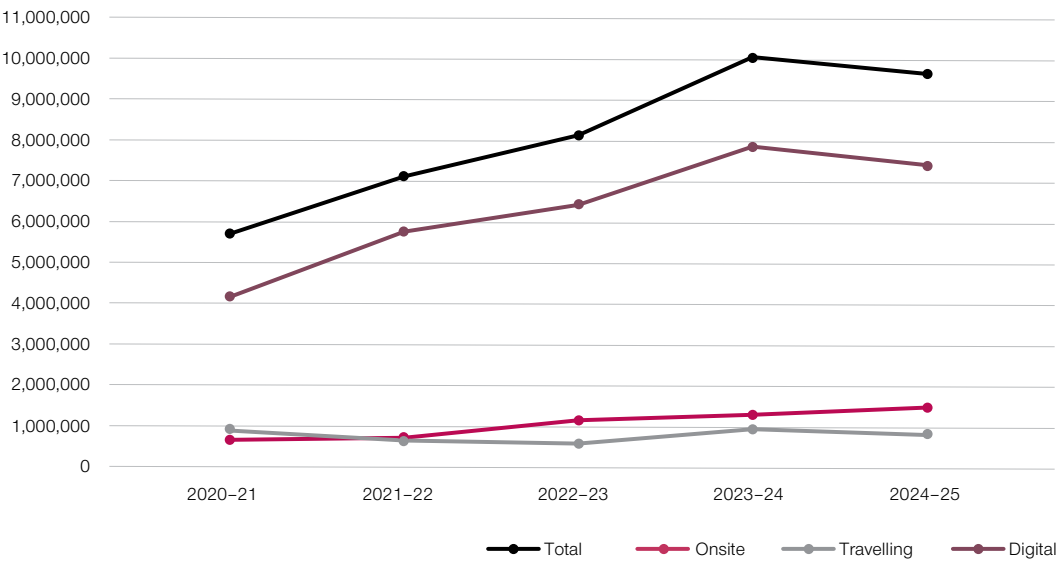
- *Songlines: Tracking the Seven Sisters* on display at the Museokeskus Vapriikki, Finland, from 11 October 2024 to 30 March 2025 recorded 108,758 visits
- The pop-up digital experience *Walking through a Songline* toured 5 venues across India.

Walking through a Songline also toured domestically, alongside 5 other exhibitions with a total of 56,153 visits recorded across all domestic venues.

The Museum is currently developing *Water Spirits*, an exhibition for international and domestic touring, as well as a touring exhibition based on the *Mr Squiggle and Friends* exhibition on display in Canberra from July 2025.

In 2024–25 there was a slight decrease in engagement with the Museum’s digital experiences – across the website, audio, video and social media – after a record year in 2023–24. However, the Museum’s Digital Classroom (digital-classroom.nma.gov.au) increased by 14% to 1.54 million visits.

Visitor engagements over time



Performance criteria	2020–21	2021–22	2022–23	2023–24	2024–25
Total visitor engagements	5,704,304	7,103,296	8,106,580	10,017,143	9,607,356
Onsite total	660,538	705,571	1,132,585	1,268,617	1,445,997
Permanent exhibitions*	369,615	387,321	602,929	639,658	687,567
Special exhibitions	185,099	184,673	213,146	281,460	428,651
Public programs and events (including talks and tours)	71,768	96,411	227,610	266,364	246,304
Education programs	21,933	19,535	56,585	63,282	63,204
Events and functions	12,123	17,631	32,315	17,853	20,271
Travelling exhibitions total	884,649	644,987	564,855	917,602	779,049
Domestic	801,999	430,968	390,005	368,151	56,153
International	82,650	214,019	174,850	549,451	722,896
Digital engagements total	4,159,117	5,752,738	6,409,140	7,830,924	7,382,310
Digital experiences	3,493,942	4,521,730	5,429,430	6,725,395	6,417,080
Social media engagements	665,175	1,231,008	979,710	1,105,529	965,230

* In 2022–23 the Museum updated our methodology for counting visits to the permanent galleries 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-19. Previously published data has not been updated.

Exhibitions

- Research, develop and deliver 2 major temporary exhibitions on key Australian themes and ideas.
- Research, develop and deliver up to 6 temporary exhibitions 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 (Corporate Plan 2024–25, p.12)
Display a minimum of 5 special exhibitions, including one from overseas.
What we achieved
7 special (temporary) exhibitions displayed, including 2 international shows.

Analysis

The Museum hosted 7 exhibitions at our site in Canberra, including exhibitions on key Australian themes and ideas, exhibitions highlighting Australia's diverse communities, and 2 major exhibitions of overseas collections.

- *Discovering Ancient Egypt* featured more than 220 objects from the remarkable collection of the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden). Open from 15 December 2023 to 8 September 2024.
- *Belonging: Stories from Far North Queensland* was the final in a series of exhibitions of works by emerging and established First Nations artists from across Far North Queensland and the Torres Strait. Open from 21 March 2024 to 10 March 2025.

- *Riding the Olympic Wave: Breakthrough Sports* showcased 6 new sports and disciplines that featured at the Olympic Games in Tokyo 2020 and Paris 2024, and was developed in partnership with the Olympic Museum, Lausanne, Switzerland, and supported by the Australian Olympic Committee. Open from 31 May 2024 to 30 September 2024.
- *Tony Armstrong's Extra-Ordinary Things* was a collaboration between the Museum, ABC-TV and Fremantle Australia that brought together 25 personal experiences and objects collected during the development of the TV series of the same name. Open from 21 June 2024 to 9 February 2025.
- *Variations on the Classical* featured objects from the Museum's collection that explore the long reach of the classical past and its influence in Australia. Open from October 2024 to June 2025.
- *Pompeii* was an exclusive collaboration with the Parco Archeologico di Pompei in Italy and the Grand Palais and GEDEON Experiences in France and combined a multi-sensory immersive experience with more 90 objects excavated from the ancient city. Open from 13 December 2024 to 4 May 2025.
- *Our Story: Aboriginal–Chinese People in Australia*, developed by artist and curator Zhou Xiaoping with the support of the National Museum and the Museum of Chinese Australian History, sheds light on the little-known history of Aboriginal and Chinese relations in colonial Australia. Opened 10 April 2025 and remained on display at 30 June 2025.

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

Programs and events

- Deliver a major festival each year, working with multicultural communities.
- Establish an ongoing program of public engagement related to the Great Southern Land gallery, stimulating dialogue on climate change and environmental issues.

Measure (Corporate Plan 2024–25, p.13)
Deliver annual cultural festival.
Research and deliver programs, scholarship and other activity related to sustainability.
What we achieved
Italian Festa: Sotto le Stelle held on 12 April 2025, attended by 8,000 visitors.
The Senior Research Fellows continued their programs related to environmental history and sustainability.
Held events with a sustainability and environmental history focus, including hands-on activities with sustainable and local materials, food and medicine.

Analysis

The Museum is committed to representing the diverse histories of Australians and the land they live on through events and programs run in collaboration with the broader cultural and arts sector. In 2024–25 this included building on the success of the *Pompeii* exhibition to deliver the Italian Festa on the evening of 12 April for approximately 8,000 visitors. The festival focused on Italian culture and featured performances, street food and market stalls. Access to the event was facilitated with a shuttle bus service from Civic and the *Pompeii* exhibition remained open throughout the evening for paid ticket holders.

The Museum continued to promote a sustainable future to our audiences and inspire them to connect with and care for the environment through research, public and school programs and engagement with First Nations knowledges.

Throughout 2024–25 the Museum's Senior Research Fellows continued their programs of research, regional community engagement, events and writing related to environmental history and sustainability. The inaugural James O Fairfax Senior Fellow in Culture and Environment, Dr Kirsten Wehner, explored how Australians' lives are intertwined with our continent's, with forces of wind, water, fire and geology, as well as unique plant, animal, fungi and micro-organic communities. Dr Wehner completed her tenure in early June 2025 with a report on her work and the development of an education resource *River Country*.

The inaugural White Family Senior Fellow in Australian Garden History, Dr Luke Keogh, led a program that explored and shared the history, influences and future trends in Australian gardening. Before concluding his tenure in March 2025, he was the commissioning editor of the special 'Garden' issue of *The Museum* magazine (issue 23, August 2024), presented a talk at the Australian National Botanic Gardens and hosted a presentation and garden party at the Museum.

Highlights of other related activities include:

- Spotlight Conversations: Spirit of the thylacine on 8 August 2024, a panel discussion with pakana artist Vicki West, whose work is featured in the Great Southern Land gallery, and Cathryn Vasseleu and Pat Fiske, whose film *Tiger on the Rocks* was also shown.
- Spotlight Conversations: Pompeii: A living heritage on 14 December 2024 explored topics of sustainability, environmental management and heritage in archaeological and museum contexts. It featured Virginia Trioli, journalist, broadcaster and author, in conversation with Professor Steven Ellis, Classics and Roman Archaeology, University of Cincinnati; Dr Sophie Hay, Press and Communications Officer, Parco Archeologico di Pompei; and Dr Lily Withycombe, Curator, National Museum of Australia.

- A First Nations-led free community day on Australia Day, 26 January 2025, included workshops using recycled materials.
- School holiday programs in April 2025 included ‘Rock on’ for children aged 5–12 years, with a tour of the ancient rocks and crystals in the Great Southern Land gallery and a geode exploration workshop; and ‘Terrariums and climate’ for teens aged 12–17 years which also toured Great Southern Land and explored the effects of climate change.
- Tasting Australia with Adam Shipp is a seasonal walk through the Christina and Trevor Kennedy Garden, a living museum of First Nations food and medicine plants from across Australia, with Wiradjuri man Adam Shipp. Each tour finishes with the opportunity to sample some of the flavours found in the garden and around the Canberra region.
- Auslan and audio-described curator-led tours of the Great Southern Land gallery.
- The delivery of the annual symposium of the Canberra Archaeological Society and the Australasian Society for Historical Archaeology on 3 May 2025. This symposium explored the theme ‘Unearthed’, looking at diverse approaches to archaeology across a variety of environments including Pompeii, Angkor, Vanuatu and Antarctica.

Australia’s Defining Moments Digital Classroom

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

Measure (Corporate Plan 2024–25, p.13)
1.6m page visits of the ADMDC website.
What we achieved
1.54 million page visits, up 14% from 2023–24.

Analysis

Australia’s Defining Moments Digital Classroom (ADMDC) (digital-classroom.nma.gov.au), launched in October 2020 and has recorded significant growth in engagement every year since. Despite delays to planned upgrades to the site, it continued to grow its reach to 1.54 million page visits in 2024–25, a 14% increase on the previous year. The top learning modules were Colonial Australia, Rights and Freedoms, First World War, Second World War and Ancient Australia.

During 2024–25 the Museum implemented a new organisational structure which included 2 specialist leadership roles in Digital and Creative Content. The digital education team is working closely with these leaders to reframe the content and structure of the Digital Classroom to have broader application for educators, school students and interested community members.

Priority 3: 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.

Digital collections

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

Measure (Corporate Plan 2024–25, p.14)
76% of the total collection available online.
Select and prepare audio visual cultural objects for digitisation through the National Film and Sound Archive’s (NFSA) at-risk collection program.
Undertake preservation measures relating to material that has been transferred to digital formats.
What we achieved
76% of collection available online at 30 June 2025, up from 73% the previous year.
Undertook a significant review of the Digital Preservation policy and uplift of the Digital Preservation Lab and equipment to enable us to continue preservation measures relating to digital material.

Analysis

A key component of the Museum’s remit is to make objects from the Museum’s collections accessible to audiences everywhere. This includes digitising newly acquired collections through creating digital images and records to ensure their stories can be made widely available. Throughout 2024–25 the Museum continued to make more of our collection available online, adding 5,279 objects to the online Collection Explorer, increasing the proportion of the collection online from 73% at the end of 2023–24 to 76% at 30 June 2025.

This year particular attention has been given to digitising several large significant acquisitions, including the puppets, artworks and archive from the Norman Hetherington collection and continuing to digitise the Trevor Kennedy collection of Australian historical and decorative art objects. By 30 June 2025 this constituted 3,936 objects, with the majority to be made available online over the coming year.

During 2024–25 an organisational realignment created the Collection Platforms business unit to bring data specialists with overlapping responsibilities into the Growth and Engagement division. They will ensure the Museum’s collections are discoverable, managed and preserved by leveraging innovative digital technologies and strategies to connect our diverse audiences.

One of the functions of the Museum, as set out in the *National Museum of Australia Act 1980*, is to develop and maintain the National Historical Collection (NHC). Comprised of over 250,000 objects, the NHC includes an extensive range of AV material (film, magnetic tape, wire recordings, wax cylinders) and born-digital items. As these objects are susceptible to legacy format challenges, the need to develop robust digital preservation and access initiatives has become increasingly urgent.

During 2024–25 initiatives undertaken included:

- a significant review of the Digital Preservation policy, aiming to build a sustainable framework for all digital preservation practices including the development of Indigenous data sovereignty practices, guiding principles and metadata practices.

- a Digital Preservation Lab and equipment uplift to build digital preservation capacity involved the repurposing of the Museum’s Broadcast and Media Studio into a dedicated space for digital preservation activities and AV/digital collection access. This includes a private viewing space to facilitate access to culturally sensitive material as well as the implementation of specialist equipment to digitise, transfer, image, verify and quality-control digital files.
- continuing to work collaboratively with the National Film and Sound Archive’s (NFSA) at-risk collection program, which saw 572 audio and video items preserved. The Memorandum of Understanding with the NFSA has been extended until July 2026 to continue this important work.
- initiating a priority at-risk digitisation program across AV formats for wider access, research and re-use in accordance with the Digital Preservation policy’s “preservation for access” commitment
- joining the Emulation as a Service Infrastructure (EaaS) project in partnership with Swinburne University and more than 30 other partners, giving the Museum access to a browser-based emulation tool and a network of practitioners to preserve and make accessible a range of optical and floppy disks and born-digital collections currently inaccessible on contemporary systems
- advancing digital innovation with photogrammetry and digital animation of the WLAN collection (CSIRO) and motion capture of select puppets from the Norman Hetherington collection, improving data and digital media capture for future audience engagement.

Collections policy

- 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 (Corporate Plan 2024–25, p.15)
Develop a new collections strategy.
Undertake rationalisation of collections in storage.
What we achieved
The Collections Development strategy has been refined to support the priorities and activities outlined in the Strategic Plan.
Work has continued on the rationalisation of collections, with a focus on the McEacharn Place storage facility.

Analysis

The National Historical Collection (NHC) remains at the heart of everything we do at the Museum. Collecting, documenting, researching and making accessible all our collections is central to the Museum’s operations. In the 2024–25 financial year we commenced the review of our Collections Development strategy, which has been refined to support the priorities and activities outlined in the Strategic Plan 2024–29. In particular, the strategy aligns activity with the Museum’s ambitions to improve storage, advance digital uplift, inspire audience engagement, and elevate First Nations shared management of cultural material.

The Museum continues to progress collection rationalisation, focused on our storage facility at McEacharn Place. At the commencement of the project in 2023, 35 collections and 830 object records were documented at the site. Curatorial assessments have now been completed on all collections at the facility. At 30 June 2025, 5,085 object records across the 98 collections stored at McEacharn Place have been made discoverable and accessible.

Many of the collections assessed as part of this project have been with the Museum since the time of our establishment. A large proportion of the material under consideration was acquired when the processing, assessment and scrutiny of significance was limited. Many of those collections were automatically entered into the NHC without curatorial assessments or determinations because they were in the Museum’s possession when the Museum Act came into force.

As part of the rationalisation project, recommendations are made in accordance with a robust framework that sets out processes for review, research and assessment of collections. The method is founded on several Museum policies and plans, including the Collection Development policy; Collection Development strategy; Collection Development framework; and the Deaccessioning and Disposal policy. Recommendations are then brought to the Museum Council for approval and a range of items will be deaccessioned from the NHC as a result of this project. The rationalisation project will ultimately strengthen the integrity of the NHC and improve capacity for storage and effective physical collection management.

Gallery development

- Redevelop the Museum’s permanent gallery offering.

Measure (Corporate Plan 2024–25, p.15)
Expand the Museum’s permanent gallery floor space.
Refresh and redevelop the Landmarks gallery.
What we achieved
Landmarks mezzanine walkway extended.
Landmarks gallery and content refurbished.
Works completed in the former Kspace gallery.

Analysis

Work on transforming the permanent galleries continued at pace with the addition of over 400 m² of new exhibition space situated above the Landmarks gallery. This significant building work created an opportunity to refresh our Landmarks gallery and showcase more of the National Historical Collection.

The new Landmarks gallery has been substantially overhauled and, at 30 June 2025, was nearing completion. The renewed gallery features more than 800 objects from the collection, bringing our national story up to the present with the inclusion of events such as the Covid-19 pandemic. It reinforces the Museum’s commitment to presenting layered, nationally relevant stories and to making the breadth of our collection visible and accessible to the public.

Changes to building and exhibition infrastructure have improved visitor pathways while strengthening and expanding exhibition narratives. The new gallery is flexible and sustainable in design, with improved ability to undertake changeovers to respond to emerging narratives of Australian history, showcase new collections and manage conservation requirements. The gallery refresh also involved an upgrade in building infrastructure to bring it up to current Australian standards.

Works have also been completed in the former Kspace gallery, including the removal of previous exhibition fit-out and upgrading the gallery to create a multi-purpose space suitable for the display of collection material.

Priority 4: 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.

Support and promote artists and creative workers

- Establish a new program of ongoing partnerships and collaborations with the wider arts and cultural sectors, including music, literature, film, performance and design.

Measure (Corporate Plan 2024–25, p.16)
Deliver programming that supports the broader cultural sector and artists.
What we achieved
Delivered a range of programs that featured performance and artists' workshops, alongside partnership events with the Canberra Symphony Orchestra and Canberra Writers Festival.

Analysis

Across our programs and in support of our own work, the Museum collaborates with the broader cultural sector and artists, raising their profile and increasing their reach. Highlights of this activity in 2024–25 include:

- Egyptian– and Italian–Australian performers at events aligned with our major exhibitions *Discovering Ancient Egypt* and *Pompeii*; dance, breaking, acrobatic and DJ performances at Night at the Museum: Play held on 30 August 2024; and performances by First Nations and multicultural artists at the community day event on 26 January 2025
- school holiday and adult programs in October 2024 with artists from the Pormpuraaw Art and Culture Centre featured in the *Belonging III* exhibition

- the Canberra Symphony Orchestra (CSO) series of concerts, including *Resonances: Performing the AE Smith Collection* on 9 October 2024 in which CSO musicians performed using instruments from the Museum's collection
- panel discussions through our partnership with the Canberra Writers Festival in October 2024, with authors Fran Kelly, Markus Zusak and Christos Tsiolkas
- hosting Sam Leach as Artist in Residence to create new work in response to the Museum's collections and exhibitions, thanks to support from a donation
- celebrating the launch of *A Woolly Tale*, the latest book in the Discovery Centre picture book series, with activities led by author Jackie Hosking
- collaborating with artists living with disability from Hands On Studio and facilitators from Music for Canberra for International Day of People with Disability
- a panel conversation with artists Gordon Hookey, Jenna Lee and curator Zhou Xiaoping to celebrate Reconciliation Week and the launch of the *Our Story: Aboriginal–Chinese People in Australia* exhibition.

Collaboration and touring programs

- Establish at least 3 new memoranda of understanding (MOU) with major international cultural institutions.
- Develop and deliver a domestic touring exhibition program, with at least 2 major program offerings available.
- Develop our network of collaborative programs with museums, galleries and communities across Australia.

Measure (Corporate Plan 2024–25, pp.16-17)
Establish one new MOU with an international institution.
4 shows on the road across Australia at any given time.
Begin development of a modular touring program model.
What we achieved
Established a major partnership with the ASEAN–Australia Centre and Maningrida Arts and Culture to develop a digital art experience for international tour.
Toured 6 exhibitions domestically, to 6 states and territories.
Began development of a modular touring program model.

Analysis

The Museum has a strong record of collaboration with other cultural institutions to bring the National Historical Collection and Australia's stories to remote and regional Australia and to the world, and bring the best of the world's historical collections to Australia. In 2024–25 this included collaborations with the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden) for the *Discovering Ancient Egypt* exhibition, and with the Parco Archeologico di Pompei in Italy and the Grand Palais and GEDEON Experiences in France for the *Pompeii* exhibition.

The Museum maintains MOUs with a number of Chinese institutions and an ongoing MOU with the Singapore National Heritage Board. We have signed multi-year MOUs with several Australian state-based museums and galleries, including the Western Australian Museum Boola Bardip, which in recent years has displayed objects from the Museum's collection, and the South Australian Museum. In 2024–25 the Museum established a major partnership with the ASEAN–Australia Centre and Maningrida Arts and Culture, which will see the development of a new digital art experience, *Water Spirits*, for an international tour, with domestic experiences to follow.

The Museum toured 6 exhibitions domestically in 2024–25:

- *Convict Tokens*, based on the Museum's collection, on display in Queensland and Victoria
- *Defining Symbols of Australia*, a graphic panel display that can be complemented by objects from the host community's collections, on display in New South Wales and Queensland
- *Red Heart of Australia*, which explores family, spirituality and Country as expressed by the artists through the vibrancy of red, on display in South Australia, Queensland and New South Wales
- *Walking through a Songline*, a pop-up digital experience based on part of the Museum's internationally acclaimed exhibition *Songlines*, on display in Western Australia and South Australia
- *2024 Australian of the Year*, which celebrated the 8 state and territory recipients of the Australian of the Year Awards, including national winners Georgina Long and Richard Scolyer, on display at venues in the ACT and New South Wales
- *Warrane*, a collaboration between the Museum and Macquarie Group Limited that explores Warrane/Sydney during the Macquarie era, on display at the Macquarie Group building, Sydney.

Over the past 12 months, the Museum has concluded a series of exhibitions touring across Australia and has conducted a major survey of domestic venues to inform a strategic reset of the touring program. As a result, we have developed a new model for touring that will increase access to our programs for regional and metropolitan audiences and improve engagement with the National Historical Collection. Exhibitions that will use this model are currently in development.

Research

- Develop our research stream – with specific emphasis on the research associates program – to widen the intellectual and creative resources of the Museum.
- Establish collaborative teaching and learning programs with Australian universities, including internships, mentorships and other professional pathways.

Measure (Corporate Plan 2024–25, pp.16-17)
Support research activities that broaden understanding of the Museum’s collections and themes.
Collaborate with Australian universities to broaden scholarship on museology and Australian history.
What we achieved
Supported 3 Senior Research Fellows and 10 research associates.
Supported the Swayn Centre for Australian Design and the University of Canberra, and PhD students at the Australian National University and RMIT University.

Analysis

Research and scholarship are central to the Museum’s activities. The Museum’s program of research, through fellowships, associates and support provided for higher education students, extends our research in targeted areas to help widen the intellectual and creative resources of the Museum.

In 2024–25 the Museum’s Senior Research Fellows in Culture and Environment and Australian Garden History continued their programs of research, regional community engagement, events and writing related to environmental history and sustainability (see p. 63 for further information). The Swayn Fellow in Australian Design’s tenure came to a close at the end of 2024, and the other Fellows concluded their tenures by June 2025.

The Museum’s Research Associate program included 10 researchers who continued work on individual projects to improve knowledge of and access to the National Historical Collection. Museum staff also undertook research and publication as a part of their practice including, in 2024–25, a particular focus on content review and updates for the Defining Moments in Australian History program (nma.gov.au/defining-moments).

- In 2024–25 the Museum’s support of postgraduate university programs included:
- a design studio through the Swayn Centre for Australian Design as part of the University of Canberra’s Masters of Architecture program
 - support for Jaye Leighton, a PhD student in Museum Studies at the Australian National University who is investigating the relationship between heritage processes and time at the National Museum of Australia
 - support for Jorge Arreola Rosendo, a PhD student in Digital Design at RMIT University, funded through the National Industry PhD program for the project ‘Neurodiversity and the museum: Enabling equitable digital access to national public literacy through design’.
 - the Museum’s Conservation team hosting 2 Conservation/Cultural Heritage student programs, providing valuable industry experience to students from the University of Melbourne and the University of Canberra. The program combines practice and theory and involves students working directly on collection projects, with positive learning and collection outcomes.

The Museum also supported the work of researchers investigating our collections, practices and audiences through access visits, provision of research and image materials, and facilitation of audience research.

Priority 5:
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.

Digital transformation

- Develop and implement a digital transformation strategy across the Museum to plan for the next decade, including improvements in technology, people, capability and culture.

Measure (Corporate Plan 2024–25, p.18)
Implement Year 2 activities of the Digital Transformation strategy.
Review the information governance framework.
What we achieved
Implementation of a new CRM system.
Completed procurement for a Trusted Digital Repository.
Undertook a review of the information governance framework.

Analysis

The Museum’s Digital Masterplan 2023–27 recognises the increasing importance of digital channels to connect audiences with the Museum’s collections and the need to update the Museum’s ageing digital infrastructure. It identifies 3 streams of activity: to enhance the Museum’s digital experience, to activate the Museum’s collection, and to implement technical upgrades to provide a solid foundation for the Museum’s digital initiatives.

During 2024–25 the Museum appointed a Head of Digital to lead the implementation of the Digital Transformation strategy. Procurement was completed of a Trusted Digital Repository (TDR), a critical tool that will ensure that our growing collection of digital assets – such as photographs, documents, videos and 3D scans – remain accessible and intact. Implementing a TDR will support the Museum as we continue to preserve and share cultural heritage in a modern and sustainable way. It will reduce the risk of losing valuable digital content, improve efficiency in managing digital collections and provide new opportunities for public engagement and scholarly research.

We also launched a new CRM system, Tessitura, on 5 December 2024, which has enabled connections with prospects, donors, members, ticket-buyers and subscribers through one central point.

The Museum has developed an information governance framework to ensure the appropriate governance of our information assets and compliance with the *Archives Act 1983*. The Museum undertook a review of our information management policies in 2024–25 and will continue to regularly review and update our framework and policies to ensure that our practices remain up to date.

Collection storage

- 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.

Measure (Corporate Plan 2024–25, p.18)
Improve quality of collection storage through short-term strategic projects.
More than 56% of collection is stored in conditions that meet Australian Institute for the Conservation of Cultural Material (AICCM) standards.
What we achieved
Made significant progress towards completion of a number of short-term collection improvement projects.
Began planning for more substantial improvements across the collection.
56% of the collection is stored in conditions that meet AICCM standards.
Established a set of criteria for holistic collection improvement driven by storage needs.

Analysis

Throughout the year, the Museum continued to progress short-term strategic projects to improve the quality of our collection storage. These works included completion of a mezzanine platform for the storage of vehicles and an insulated panel store with passively controlled environmental conditions in the Museum’s largest storage facility.

In the 2023–24 Federal Budget, the Museum received \$13.6 million over 5 years to address collection storage, lease a new storage facility and relocate collection items. The funding has allowed for a program of works to be developed that will improve the overall level of conditions for objects in the NHC.

In 2024–25 the collection storage project has been reviewed to ensure it is aligned with our broader strategic goals and that we are undertaking sustainable collection management and development. Planning for the procurement process for a new facility commenced during the year.

Commercial operations

- Develop a coherent and comprehensive commercial strategy that seeks to maximise visitor spend.

Measure (Corporate Plan 2024–25, p. 19)
Increase revenue generated through commercial activity based on 2023–24 figures.
What we achieved
Generated \$10.9 million through retail sales, paid exhibitions and programs, memberships, catering and venue hire – a 19% increase on the previous year.

Analysis

Retail revenue during the year was particularly strong, with the *Discovering Ancient Egypt* exhibition shop achieving \$1.5 million in revenue and the *Pompeii* exhibition shop revenue exceeding budget by 42%. *The Museum* magazine ‘Pompeii’ edition was by far the most successful product, with 6,492 units sold. Other products that sold well included *The Complete Pompeii* (book) and a range of Pompeii-branded souvenirs including magnets, pens and postcards. Overall, sales in the exhibition shops did well for products directly related to the exhibition theme.

During the year the Museum undertook a review of the retail revenue and expenditure across the 5 channels (main shop, exhibition shop, online, wholesale and distribution) in preparation for major growth across our retail offerings. With the new CRM system in place, the Tourism Partnerships team implemented a new ticketing process for the Museum’s wholesale customers, as well as cementing processes and reporting for our Virtual Reality experiences.

The Commercial team continued to focus on exhibition commercialisation plans, including product development, cafe activation and tourism wholesale products, as well as developing a commercial strategy across retail, venue services and tourism partnerships (including corporate partnerships).

Philanthropy

- Develop donor and philanthropic networks and communities of interest to raise \$10 million over the 2023–27 period.
- Maximise the value of our onsite and online visitor numbers in an expanded membership program and grow the volunteer and associates programs.

Measure (Corporate Plan 2024–25, p. 19)
Generate \$1.3 million through donations, philanthropy, Friends membership, and corporate support.
7,000 Friends members, an 8% increase on previous year.
What we achieved
Generated \$430,820 through donations, philanthropy, Friends membership and corporate support.
7,538 Friends members.

Analysis

The Museum received \$430,820 in donations, sponsorship and membership revenue in 2024–25, an 18% increase on the previous financial year. The Development team was heavily involved with the implementation of the new CRM system, enabling more effective relationship management and analysis to support fundraising and commercial activities.

Significant work towards a new Development Strategy, including new donor programs, has been undertaken, setting a strong foundation for philanthropic support in the coming financial year. The implementation of an option to include a donation with purchase and a range of giving options on the Museum’s website have encouraged increases in online giving.

The year marked strong growth in Friends membership and the target of 7,000 members was exceeded by 16%, with 7,538 members registered at 30 June 2025. The increase was the result of successful membership drives in the lead-up to major exhibitions, including *Pompeii* and *Mr Squiggle and Friends*, as well as the range of events and programs offered, many of which provided discounts or exclusive experiences for members.

The Friends team worked hard throughout the year to streamline many processes and increase efficiencies through the implementation of the Museum’s new customer relationship management system.

Workforce capability

- Develop a workforce capability plan to ensure that we attract and retain skilled staff to deliver our strategic priorities.

Measure (Corporate Plan 2024–25, p.19)
Implement the Strategic Workforce Plan.
What we achieved
An organisational realignment was implemented in early 2025, informed by the Strategic Workforce Plan.

Analysis

In 2024–25 the Museum implemented the principles of the APS Strategic Commissioning Framework to grow the capability of our workforce. We continued to focus on reducing the outsourcing of core work in the IT and Digital Solutions field, supporting staff retention, enhancing our organisational culture and developing our capabilities.

Key activities included:

- refreshing the organisation’s onboarding and learning offerings with a key focus on growing leadership capability, cultural safety and cultural capability
- enhancing organisational diversity data through system upgrades and employee engagement
- implementing various strategies to optimise staff attraction and development
- refreshing and reinforcing policies that prioritise staff safety and wellbeing.

The Museum continued to adjust our workforce strategies to enhance ongoing employment opportunities in alignment with the *Fair Work Legislation Amendment (Secure Jobs, Better Pay) Act 2022*.

Diversity and inclusion

- Develop and implement a new Diversity and Inclusion strategy that ensures fairness and equity for all our staff and visitors.

Measure (Corporate Plan 2024–25, p.20)
Launch new Diversity and Inclusion strategy.
What we achieved
Consulted with staff on a draft Diversity, Inclusion, Equity and Belonging strategy.

Analysis

The Museum is committed to creating a diverse and inclusive organisation that provides a shared sense of connection, cohesion and belonging, with equal opportunity for everyone to contribute, participate and achieve their full potential.

This requires recognising the value of individual differences in people and positively embracing, harnessing and supporting these characteristics to achieve organisational and individual benefit. It ensures that everyone has a fair chance to work, grow, and feel like they belong at the Museum.

During the year consultation with staff was undertaken on the Museum’s draft Diversity, Inclusion, Equity and Belonging strategy and its supporting action plans that focus on First Nations, cultural diversity, gender and LGBTIQ+, disability and neurodiversity, and support targeted initiatives across multiple diversity groups.

The Museum continued to offer accessible and inclusive programs, including:

- monthly quiet hours sessions in the Tim and Gina Fairfax Discovery Centre and regular quiet hours in our major exhibitions
- monthly community days offering free access to the Discovery Centre
- curator-led tours of the Great Southern Land gallery with Auslan interpretation and audio description
- ‘Making music’, a family event held in recognition of the International Day of People with Disability
- live captioning and accessibility in Spotlight Conversations panel events
- bespoke tours for the Canberra Blind Society and Talkback Groups for people with aphasia.

Asset management

- Secure the Museum’s building and operations through strategic asset management.

Measure (Corporate Plan 2024–25, p.20)
Develop new Strategic Asset Management Plan.
Develop plan for HVAC replacement.
What we achieved
Drafted a Strategic Asset Management Plan.
Developed a draft plan for the complete replacement of the existing HVAC system.

Analysis

During the year the Museum continued to develop key plans to more accurately assess and plan for our future needs. A new Strategic Asset Management Plan (SAMP) will guide decision making on the program of repair and upgrades required over the next decade and beyond.

As the Acton exhibition building nears 25 years in operation, major components of the internal plant and external building facade are due for replacement. The SAMP will provide greater visibility of emerging risks and opportunities to improve performance and identify opportunities to align plant replacement with major building works.

The Acton building’s HVAC system is at the end of its useful life and work commenced during the year to develop a plan to replace the system and eliminate the use of natural gas.

Environmental Sustainability Action Plan

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

Measure (Corporate Plan 2024–25, p.20)
Establish baseline emissions and develop a roadmap to reduce emissions.
Reduce waste to landfill, baseline of 84% in 2023–24.
What we achieved
Developed strategies to reduce our carbon footprint based on the Museum’s top 10 carbon emitters.
Commenced investigation into a waste measuring system.

Analysis

During the year the Museum continued our focus on environment and sustainability by engaging 100% Renewables to undertake an assessment of our carbon footprint for the 2023–24 financial year, building on the assessment for 2022–23. 100% Renewables provided the Museum with strategies to reduce the carbon footprint based on our top 10 carbon emitters, which will be incorporated into future plans. The top 5 sources of carbon were:

1. Purchased goods and services – 57%
2. Natural gas – 13%
3. Merchandise/goods sold – 9%
4. Freight (land and air) – 7%
5. Electricity – 6%

During the year the Museum appointed a dedicated Environmental Sustainability Officer who worked with 100% Renewables on the development of an Emissions Reduction Pathway. They also commenced working with the Climate Action in Government Operations team at the Department of Finance to develop an Emissions Reduction Plan (ERP). The ERP will define the priorities and actions the Museum will take in support of the APS Net Zero by 2030 target.

The Museum also commenced investigations into a waste measuring system which would see all bagged waste measured, enabling us to pinpoint where waste is generated and assist in future reductions.



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 2025:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2025 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 2025 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 of the National Museum of Australia (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

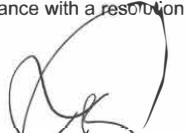
2 October 2025

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND CHIEF FINANCE OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2025 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 02 October 2025	Katherine McMahon Director 02 October 2025	Rohan Haslam A/g Chief Operating Officer 02 October 2025	Bradley Clark A/g Chief Finance Officer 02 October 2025

Statement of Comprehensive Income

for the period ended 30 June 2025

	Notes	2025 \$'000	2024 \$'000	Original Budget \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	31,244	27,473	27,637
Suppliers	1.1B	28,003	29,020	26,144
Depreciation and amortisation	2.2A	11,294	11,672	13,512
Finance costs	1.1C	52	60	60
Write-down and impairment of other assets	1.1D	817	45	-
Total expenses		71,410	68,270	67,353
Own-source income				
Own-source revenue				
Revenue from contracts with customers	1.2A	13,251	12,393	7,496
Interest	1.2B	2,876	2,393	1,000
Other revenue	1.2C	219	343	2,450
Total own-source revenue		16,346	15,129	10,946
Gains				
Other gains	1.2D	58	4,006	-
Total gains		58	4,006	-
Total own-source income		16,404	19,135	10,946
Net (cost of) services/contribution by services				
Revenue from Government	1.2E	(55,006)	(49,135)	(56,407)
Surplus/(Deficit) attributable to the Australian Government		186	4,633	(1,215)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve	2.2A	23,477	(2,810)	-
Total other comprehensive income		23,477	(2,810)	-
Total comprehensive income/(loss)		23,663	1,823	(1,215)

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

Statement of Financial Position

as at 30 June 2025

		Actual	Actual	Original Budget ¹
		2025	2024	Original Budget
	Notes	\$'000	\$'000	\$'000
ASSETS				
Financial assets				
Cash and cash equivalents	2.1A	33,162	24,320	10,192
Trade and other receivables	2.1B	1,104	2,214	1,386
Total financial assets		34,266	26,534	11,578
Non-financial assets¹				
Land	2.2A	14,000	10,100	10,100
Buildings	2.2A	147,358	110,934	108,352
Heritage and cultural	2.2A	256,362	281,294	282,766
Plant and equipment	2.2A	83,191	66,322	87,939
Computer software	2.2A	171	349	-
Other intangibles	2.2A	2,589	5,441	6,754
Inventories	2.2B	1,279	1,556	1,437
Prepayments		1,227	1,099	1,134
Total non-financial assets		506,177	477,095	498,482
Total assets		540,443	503,629	510,060
LIABILITIES				
Payables				
Suppliers	2.3A	2,284	1,998	2,056
Other payables	2.3B	3,428	2,076	2,273
Total payables		5,712	4,074	4,329
Interest bearing liabilities				
Leases	3.1A	7,070	8,493	6,765
Total interest bearing liabilities		7,070	8,493	6,765
Provisions				
Employee provisions	4.1A	8,210	7,414	7,409
Total provisions		8,210	7,414	7,409
Total liabilities		20,992	19,981	18,503
Net assets		519,451	483,648	491,557
EQUITY				
Contributed equity		63,811	51,671	63,809
Reserves		187,565	164,088	166,898
Retained surplus		268,075	267,889	260,850
Total equity		519,451	483,648	491,557

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

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

Statement of Changes in Equity

for the period ended 30 June 2025

		2025	2024	Original Budget
	Notes	\$'000	\$'000	\$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		51,671	40,831	47,469
Opening balance		51,671	40,831	47,469
Transactions with owners				
Contributions by owners				
Equity injection		12,140	10,840	16,340
Total transactions with owners		12,140	10,840	16,340
Closing balance as at 30 June		63,811	51,671	63,809
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		267,889	263,256	262,065
Opening balance		267,889	263,256	262,065
Comprehensive income				
Surplus/(Deficit) for the period		186	4,633	(1,215)
Total comprehensive income		186	4,633	(1,215)
Closing balance as at 30 June		268,075	267,889	260,850
ASSET REVALUATION SURPLUS				
Opening balance				
Balance carried forward from previous period		164,088	166,898	166,898
Opening balance		164,088	166,898	166,898
Comprehensive income				
Revaluation increments		23,477	(2,810)	-
Total comprehensive income		23,477	(2,810)	-
Closing balance as at 30 June		187,565	164,088	166,898
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		483,648	470,985	476,432
Opening balance		483,648	470,985	476,432
Comprehensive income				
Surplus/(Deficit) for the period		186	4,633	(1,215)
Other comprehensive income		23,477	(2,810)	-
Total comprehensive income		23,663	1,823	(1,215)
Transactions with owners				
Contributions by owners				
Equity injection		12,140	10,840	16,340
Total transactions with owners		12,140	10,840	16,340
Closing balance as at 30 June		519,451	483,648	491,557

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

Accounting PolicyEquity injections

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

Cash Flow Statement

for the period ended 30 June 2025

	2025 \$'000	2024 \$'000	Original Budget \$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government	55,192	53,768	55,192
Sales of goods and rendering of services	15,243	11,752	7,496
Interest	2,761	2,350	1,000
Net GST Received	1,383	3,035	2,579
Other Revenue	869	3,781	2,450
Total cash received	75,448	74,686	68,717
Cash used			
Employees	30,367	27,253	27,638
Suppliers	29,637	32,939	28,723
Interest payments on lease liabilities	52	60	60
Total cash used	60,056	60,252	56,421
Net cash from/(used by) operating activities	15,392	14,434	12,296
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment	5	12	-
Net cash received	5	12	-
Cash used			
Purchase of property, plant and equipment	16,968	12,734	27,038
Net cash used	16,968	12,734	27,038
Net cash from/(used by) investing activities	(16,963)	(12,722)	(27,038)
FINANCING ACTIVITIES			
Cash received			
Equity injections	12,140	10,840	16,340
Net cash received	12,140	10,840	16,340
Cash used			
Principal payments of lease liabilities	1,727	1,467	1,621
Net cash used	1,727	1,467	1,621
Net cash from/(used by) financing activities	10,413	9,373	14,719
Net increase in cash held	8,842	11,085	(23)
Cash and cash equivalents at the beginning of the reporting period	24,320	13,235	10,215
Cash and cash equivalents at the end of the reporting period	33,162	24,320	10,192

2.1A

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 2024-25 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.).

Explanation of Major Variances	Affected Line Items
Major exhibitions Delivery of two successful major exhibitions in 2024-25, <i>Pompeii</i> and <i>Discovering Ancient Egypt</i>, drove a significant increase in visitation and related customer activity, including commercial sales. This contributed to increased revenue from contracts with customers and associated employee benefits and supplier expenditure. Funds received under a contract for the future development and delivery of an international touring exhibition were recognised as a contract liability from contracts with customers, increasing other payables.	<u>Statement of Comprehensive Income</u> Employee benefits; Suppliers; Revenue from contracts with customers <u>Statement of Financial Position</u> Other payables; Employee provisions <u>Statement of Cash Flows</u> Employees; Suppliers; Sales of goods and rendering of services
Major project Delivery of major capital works projects funded through the 2023-24 budget, originally scheduled for completion by the end of 2024-25, was delayed. Changes in the timing of expenditure of those project funds has resulted in higher cash and cash equivalents and associated interest revenue; and a delay in the creation of assets with a flow-on reduction in depreciation and amortisation expenses.	<u>Statement of Comprehensive Income</u> Depreciation and amortisation; Interest <u>Statement of Financial Position</u> Cash and cash equivalents; <u>Statement of Cash Flows</u> Net GST received; Equity injection
Valuation and impairment An independent valuation of the heritage and cultural, land and buildings, and plant and equipment asset classes was conducted in 2024-25. This valuation resulted in increases to the fair value of the land and building and plant and equipment asset classes; and a reduction in the fair value of the heritage and cultural asset classes. The annual review for impairment of assets resulted in the impairment of exhibition interactive digital assets (intangible assets) following changes to the use of these assets in exhibition spaces. No allowance is made for these items in the annual budget.	<u>Statement of Comprehensive Income</u> Write-down and impairment of other assets; Other comprehensive income <u>Statement of Financial Position</u> Land; Buildings; Heritage and cultural; Plant and equipment; Other intangibles <u>Statement of Changes in Equity</u> Asset revaluation reserve

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.

Adoption of New Australian Accounting Standard Requirements

The following Australian Accounting Standards/Pronouncements came into effect during the reporting period but did not have a material effect on the current or any prior period of the Museum’s financial statements:

New/revised/amending standards and/or new/revised/amended interpretations applicable to the 2024–25 financial year:	
AASB 2020-1	Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-current
AASB 2022-5	Amendments to Australian Accounting Standards – Lease Liability in a Sale and Leaseback
AASB 2022-6	Amendments to Australian Accounting Standards – Non-current Liabilities with Covenants
AASB 2022-10	Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities
AASB 2023-1	Amendments to Australian Accounting Standards – Supplier Finance Arrangements
AASB 2023-3	Amendments to Australian Accounting Standards – Disclosure of Non- current Liabilities with Covenants: Tier 2
AASB 2024-1	Amendments to Australian Accounting Standards – Supplier Finance Arrangements: Tier 2 Disclosures

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

	2025	2024
	\$'000	\$'000
1.1A: Employee benefits		
Wages and salaries	23,052	20,708
Superannuation		
Defined contribution plans	3,218	2,639
Defined benefit plans	1,438	1,083
Leave and other entitlements	3,374	2,668
Separation and redundancies	162	375
Total employee benefits	31,244	27,473

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	2,368	2,219
Travel	1,018	1,013
IT Services	3,458	3,070
Property Services	10,304	12,111
Professional Services	1,496	1,720
Exhibitions and collections management	3,906	3,253
Staff support services	1,618	1,195
Promotions and consumables	1,377	1,668
Other	1,662	1,925
Remuneration to auditors - financial statements	75	70
Total goods and services supplied or rendered	27,282	28,244

Goods supplied	5,407	6,896
Services rendered	21,875	21,348
Total goods and services supplied or rendered	27,282	28,244

Other suppliers

Workers compensation expenses	166	195
Short-term leases	555	581
Total other suppliers	721	776

Total suppliers	28,003	29,020
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The Museum has short-term lease commitments (\$'000) of \$46 as at 30 June 2025 (2024: \$56).

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

	2025	2024
	\$'000	\$'000
1.1C: Finance costs		
Interest on lease liabilities	52	60
Total finance costs	52	60

Accounting Policy

All borrowing costs are expensed as incurred.

1.1D: Write-down and impairment of other assets

Write-down of plant and equipment	78	10
Impairment of intangible assets	729	-
Other	10	35
Total write-down and impairment of other assets	817	45

Accounting Policy

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

Financial Performance

1.2 Own-Source Revenue and gains

	2025	2024
	\$'000	\$'000
1.2A: Revenue from contracts with customers		
Sale of goods	4,319	4,078
Rendering of services	8,282	7,297
Grants	650	1,018
Total revenue from contracts with customers	13,251	12,393
Disaggregation of revenue from contracts with customers		
Major product / service line:		
Exhibition, program and commercial sales	11,084	9,386
Service provided to other Commonwealth Entities	463	1,975
Other services provided	863	840
Sponsorships	28	-
Resources received free of charge		
Sponsorships	607	192
Other	206	-
	13,251	12,393

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	2,876	2,393
Total interest	2,876	2,393

Accounting Policy

Interest revenue is recognised using the effective interest method.

Financial Performance

	2025	2024
	\$'000	\$'000
1.2C: Other revenue		
Donations	219	343
Total other revenue	219	343

Accounting Policy

Donations

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

1.2D: Other gains

Donated assets	44	568
Other	14	3,438
Total other gains	58	4,006

1.2E: Revenue from Government

Corporate Commonwealth entity payment item	55,192	53,768
Total revenue from Government	55,192	53,768

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

Donated assets and other gains are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government entity as a consequence of a restructuring of administrative arrangements.

Financial Position

2.1 Financial Assets

	2025	2024
	\$'000	\$'000
2.1A: Cash and cash equivalents		
Cash on hand or on deposit	33,162	24,320
Total cash and cash equivalents	33,162	24,320

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	415	470
Other	-	1,113
Total goods and services receivables	415	1,583

Other receivables

Interest	193	78
Net GST receivable from the Australian Taxation Office	496	553
Total other receivables	689	631
Total trade and other receivables	1,104	2,214

Credit terms for goods and services were within 30 days (2024: 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 2024							
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 1 July 2024	10,100	110,934	281,294	66,322	349	5,441	474,440
Additions							
Purchase & internally developed	-	8,583	2,532	6,297	10	98	17,520
Right-of-use assets	-	269	-	46	-	-	315
Donation/gift	-	-	43	-	-	-	43
Revaluations and impairments recognised in other comprehensive income	3,900	30,632	(27,954)	16,899	-	-	23,477
Revaluations and impairments recognised in net cost of services	-	-	-	-	(3)	(726)	(729)
Depreciation and amortisation	-	(1,407)	(1,138)	(6,227)	(185)	(639)	(9,596)
Depreciation on right-of-use assets	-	(1,653)	-	(45)	-	-	(1,698)
Transfers	-	-	1,585	-	-	(1,585)	-
Disposals	-	-	-	(101)	-	-	(101)
Total as at 30 June 2025	14,000	147,358	256,362	83,191	171	2,589	503,671
Total as at 30 June 2025 represented by:							
Gross book value	14,000	155,386	256,362	83,300	3,404	7,539	519,991
Accumulated depreciation, amortisation and impairment	-	(8,028)	-	(109)	(3,233)	(4,950)	(16,320)
Total as at 30 June 2025	14,000	147,358	256,362	83,191	171	2,589	503,671
Carrying amount of right-of-use assets	-	6,724	-	85	-	-	6,809

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.

Financial Position

Revaluations of non-financial assets

During the financial year, an independent valuer (Aon) conducted valuation assessments of land and buildings, plant and equipment and heritage and cultural assets to determine the fair values of these assets at 30 June 2025. All valuations were conducted in accordance with the revaluation policy stated on the following pages.

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:

	2025	2024
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 2025.

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). 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 (2024: 4-8 years).

All intangible assets were assessed for indications of impairment as at 30 June 2025. Impairment expense was recognised for digital assets and interactives that were removed from the public areas of the museum as part of exhibition upgrades.

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 2025.

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.

Financial Position

Accounting Judgements and Estimates continued

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.

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.

	2025	2024
	\$'000	\$'000
<u>2.2B: Inventories</u>		
Inventories held for sale		
Finished goods	1,279	1,556
Total inventories	1,279	1,556

During 2025 \$2,368 of inventory (\$'000) was recognised as an expense (2024: \$2,219)

Accounting Policy

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

Financial Position

2.3 Payables

	2025	2024
	\$'000	\$'000
<u>2.3A: Suppliers</u>		
Trade creditors and accruals	2,064	1,558
Collection acquisition liabilities	220	440
Total suppliers	2,284	1,998

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	907	650
Superannuation	135	104
Separations and redundancies	-	207
Contract liabilities from contracts with customers ¹	2,386	1,115
Total other payables	3,428	2,076

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

	2025	2024
	\$'000	\$'000
3.1A: Leases		
Lease liabilities		
Building	6,969	8,407
Plant and equipment	101	86
Total leases	7,070	8,493

Total cash outflow for leases (\$'000) for the year ended 30 June 2025 was \$1,779 (2024: \$1,631) including payments relating to short-term leases.

Maturity analysis - contractual undiscounted cash flows

Within 1 year	1,739	1,672
Between 1 to 5 years	5,390	7,052
Total leases	7,129	8,724

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

	2025	2024
	\$'000	\$'000
4.1A: Employee provisions		
Leave	8,210	7,414
Total employee provisions	8,210	7,414

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 shorthand 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:

	2025	2024
	\$'000	\$'000
Short-term employee benefits	1,744	1,634
Post-employment benefits	281	250
Other long-term employee benefits	55	9
Termination benefits	-	206
Total key management personnel remuneration expenses	2,080	2,099

The total number of key management personnel that are included in the above table is 21 (2024: 18).

The 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 the Museum 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. These transactions have not been separately disclosed in this note.

Giving consideration to relationships with related entities, and transactions entered into during the reporting period by the Museum, it has been determined that there are no related party transactions to be separately disclosed.

Managing Uncertainties

5.1 Financial Instruments

	2025	2024
	\$'000	\$'000
5.1A: Categories of financial instruments		
Financial assets measured at amortised cost		
Cash and cash equivalents	33,162	24,320
Trade and receivables	1,104	2,214
Total financial assets at amortised cost	34,266	26,534
Total financial assets	34,266	26,534
Financial liabilities measured at amortised cost		
Trade creditors	2,284	1,998
Total financial liabilities measured at amortised cost	2,284	1,998
Total financial liabilities	2,284	1,998

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

	2025	2024
	\$'000	\$'000
5.1B: Net gains on financial assets		
Financial assets measured at amortised cost		
Interest Revenue	2,876	2,393
Net gains on financial assets at amortised cost	2,876	2,393

5.2 Fair value measurement

5.2A: Fair value measurement

Non-financial assets		
Land	14,000	10,100
Buildings	147,358	110,934
Heritage and cultural	256,362	281,294
Plant and equipment	83,191	66,322
Total non-financial assets at fair value	500,911	468,650

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 2025.

Other Information

6.1 Current/non-current distinction for assets and liabilities

	2025	2024
	\$'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	33,162	24,320
Trade and other receivables	1,104	2,214
Inventory	1,279	1,556
Prepayments	1,191	1,099
Total no more than 12 months	36,736	29,189
More than 12 months		
Land and buildings	161,358	121,034
Heritage and cultural	256,362	281,294
Plant and equipment	83,191	66,322
Computer software	171	349
Other intangibles	2,589	5,441
Prepayments	36	-
Total more than 12 months	503,707	474,440
Total assets	540,443	503,629
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	2,284	1,778
Other payables	3,428	2,070
Leases	1,714	1,505
Employee provisions	3,222	2,345
Total no more than 12 months	10,648	7,698
More than 12 months		
Suppliers	-	220
Other payables	-	6
Leases	5,356	6,988
Employee provisions	4,988	5,069
Total more than 12 months	10,344	12,283
Total liabilities	20,992	19,981

Other Information

6.2 National Museum of Australia Fund

Assets Held in the National Museum of Australia Fund

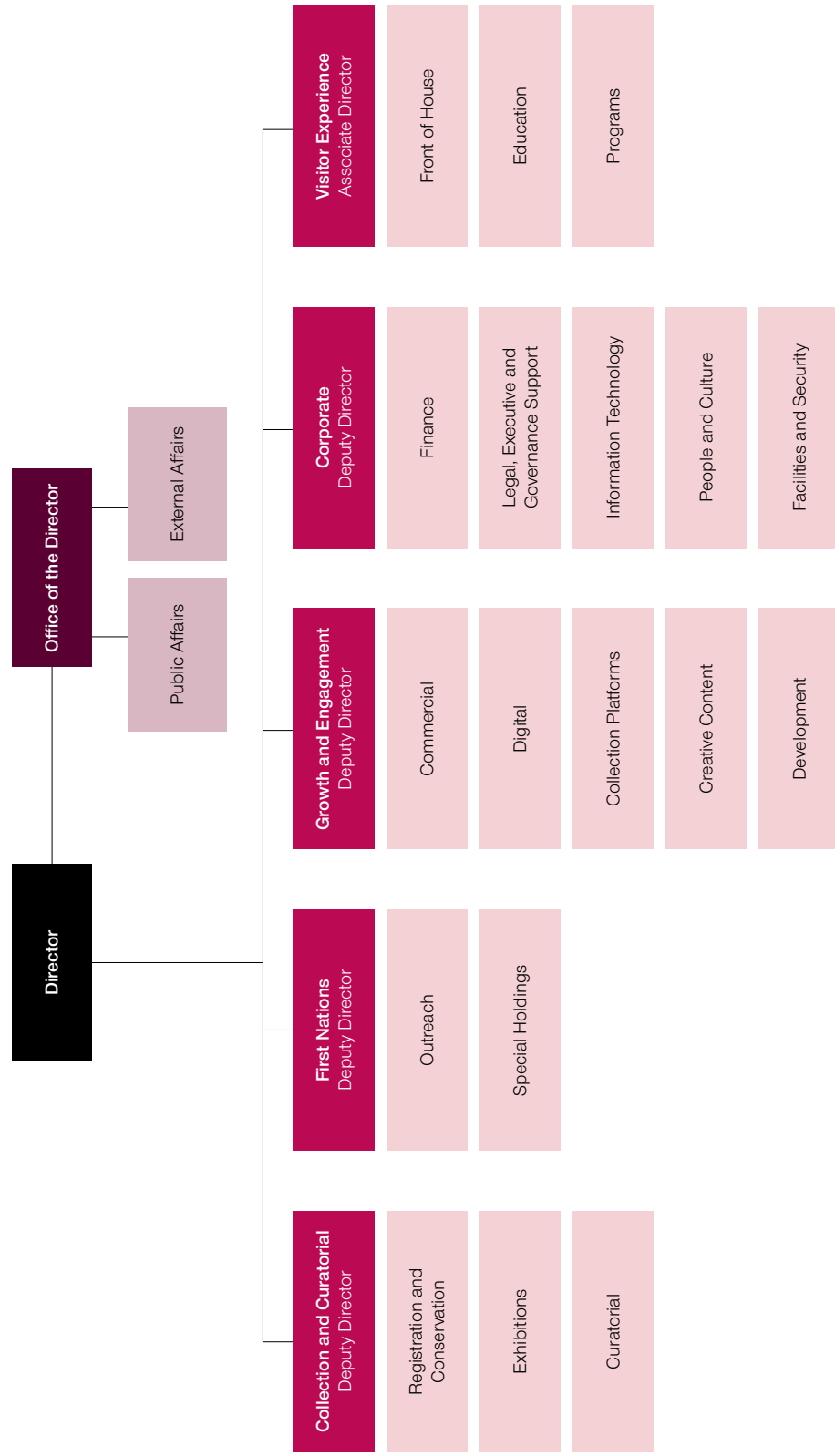
The National Museum of Australia Fund (the Fund) is set up under section 34 of the *National Museum of Australia Act 1980* for the receipt of gifts and bequests (otherwise than on trust) of moneys, or moneys received from the disposal of property given, devised, bequeathed or assigned to the Museum. 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.

	2025	2024
	\$'000	\$'000
As at 1 July	1,132	1,697
Receipts	268	428
Payments	(331)	(993)
Total as at 30 June	1,069	1,132



Part 6

Appendices



Appendix 2: Employee information

All ongoing employees (2024–25)

	Man/Male		Woman/Female		Non-binary		Prefers not to answer		Uses a different term		Total
	Full-time	Part-time	Full-time	Part-time	Full-time	Part-time	Full-time	Part-time	Full-time	Part-time	Total
NSW	-	-	1	1	2	-	-	-	-	-	2
ACT	57	8	65	110	28	138	-	-	-	-	203
Overseas	-	-	-	1	-	-	-	-	-	-	1
Total	57	8	65	112	29	141	-	-	-	-	206

All non-ongoing employees (2024–25)

	Man/Male		Woman/Female		Non-binary		Prefers not to answer		Uses a different term		Total
	Full-time	Part-time	Full-time	Part-time	Full-time	Part-time	Full-time	Part-time	Full-time	Part-time	Total
ACT	8	6	14	30	10	40	-	-	-	-	54
Total	8	6	14	30	10	40	-	-	-	-	54

Appendix 3: Council meeting attendance

Table 1: Council members’ meeting attendance 2024–25

	15 August 2024	29 August 2024*	28 November 2024	27 February 2025	22 May 2025
Professor Clare Wright OAM Chair from 21 August 2024					
Mr Ben Maguire AM Chair until 20 August 2024					
Ms Natasha Bowness Deputy Chair					
Mr Tony Ayres					
Ms Sandra Chipchase					
Professor Megan Davis AC					
Ms Kate Fielding					
Ms Janine Freeman					
Professor Ann McGrath AM					
Ms Karen Mundine					
Mr Bernard Salt AM					
Mr Peter Walker					
Dr Mike Haywood					

* An additional Council meeting was held in August to review and approve Financial Statements

Key: Attended Did not attend Was not a member at this time

Table 2: Audit, Finance and Risk Committee (AFRC) members’ meeting attendance 2024–25

	14 August 2024	29 August 2024*	27 November 2024	26 February 2025	21 May 2025
Ms Natasha Bowness Chair					
Ms Sandra Chipchase					
Ms Janine Freeman					
Mr Mark Lucas Independent member					
Ms Karen Mundine					
Mr Peter Walker					

* An additional AFRC meeting was held in August to review and approve Financial Statements

Table 3: Collections Committee members’ meeting attendance 2024–25

	16 October 2024	26 March 2025
Mr Peter Walker Chair		
Mr John Paul Janke Independent member		
Professor Ann McGrath AM		
Mr Bernard Salt AM		
Professor Clare Wright OAM		

Table 4: Development Committee members’ meeting attendance 2024–25

	23 July 2024	28 October 2024	26 February 2025	26 June 2025
Ms Kate Fielding Chair from 6 January 2025				
Ms Natasha Bowness				
Ms Sandra Chipchase				
Mr Peter Walker				

Key: Attended Did not attend Was not a member at this time

Appendix 4: 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 beyond 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 2024–25 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 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 2024–25.

Key Management Personnel (KMP)

During the reporting period ended 30 June 2025, the Museum had 21 personnel who met the definition of key management personnel, being the part-time Council members (13) and the Museum Executive (8), comprising the Director, Deputy Directors, Associate 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
Ms Katherine McMahon	Director	Full year
Dr Sophie Jensen	Deputy Director	Full year
Ms Ruth Wilson	Deputy Director	Full year
Mr Rohan Haslam	A/g Deputy Director	Full year
Ms Brenda Stephens	A/g Associate Director	Part year – Appointed 2/2/2025
Mr Michael Cook	Deputy Director	Part year – Appointed 3/2/2025
Dr Jilda Andrews	Deputy Director	Part year – Appointed 10/2/2025
Ms Tracy Sutherland	A/g Assistant Director	Part year – Terminated 7/2/2025

Part-time Council members

Name	Position	Term as KMP
Prof Clare Wright OAM	Chair (part year), Non-executive member	Full year
Mr Ben Maguire AM	Chair, Non-executive member	Part year – Terminated 20/8/2024
Ms Natasha Bowness	Deputy Chair, Non-executive member	Full year
Prof Megan Davis AC	Non-executive member	Part year – Appointed 1/8/2024
Ms Janine Freeman	Non-executive member	Part year – Appointed 1/8/2024
Ms Kate Fielding	Non-executive member	Part year – Appointed 12/9/2024
Prof Ann McGrath AM	Non-executive member	Part year – Appointed 12/9/2024
Ms Karen Mundine	Non-executive member	Part year – Appointed 10/10/2024
Mr Tony Ayres	Non-executive member	Part year – Appointed 6/3/2025
Ms Sandra Chipchase	Non-executive member	Part year – Terminated 4/11/2024
Dr Mike Haywood	Non-executive member	Part year – Terminated 4/8/2024
Mr Peter Walker	Non-executive member	Part year – Terminated 4/11/2024; reappointed 7/11/2024
Mr Bernard Salt AM	Non-executive member	Part year – Terminated 16/3/2025

Key management personnel remuneration 2024–25

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			
Ms Katherine McMahon	Director	362,344	-	-	54,072	16,457	-	-	-	432,873
Dr Sophie Jensen	Deputy Director	250,990	-	-	42,685	40,737	-	-	-	334,412
Ms Ruth Wilson	Deputy Director	245,969	-	-	49,429	(8,532)	-	-	-	286,866
Mr Rohan Haslam	A/g Deputy Director	229,079	-	-	35,354	(7,533)	-	-	-	256,900
Ms Brenda Stephens	A/g Associate Director	84,718	-	-	11,195	6,426	-	-	-	102,339
Mr Michael Cook	Deputy Director	108,937	-	-	16,211	2,112	-	-	-	127,260
Dr Jilda Andrews	Deputy Director	95,407	-	-	14,640	2,289	-	-	-	112,336
Ms Tracy Sutherland	A/g Assistant Director	123,701	-	-	23,870	2,891	-	-	-	150,462
Prof Clare Wright OAM	Chair (part year), Non-executive member	45,613	-	-	5,249	-	-	-	-	50,862
Mr Ben Maguire AM	Chair, Non-executive member	6,959	-	-	807	-	-	-	-	7,766
Ms Natasha Bowness	Deputy Chair, Non-executive member	25,308	-	-	2,914	-	-	-	-	28,222
Prof Megan Davis AC	Non-executive member	22,392	-	-	6,039	-	-	-	-	28,431
Ms Janine Freeman	Non-executive member	22,392	-	-	2,575	-	-	-	-	24,967
Ms Kate Fielding	Non-executive member	19,569	-	-	2,251	-	-	-	-	21,820

(continued) Key management personnel remuneration 2024–25

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			
Prof Ann McGrath AM	Non-executive member	22,392	-	-	2,575	-	-	-	-	24,967
Ms Karen Mundine	Non-executive member	17,688	-	-	2,034	-	-	-	-	19,722
Mr Tony Ayres	Non-executive member	7,809	-	-	1,710	-	-	-	-	9,519
Ms Sandra Chipchase	Non-executive member	8,562	-	-	1,984	-	-	-	-	10,546
Dr Mike Haywood	Non-executive member	2,352	-	-	274	-	-	-	-	2,626
Mr Peter Walker	Non-executive member	24,367	-	-	2,806	-	-	-	-	27,173
Mr Bernard Salt AM	Non-executive member	17,405	-	-	2,005	-	-	-	-	19,410
Total		1,743,953	-	-	280,679	54,847	-	-	-	2,079,479

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	Other		
Ms Natasha Bowness	Non-executive member, AFRC Chair	-	-	-	-	-	-	-	-	-
Ms Janine Freeman	Non-executive member, AFRC member	-	-	-	-	-	-	-	-	-
Ms Karen Mundine	Non-executive member, AFRC member	-	-	-	-	-	-	-	-	-
Ms Sandra Chipchase	Non-executive member, AFRC member	-	-	-	-	-	-	-	-	-
Mr Peter Walker	Non-executive member, AFRC member	-	-	-	-	-	-	-	-	-
Mr Mark Lucas	Independent AFRC member	2,352	-	-	274	-	-	-	-	2,626
Total		2,352	-	-	274	-	-	-	-	2,626

Members of the Audit, Finance and Risk Committee 2024–25

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.

Name	Qualifications, knowledge, skills or experience	Meetings attended/ total number of meetings	Total annual remuneration
Natasha Bowness (Chair)	Bachelor of Economics, Monash University Graduate, Australian Institute of Company Directors Chartered Accountant	5/5	\$0
Sandra Chipchase	Bachelor of Business, Queensland Institute of Technology Graduate, Australian Institute of Company Directors	2/2	\$0
Janine Freeman	Bachelor of Economics, University of Western Australia Graduate Diploma in Occupational Health and Safety Certificate IV in Financial Services (Superannuation) Graduate, Australian Institute of Company Directors	2/2	\$0
Mark Lucas	Bachelor of Commerce, Melbourne University Fellow, Chartered Accountants Australia and New Zealand	3/3	\$2,626
Karen Mundine	CEO Reconciliation Australia Bachelor of Arts (Comm), University of Technology Sydney	2/2	\$0
Peter Walker	Owner, Peter Walker Fine Art	3/3	\$0

Appendix 5: 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 Directors; Head, Legal, Executive and Governance Support; 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 www.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 6: 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	Page
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	48–75
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)	24–28
Outline of organisational structure	PGPA Rule 17BE(k)	108
Employee statistics	PGPA Rule 17BE(ka)	109
Location of major activities and facilities	PGPA Rule 17BE(l)	118
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)	28, 111, 114–116
Executive remuneration	PGPA Rule 17BE(ta) PGPA Rule 17CA– 17CE	112–115

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

Statutory requirement	Reference	Page
Work Health and Safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	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, 75
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>	78–105

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	Page
Reconciliation Action Plan progress	Reconciliation Action Plan 2022–25	34–35
Donor recognition	Donor Recognition Policy	39–41
Acknowledgement of corporate partners	Sponsorship and Grant Policy	41
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	33

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