



National Museum of Australia

2025–26 Annual Report
and Audited Financial
Statements



Australian Government

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



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Cover: Emperor penguin (*Aptenodytes forsteri*) part of the National Antarctic Heritage Collection on display in the *Antarctica* exhibition. Photo: Jason McCarthy, National Museum of Australia

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p. 8 Stringsplace quartet perform at the Korean Feast. Photo: Cassie Abraham; p. 14 The refurbished Landmarks gallery. Photo: Jason McCarthy; p. 22 Rebecca Hetherington, daughter of Norman Hetherington, shares a Mr Squiggle story with young visitors. Photo: Jason McCarthy; pp. 44-45 Collection highlights. Photos: Jason McCarthy and Glen Goodwin; p. 46 Jason McCarthy, senior photographer, and Glen Goodwin, collection capture officer, with the model of the MV *Nella Dan*. Photo: Jason McCarthy; p. 76 Lightstick display in *Hallyu! The Korean Wave*. Photo: Tim Ngo; p. 106 Performers at K-Fest: Korean Cultural Festival. 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.

For 25 years, the National Museum of Australia has connected people with the stories, cultures and histories that shape our nation.

Engagement

2025–26	Since 2001	2025–26	Since 2001	2025–26
570,714	16 million	Over 8.7 million	115 million	152
Visits to the Museum		Engagements across onsite, touring and digital experiences		Number of objects loaned

Learning

2025–26	Since 2001	2025–26	Since 2020
58,318	1.9 million	1.5 million	5.9 million
Student visits to the Museum		Visits to Australia's Defining Moments Digital Classroom	

Exhibitions

2025–26	Since 2001	2025–26	Since 2001
149,782	4 million	23,142	2.9 million
Visits to <i>Mr Squiggle and Friends</i> and <i>Hallyu! The Korean Wave</i>	Visits to onsite exhibitions	Participated in <i>Mr Squiggle</i> and <i>Hallyu!</i> programs and events	Participated in Museum programs and events

Global

2025–26	Since 2001
50,360	132 venues 45 countries 3.8 million visits
Visits to <i>Songlines</i> in India	Global touring exhibitions

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 accountable authority, I am pleased to present the National Museum’s Annual Report for the period 1 July 2025 to 30 June 2026.

This report has been prepared for the purposes of section 46 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), which requires that the Council prepare and provide an annual report to you for presentation to Parliament.

This report includes the National Museum’s audited financial statements as required by sections 42, 43 and 46 of the PGPA Act. In the opinion of the Council, the financial statements were prepared in accordance with the Finance Minister’s Orders under the PGPA Act and are consistent with the requirements set out in the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule), Division 3A, Subdivision B (17BB–17BF).

It also includes the National Museum’s annual performance statements as required under paragraph 39(1)(a) of the PGPA Act. In the opinion of the Council, these annual performance statements are based on properly maintained records and accurately reflect the performance of the entity and comply with subsection 39(2) of the PGPA Act.

Yours sincerely
Professor Clare Wright OAM
Chair of Council
8 October 2026

Chair’s review

In 1975, a committee of inquiry was asked a simple question: *Does Australia understand what it holds?*

The answer became the foundation of the National Museum of Australia. It recognised that the world’s oldest continuing culture and the ongoing project of a nation do not sit easily side by side, and that a museum’s role is not to reconcile those tensions, but to hold them honestly in the same place.

Twenty-five years after opening our doors, that founding purpose remains as relevant as ever. As we reflect on our achievements and look to the future, we continue to ask the questions that matter: how we talk about Country, how we listen to communities, how we engage with truth, and whose voices shape Australia’s story.

While onsite visitation remains central to the Museum’s success, its reach has expanded significantly beyond its physical site. Through touring exhibitions, digital platforms, virtual experiences and online education resources, the Museum now connects with audiences across Australia and around the world. This evolution reflects a broader shift from being primarily a destination-based institution to one that delivers national impact regardless of location.

This year more than 570,000 visits were recorded at the Museum’s Acton site, while nearly 8.8 million engagements with exhibitions, collections and programs were achieved through digital platforms, touring venues and online experiences. A standout example of this reach is Australia’s Defining Moments Digital Classroom, which received more than 1.5 million visits from students and teachers across all states and territories. By bringing stories and objects from the National Historical Collection into classrooms, the platform continues to inspire curiosity, critical thinking and lifelong learning.

As the National Museum of Australia, we occupy a unique position within Australia’s cultural landscape. Our role extends beyond the stewardship of the National Historical Collection to providing cultural leadership that deepens public understanding of Australia’s histories, cultures and contemporary experiences. Through exhibitions, research, public programs and digital engagement, the Museum creates opportunities for learning, dialogue and reflection.

Cultural leadership is increasingly important in a rapidly changing world where institutions are expected not only to preserve heritage, but also to foster informed discussion, build connections and engage with contemporary issues. The Museum contributes to this role by presenting complex, even conflicting, perspectives, supporting truth-telling, amplifying First Nations voices and creating spaces where audiences can engage thoughtfully with the ideas and narratives that shape Australia.

This role is demonstrated through the Museum’s ability to engage diverse audiences and share Australian stories on a national and international stage. During the year, *Songlines: Tracking the Seven Sisters* continued to attract audiences around the world, reinforcing the global significance of First Nations knowledge and cultural traditions. Through its international tour, the exhibition also demonstrated the Museum’s leadership in cultural diplomacy, fostering international partnerships and creating opportunities for global audiences to engage with Australia’s First Nations cultures. At the same time, *Hallyu! The Korean Wave* attracted new and diverse audiences to the Museum, demonstrating our capacity to connect contemporary global culture with Australian audiences and broaden participation in museum experiences.

Central to this work is a strong commitment to partnership. The Museum recognises that Australia's stories are best told through collaboration, working alongside communities, cultural institutions, government agencies, researchers, educators and international partners. These relationships strengthen cultural authority, enrich the Museum's work and ensure that exhibitions, collections and programs are informed by expertise, lived experience and community knowledge.

This approach underpins the development of *Water Spirits*, a major collaborative project with the ASEAN–Australia Centre and First Nations partners from Maningrida that will foster cultural exchange across Australia and Southeast Asia. Collaboration also extends across Australia's cultural sector through collection loans, touring exhibitions, research partnerships and professional exchange, increasing access to the National Historical Collection and strengthening a national cultural ecosystem. Together, these partnerships enable the Museum to share Australian stories more broadly and contribute meaningfully to Australia's cultural diplomacy and global engagement.

This year the Museum's Council was pleased to welcome two new members: economic strategist Amit Singh and leading arts advocate Esther Anatolitis. Both bring unique insights and experience to the Museum's Council and I have no doubt that their appointments will provide invaluable guidance and leadership as the Museum continues to pursue its strategic vision and core values.

The Museum is grateful to the Australian Government for the significant funding uplift announced in the 2023–24 Budget, which continues to support our strategic ambitions and strengthen our ability to identify, collect and safeguard the stories of the nation. Importantly, this long-term funding has enabled the Museum to maintain high levels of service and engagement with the Australian community, protect specialist cultural sector jobs, and deliver critical infrastructure upgrades that enhance safety, accountability and accessibility.

As we reflect on the Museum's first 25 years, we can be proud of what has been achieved. From collecting and preserving the stories that shape our nation to fostering dialogue, learning and understanding, the Museum continues to fulfil the vision articulated at its foundation. Yet our work is far from complete. Australia's story continues to evolve, and with it our responsibility to ensure the National Historical Collection reflects the unique, rich and multifaceted nature of Australia's environmental and human history.

Finally, I would like to thank my fellow Council members, along with the Museum's Executive, staff and volunteers for their leadership, commitment and dedication throughout the year. Their passion and expertise ensure the National Museum of Australia remains a place where we can all explore what Australia holds with curiosity, joy and wonder.



Professor Clare Wright OAM
Chair of Council

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Part 1

Director's review of operations



The year in review



This year marks a significant milestone in the history of the National Museum of Australia. It is 25 years since the Museum opened the doors to its permanent home on the Acton Peninsula. Since 2001, we have hosted over 130 exhibitions and displays, engaged with nearly 2 million students through our education programs, and welcomed almost 16 million people to the Museum's Acton site.

Beyond Canberra, we have shared Australian stories through exhibitions and collections with audiences across Europe, Asia, the Pacific and North America. Key international partners have included the British Museum, the Victoria and Albert Museum, Parco Archeologico di Pompei, the Dutch National Museum of Antiquities, the Sharjah Museums Authority, the National Museum of China and the Kiran Nadar Museum of Art.

Through periods of change, challenge and opportunity, the Museum has remained focused on its core purpose: collecting, preserving and sharing the stories that help Australians understand who we are, where we have come from, and the many perspectives that shape our national experience. Today the National Historical Collection comprises more than 250,000 objects and continues to grow as a record of Australia's history, culture and identity.

As we celebrate this anniversary, I am immensely proud of what has been achieved by the many staff, volunteers, supporters and visitors who have shaped the Museum over the past 25 years and helped establish us as a leading national institution.

Partnership is central to the Museum's role, and this commitment was evident throughout the year. The internationally acclaimed exhibition *Songlines: Tracking the Seven Sisters* continued its successful international tour, connecting audiences around the world with one of the great cultural narratives. Development also continued on the *Water Spirits* exhibition, an ambitious partnership with the ASEAN–Australia Centre and First Nations collaborators from Maningrida that will foster cultural exchange across Australia and Southeast Asia through both an immersive experience and a major exhibition.

Closer to home, the Museum continued to expand access to the National Historical Collection through major exhibitions and gallery developments. The reopening of the transformed Landmarks gallery, featuring more than 800 objects spanning more than 250 years of Australian history, provides visitors with new opportunities to engage with stories of resilience, innovation, achievement and connection. The opening of *Anengkerr-penh/From the Dreaming*, an exhibition developed in partnership with the Anmatyerr community, further demonstrated the importance of collaboration in sharing First Nations knowledge, history and culture.

The Museum's exhibition program also showcased our capacity to engage new and diverse audiences. *Hallyu! The Korean Wave*, developed by the Victoria and Albert Museum in London, attracted strong participation from younger audiences and first-time visitors while highlighting the global influence of contemporary Korean culture. Through a vibrant program of performances, workshops and cultural experiences, the exhibition demonstrated how museums can connect contemporary cultural phenomena with deeper conversations about creativity, identity and global exchange.

The Museum continued its successful partnership with White Spark Pictures and hosted the premiere of a new virtual reality experience. *Life in the Great Barrier Reef* immerses audiences in one of the world's most remarkable natural environments, offering a 360-degree VR journey through the UNESCO World Heritage-listed marine park. Guided by Traditional Owners and leading scientists, it reveals the extraordinary connection between land, sea and climate.

Among the highlights of the year was the continued success of *Mr Squiggle and Friends*. Drawing on one of the most significant recent additions to the National Historical Collection, the exhibition celebrated the enduring legacy of Norman Hetherington and introduced his creativity and imagination to a new generation of Australians. Its subsequent national tour will continue to share this important cultural story with audiences across the country through to 2030.

The Museum also strengthened the National Historical Collection through significant acquisitions. The purchase of Sir Donald Bradman's baggy green cap, worn during the 1946–47 Ashes series, represents an important addition to Australia's cultural heritage. Supported by the Australian Government through the National Cultural Heritage Account, this extraordinary object reflects the Museum's ongoing commitment to preserving nationally significant stories and collections for future generations.

As the Museum embarks upon the next 25 years, we continue to invest in infrastructure and capabilities. Significant progress was made on a major collection storage program supported by Australian Government funding, including an approach to market for a new collection storage facility and planning for upgrades to existing storage infrastructure.

Important work was also undertaken to maintain and renew the Museum's Acton site, enhancing safety and accessibility through a range of infrastructure and building improvement projects including fire safety improvements within the Museum's cafe. These investments support the long-term sustainability of the Museum and the experience of visitors.

Through the implementation of NMA OS, the Museum advanced technology modernisation across digital engagement, collection management, digital preservation and core information technology systems. Together, these investments are strengthening the foundations that will enable the Museum to preserve, share and connect Australia's stories well into the future.

The year also saw important developments in organisational capability, including key leadership appointments that further strengthen the Museum's expertise and capacity. Dr Jilda Andrews, Deputy Director, First Nations, and Rohan Haslam, Deputy Director, Corporate, were both permanently appointed. We also welcomed Heather Whitely Robertson as Deputy Director, Visitor Experience. Heather brings more than two decades of leadership experience in national and international cultural institutions.

I would like to acknowledge Ruth Wilson, who retired in early 2026 following a distinguished career across Australia's National Cultural Institutions. Drawing on her extensive expertise and experience, Ruth provided valuable leadership and guidance during her decade with the Museum. She leaves a lasting legacy and will be greatly missed. On behalf of the Museum, I thank her for her commitment and service and wish her well in retirement.

Alongside these achievements and organisational changes, the Museum continued to operate in a challenging economic environment. Inflationary pressures, rising operating costs and broader economic impacts including fuel costs and cost-of-living pressures affected consumer spending and visitation-related revenue streams. Despite these challenges, the Museum maintained a strong focus on financial sustainability while continuing to deliver high-quality exhibitions, programs and visitor experiences in support of our strategic objectives.

As we celebrate 25 years of the National Museum of Australia, we can be proud of what has been achieved. Yet this anniversary is not simply an opportunity to reflect on our past. It is also a moment to consider our future.

Australia's national story continues to evolve, and so too must the ways we collect, preserve and share it. Guided by our Strategic Plan 2024–29, strengthened by partnerships across Australia and around the world, and inspired by the communities whose stories we hold in trust, the Museum is well positioned to build on the achievements of its first 25 years.

I thank the Museum's Council, staff, volunteers and partners for their commitment, expertise and dedication throughout the year. I also extend my thanks to the Hon Tony Burke MP, Minister for the Arts, and our colleagues at the Office for the Arts for their continued support and collaboration.

Most importantly, I thank the millions of visitors who engage with the Museum, whether by visiting us in Canberra, connecting with us online, or experiencing our exhibitions and programs across Australia and around the world. It is a privilege to share Australia's stories and the Museum's collection with you. I look forward with confidence and optimism to the next chapter in the Museum's history.



Katherine McMahon
Director

Part 2

Operating environment



Legislation, functions and powers

Legislation

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

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

Functions and powers

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

Section 5 of the Museum Act specifies requirements for:

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

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

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

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

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

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

Resource management framework

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

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

History

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

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

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

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

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

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

Strategic overview

Vision

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

Mission

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

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

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

We promote collaborative work across the breadth of artistic, historical 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 5 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 2024–29**, the Museum established the following strategic priorities:

First Nations

We will engage broadly and deeply with First Nations people to elevate and amplify their perspectives, ideas and voices.

Connection

We will foster social connection and make the Museum a place about our future as much as it is about our past.

Growth

We will grow the Museum’s business and audience.

Foundation

We will build operational capability to underpin our strategic ambitions.

The Museum’s 2025–26 Annual Report and annual performance statements analyse performance against the measures in the Museum’s 2024–29 Strategic Plan, 2025–26 Corporate Plan and 2025–26 Portfolio Budget Statements.

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 2025–26 and the Museum’s Corporate Plan 2025–26 set out how the Museum’s performance is to be measured and assessed in achieving the Museum’s purposes in 2025–26 (the reporting period). The Museum developed and published the Corporate Plan 2025–26 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 2025–26

The Corporate Plan 2025–26 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 2024–29. 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 2025–26, 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 monitoring the implementation of prior audit recommendations and supporting continuous improvements across the organisation. In line with the Strategic Internal Audit Plan, Axiom delivered a targeted program of compliance, performance and business improvement audits, providing assurance over key operational and governance processes.

External audit

The Australian National Audit Office is responsible for auditing the Museum's annual financial statements. An unqualified audit opinion precedes the annual financial statements in **Part 5: Audited financial statements** (p. 78).

Risk management

The Museum employs a robust and integrated risk management framework 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 also supports flexibility to pursue 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 provided by the Council, the Audit, Finance and Risk Committee (AFRC), Museum management, staff and contractors. A central strategic risk register is maintained and complemented by operational and project risk registers managed within individual business units. This multi-layered approach enables risks to be identified and managed at the source while ensuring high-level oversight of risks with potentially significant organisational impacts.

The Museum's risk appetite defines the level of risk it is willing to accept, categorised by consequence across IT and cybersecurity, funding and financial sustainability, collection, capability (skills and resources), technology, performance, climate change and reputation. 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 both strategic and key operational risk registers, including the identification and consideration of emerging risks. This committee plays a critical role in supporting 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 key operational risk registers. A report highlighting key risk areas, together with the strategic risk register, is presented to the AFRC each quarter. Risk-related updates are also included in the Director's quarterly report to Council to ensure ongoing visibility and oversight. The Museum's entire risk framework – including risk management, fraud and corruption prevention and control, emergency management, cybersecurity and business continuity management – undergoes a comprehensive annual review to ensure its ongoing effectiveness and alignment with best practice.

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 and Corruption 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 and/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. Fraud and corruption awareness training is included in the Museum's annual mandatory suite of training and is provided to all new staff as part of their induction. Additionally, ongoing general awareness training is available to all staff throughout the year.

Procurement

During the 2025–26 reporting period, the Museum managed its procurement activities in alignment with the Commonwealth Procurement Rules (CPRs) and its internal Council Instructions issued under section 20A of the *Public Governance, Performance and Accountability Act 2013*.

No instances of non-compliance with the CPRs were identified during the financial year. All eligible contract notices, amendments and arrangements valued above the mandatory corporate Commonwealth entity threshold were accurately compiled and published on AusTender.

To ensure optimal value for money, the Museum actively encourages open market competition where possible. The Museum relies on specialised procurement workflows which embed the foundational principles and mandatory rules of the CPRs to support our ambitious procurement agenda. This includes securing unique exhibition designs, significant acquisitions for the Museum's collection, delivery of major capital works and supporting services.

This financial year, the Museum's Governance and Legal team launched a review of the Museum's internal procurement processes and templates, ensuring the Museum's procurement framework remains highly effective, easy to use and aligned to the CPRs. A particular focus of this review was to identify opportunities to incorporate more environmentally sustainable practices in Museum procurements.

Further information on the Museum's procurement activities can be found on **AusTender**.

Formal decisions, notifications and ministerial directions

During 2025–26, 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 2025–26, 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 2026, 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 2025–26.

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. 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 outlines the Council's responsibilities in governing the Museum; clarifies the respective roles and expectations of Council members and management; and sets out procedures for the disclosure and resolution of any actual, potential or perceived conflicts of interest. Members are required to declare any such interests at the commencement of each Council meeting, with details recorded in

the meeting minutes and consolidated in the Museum's conflicts register. To further support transparency, the Museum has adopted the declaration developed as part of the Australian Public Service Commission's Better Practice Model for Conflict of Interest, which members complete annually.

The Commonwealth Remuneration Tribunal determines remuneration for non-executive Council members. In 2025–26, there were no acting appointments made by Council or the Minister under section 15(2) or (3) of the Museum Act, and no directions to the Council by the Minister.

Meetings

The Museum Council held 4 formal meetings during 2025–26. A senior staff officer from the Office for the Arts attended all meetings as an observer.

The formal meetings were held on:

- 28 August 2025 (no. 195)
- 20 November 2025 (no. 196)
- 26 February 2026 (no. 197)
- 21 May 2026 (no. 198).

See **Appendices 3 and 4** (pp. 110–16) 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 2026 the Council comprised the following non-executive members.

Professor Clare Wright OAM, Chair, 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. Clare is the author of several best-selling books including *Näku Dhäruk: The Bark Petitions*, which completes her Democracy Trilogy. She has written and presented history documentaries for



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

ABC TV, co-hosts and co-produces the podcast *Archive Fever* and is Executive Producer of the internationally award-winning children's podcast *Hey History!* In 2020 Clare was awarded an Order of Australia for services to literature and to historical research. 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*. Clare joined the Museum's Council in 2022.

Terms: 21 August 2024 – 20 August 2027 (Chair); 27 October 2022 – 20 August 2024 (member).

Ms Natasha Bowness, Deputy Chair, is Chair of Wilbow Group and has extensive experience in strategy, governance, risk, business management, audit and finance across cultural and visitor-facing organisations. She also has significant experience in philanthropy, particularly in the areas of arts and culture, education, disability and community.

Natasha is the Chair of the Bowness Family Foundation, a trustee of the Helen Macpherson Smith Trust, director of the Australian Wildlife Conservancy, member of the Australian Ballet Foundation Board and President of its Annual Giving Program. She is also a member of the Zoos Victoria Development Committee and a Monash University Fellow. Natasha joined the Museum's Council in 2021.

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 has extensive knowledge of the commercial, national and international antiques and art market. He is founder and owner of Peter Walker Fine Art in Adelaide and 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. Peter is also actively involved in the Adelaide philanthropic community. Peter joined the Museum’s Council in 2018.

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

Professor Megan Davis AC 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 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, Megan was the Gough Whitlam and Malcolm Fraser Chair in Australian Studies at Harvard University. Other key appointments include visiting professor at the University of Pennsylvania Carey Law School and Acting Commissioner of the New South Wales Land and Environment Court. Megan is also Pro Vice-Chancellor Society, Scientia Professor and Balnaves Chair in Constitutional Law at UNSW Sydney. Megan joined the Museum’s Council in 2024.

Term: 1 August 2024 – 31 July 2027.

Ms Janine Freeman is a social equity advocate and has spent her career representing working people and their families. She has extensive governance experience, having served on not-for-profit and government agency boards since 1993. Janine is the Independent Chair of Fair Food Western Australia and board member of the Water Corporation of WA, Anglicare WA and the Government Employees Superannuation Board. She is also an Advisory Member to the School of Population and Global Health, University of Western Australia. Janine is a former member of the Western Australia Legislative Assembly and Assistant Secretary of UnionsWA. Janine joined the Museum’s Council in 2024.

Term: 1 August 2024 – 31 July 2027.

Professor Ann McGrath AM is a Distinguished Professor of History and previously Kathleen Fitzpatrick ARC Laureate Professor at the Australian National University where she directed the Research Centre for Deep History. She

has published widely on Australian and North American history, including *Deep History: Country and Sovereignty* (ed. with Jackie Huggins) and *The Routledge Companion to Global Indigenous History* (ed. with Lynette Russell). Ann has co-directed and produced films including *Message from Mungo* and *Japarta* and developed digital products and museum exhibitions. She is an international member of the American Academy of Arts and Sciences and a Fellow of the Australian Academy of the Humanities, and the Academy of Social Sciences. Ann joined the Museum’s Council in August 2024.

Term: 1 August 2024 – 31 July 2027.

Ms Kate Fielding is 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. Kate has served on 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. Kate joined the Museum’s Council in 2024.

Term: 12 September 2024 – 11 September 2027.

Ms Karen Mundine is a Bundjalung woman from northern New South Wales and CEO of Reconciliation Australia. With more than 25 years’ experience in community engagement, public advocacy and social marketing, she has played a key role in events including the National Apology to the Stolen Generations and the Centenary of Federation commemorations. Karen 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 the Council of First Nations. Karen joined the Museum’s Council in 2024.

Term: 10 October 2024 – 9 October 2027.

Mr Tony Ayres is an award-winning director, producer, showrunner, screenwriter and editor with more than 33 years’ experience in film and television. Tony is a member of the Advisory

Board of Australians in Film and has served on the board of the South Australian Film Corporation, the Malthouse Theatre Advisory Board and the Film Victoria Evaluation and Advisory Committee. He was awarded an honorary doctorate from the Australian Film Television and Radio School in 2023. Tony joined the Museum’s Council in 2025.

Term: 6 March 2025 – 5 March 2028.

Mr Amit Singh is the Managing Partner of Mandala, a global economics, strategy and research advisory firm. He was previously Managing Director in Accenture’s global economic insights practice and global head of economic policy at Uber Technologies Inc. Amit served as senior economic adviser to two Australian prime ministers. He is a member of the advisory board of the Centre for Australia–India Relations and, until July 2026, the Independent Advisory Board for Services Australia. He is also an external member of the Strategy and Social Policy Committee of the Brotherhood of St Laurence, a member of the Strategic Advisory Council for the University of Sydney Law School and a director of Foundations for Tomorrow. Amit joined the Museum’s Council in 2025.

Term: 24 July 2025 – 23 July 2028.

Ms Esther Anatolitis is an influential advocate for arts and culture and a respected champion of artists’ voices. She is Honorary Professor at RMIT School of Art and a former member of the National Gallery of Australia Governing Council. Esther works all over Australia on strategic development, cultural infrastructure and public policy. For more than two decades she has held arts and media CEO positions as well as strategic advisory roles on museum and gallery best practice, cultural governance, creative precincts, collections and public programming. Esther joined the Museum’s Council in 2025.

Term: 12 December 2025 – 11 December 2028.

Council committees and advisory groups

Audit, Finance and Risk Committee

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

The AFRC’s functions are to:

- review the Museum’s financial reporting, performance reporting, systems of risk oversight and management and systems of internal controls
- provide advice to Council independent of Museum management
- 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 2026 was:

- Ms Natasha Bowness (Chair, Council member)
- Ms Janine Freeman (Council member)
- Ms Karen Mundine (Council member)
- Mr Amit Singh (Council member)

Outgoing AFRC members in 2025–26 were:

- Mr Mark Lucas (Independent member).

Four formal meetings of the AFRC were held in 2025–26:

- 27 August 2025 (no. 117)
- 19 November 2025 (no. 118)
- 25 February 2026 (no. 119)
- 20 May 2026 (no. 120).

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 Council on the Museum’s activities and initiatives that represent and serve the interests of First Nations peoples and the broader Australian community.

During the year, the Chair of the IRG, the Chair of Council, the Director and Deputy Director, First Nations, met on several occasions to consider the future role and structure of the group in supporting the Museum’s commitment to First Nations people, culture, histories and aspirations, and deliver the priorities outlined in the Museum’s strategic plan.

A refreshed composition of IRG is currently being developed to replace the previous geographical representation model. The proposed arrangements would invite external members with expertise in the museum and cultural heritage sector to provide strategic advice aligned with the Museum’s evolving priorities and position within the sector.

- The IRG membership at 30 June 2026 was:
- Professor Megan Davis AC (Chair)
 - Ms Michelle Broun (Independent member).

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 2026 was:
- Mr Peter Walker (Chair, Council member)
 - Prof Ann McGrath (Council member)
 - Prof Clare Wright (Council member)
 - Mr John Paul Janke (Independent member).

- Four meetings of the Collections Committee were held in 2025–26:
- 23 July 2025 (no. 9)
 - 11 November 2025 (no. 10)
 - 25 March 2026 (no. 11)
 - 24 June 2026 (no. 12).

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 2026 was:
- Ms Kate Fielding (Chair, Council member)
 - Ms Natasha Bowness (Council member)
 - Mr Peter Walker (Council member).

- Three meetings of the Development Committee were held in 2025–26:
- 6 November 2025 (no. 11)
 - 25 February 2026 (no. 12)
 - 11 May 2026 (no. 13).

Executive Management Group

The primary role of the Executive Management Group (EMG) is to review, make decisions and take responsibility for Museum governance with a focus on strategic and high-level operational activity and identification of key business issues, opportunities and risk. It achieves this with input and support from senior managers and internal Museum committees.

The following are members of the EMG at 30 June 2026.

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

Dr Sophie Jensen was appointed Deputy Director, Collection and Curatorial, in November 2024. She is a senior curator who led the Museum’s Curatorial team from 2021 and was Acting Assistant Director, Discovery and Collections, from June 2023. Prior to leading the Curatorial team, Sophie led the Collections Development team. She 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. Sophie has curated a range of exhibitions including *Rare Trades*, *Miss Australia: A Nation’s Quest*, *Happy Birthday Play School* and *Trevor Kennedy Collection: Highlights* and was part of the team that developed the Eternity gallery. In 2020, Sophie received the Director’s Award for Excellence at the Museum.

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 global organisations. Michael’s track record includes leading successful brand and revenue growth strategies across multiple portfolios and he has particular expertise in developing sustainable business models and optimising commercial opportunities while maintaining strong customer relationships. Prior to joining the Museum, Michael 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 across 6 continents. Michael has extensive experience in delivering customer-led transformation programs and building high-performing teams. His expertise in data-driven decision making and digital innovation has helped organisations respond effectively to changing audience needs and market dynamics.

Dr Jilda Andrews is a Yuwaalaraay cultural practitioner and was appointed Deputy Director, First Nations, in February 2025. She has more than 25 years’ experience as a museum professional and leading scholar of museums, anthropology and cultural futures. Jilda 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, Jilda engages in collections research and has a strong record of publication in the field. As an active member of her Yuwaalaraay community, Jilda has represented Yuwaalaraay Country nationally and globally through her work as a researcher, cultural practitioner and performer. In all dimensions of her work, she takes a decisive ‘futures-orientation’, exploring the concept of Ancestral Futures in real and applied ways. Jilda is extending continuities from Australia’s deep cultural roots to inform richly dynamic, culturally strong and inclusive communities and future societies.

Mr Rohan Haslam was appointed Deputy Director, Corporate, in November 2025 and is also the Museum’s Chief Operating Officer. Rohan has also been Acting Chief Finance Officer since 6 May 2026. He joined the Museum as Chief Finance Officer in 2021 and was Acting Assistant Director, Corporate Operations and Services, from December 2023. Rohan has more than 20 years’ experience across finance, governance and corporate management roles, having held leadership positions in cultural institutions including the Australian National Maritime Museum, the Canberra Museum and Gallery, and the Canberra Theatre Centre. He has also served on the board of the PACT Centre for Emerging Artists and worked as a consultant prior to joining the Museum.

Ms Heather Whitely Robertson was appointed Deputy Director, Visitor Experience, in January 2026. Heather brings more than two decades of leadership experience across national and international institutions, including the National Gallery of Australia (NGA), Art Gallery of New South Wales, Museum of Contemporary Art Australia, Victoria and Albert Museum, Tate Modern and the National Gallery of Victoria. She brings deep expertise in audience engagement, learning, public programming and visitor experience. Heather is known for leading with creativity, empathy and strategic vision – building collaborative, high-performing teams and delivering projects that are inclusive, innovative and impactful. She is recognised for her leadership amid major

cultural transformations; shaping the design of architectural spaces and programmatic initiatives for Sydney Modern Project (AGNSW), the redeveloped Museum of Contemporary Art, and digital transformation of the NGA; as well as steering award-winning audience programs and projects onsite, offsite and online. Heather is passionate about connecting communities with Australian stories and contributing to the cultural vibrancy of the region.

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

Ms Kirsti Partridge joined the Museum in 2024 as the Manager of Governance, having previously held the position of Manager of Governance and Reporting at the National Gallery of Australia. On 4 May 2026 she was appointed Acting Head of Governance and Legal. In this role, she oversees the Museum’s governance, risk management, policy and compliance frameworks ensuring alignment with legislative requirements. She works closely with Council, the Audit, Finance and Risk Committee and the executive team to embed effective governance practices across the Museum.

The following people were also members of the EMG in 2025–26.

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 Belinda took on responsibility for the Museum’s governance program and in May 2026 transitioned to Senior Advisor, Legal and Governance.

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. Brenda 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.

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. 112–16).

Corporate Management Group

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

The CMG comprises all Museum business unit managers and the executive management team. It is responsible for the implementation of day-to-day activities to achieve the strategic objectives of the Museum. Key deliverables include:

- communication of executive decisions and key issues discussed at CMG meetings to their business units
- collectively reviewing, providing feedback and discussing proposals put forward for consideration by the CMG
- serving as a communication and learning forum for matters that have impact across the organisation
- advising the EMG on Museum operational matters, major projects and programs.

A number of Museum working groups and committees report through the CMG framework to the 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 Collection Storage Project Control Group and committees of Work Health and Safety; Risk; Acquisitions and Collections; NMA OS; Environmental Sustainability; Diversity, Equity, 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, safety and wellbeing of all workers (staff, volunteers and contractors) and visitors. Work health and safety (WHS) is actively managed through the Museum’s WHS management system, with a focus on prevention, continual improvement and fostering a positive safety culture.

In 2025–26, the Museum continued to strengthen our approach to psychosocial health and safety, embedding processes and practices to identify, assess and manage psychosocial hazards and risks. Building on the foundations established in previous years, the Museum further implemented procedures and initiatives designed to support psychological safety, manage exposure to trauma and distressing content, and promote mentally healthy workplaces.

As part of the Museum’s Workplace Health and Wellbeing program, staff were supported through a range of initiatives, including flu vaccinations, annual health checks, meditation and yoga sessions, access to the Headspace app and participation in wellbeing challenges and events. The Museum also delivered information and awareness sessions in partnership with its Employee Assistance Program (EAP) provider, supporting workers to maintain their physical and psychological wellbeing and building awareness of available support services.

In 2025–26 the Museum delivered the following WHS capability development activities:

- Museum WHS induction – 62 attendees
- Employee Assistance Program (EAP) information sessions – 2 sessions, 126 attendees
- Beat the Winter Blues (wellbeing strategy) information session – 1 session, 57 attendees
- First aid training – 10 attendees
- CPR refresher training – 13 attendees
- Ergonomic and Workstation Awareness training – 24 attendees
- Health and Safety Representative training – 2 attendees
- Asbestos Awareness training – 5 attendees
- Working Safely with Asbestos Containing Material training – 3 attendees
- Firearms Safety training – 26 attendees
- Biosecurity training – 4 attendees
- Radiation Safety Officer training – 10 attendees
- Radiation Safety Refresher training – 2 attendees
- Hazards in the Collection training – 8 attendees.

Year	Total incident reports	No injuries	Minor injuries	Moderate injuries	Serious injuries	Notifiable / dangerous occurrence
2022–23	213	56	146	11	0	3
2023–24	221	55	164	2	0	4
2024–25	207	81	124	2	0	0
2025–26	197	77	118	2	0	1

Hazard and incident reporting

In 2025–26 the Museum documented a total of 197 incident and hazard reports involving workers and visitors.

These reports included:

- 77 incidents with no injuries
- 118 minor injuries (requiring first-aid treatment only)
- 2 moderate injuries (resulting in medical treatment and/or time off work)
- 1 notifiable incident (involving exposure to hazardous biological material).

One notifiable incident was reported to Comcare during 2025–26. The Museum also recorded 2 new Comcare workers' compensation claims.

Incident reporting levels have remained relatively stable over the past 4 years, ranging from 197 to 221 reports annually, reflecting a heightened awareness of incident reporting responsibilities.

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 2025–26 the Museum continued to respond in a timely manner to enquiries made via email and the feedback form on our 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 2025–26 the Museum continued to focus on supporting staff retention, enhancing our organisational culture and developing our capabilities. We implemented a process for the identification of critical roles for succession planning. We also continued a realignment of our ongoing/non-ongoing workforce profile in favour of ongoing roles, supporting the Commonwealth’s Strategic Commissioning Framework, the *Fair Work Legislation Amendment (Secure Jobs, Better Pay) Act 2022*, and Enterprise Agreement outcomes.

Key activities included:

- implementing a 3-year Census Action Plan aligned with the strategic plan and focusing on delivering key outcomes against the core development themes of the 2025 APS Employee Census
- launching our Diversity, Equity, Inclusion and Belonging (DEI&B) Strategy 2025–29, with supporting activities focused on employee data capture, onboarding and learning opportunities promoting cultural safety and cultural capability uplift

- refreshing leadership position descriptions to promote role clarity and a focus on key accountabilities.

The Museum’s Employee Engagement Index (Census) scores in 2026 remained strong and told us that the Museum continues to be an inspiring place to work, where our employees feel that our culture supports them to act with integrity and they are willing to go the extra mile to deliver on our priorities.

The Museum continued to embed the functions of the First Nations division, led by our Deputy Director, First Nations, to ensure that First Nations voices and perspectives remain central to our work.

Performance and capability development

Throughout 2025–26 the Museum continued to offer Manager and Leadership Capability Uplift programs, with 46 staff participating. The program has enhanced the core skills of our leadership cohort with a specific focus on people and change management, strategy and leadership behaviours.

The Museum delivered several other capability uplift programs targeting key skills identified in the 2025 Census, including change management, disability awareness, neurodiversity awareness, professional writing and data literacy. We have continued to provide extensive child safety awareness and customer service training and development for customer-facing roles.

Throughout the year the Museum invested in the capability of the Senior Executive Service (SES) through a range of programs delivered by the Australian Public Service Commission. We also continued to embed the SES performance procedures and remuneration framework, ensuring accountability, excellence and alignment with organisational goals.

Diversity, inclusion, equity and belonging

The Museum values the diverse backgrounds, experiences and perspectives of its employees and is committed to creating a workplace where everyone feels respected, safe, included and empowered to contribute. Diversity and inclusion are recognised as key enablers of innovation, collaboration and high performance, strengthening the Museum's ability to reflect and serve the Australian community.

In 2025–26 the Museum strengthened our commitment to fostering an inclusive, equitable and respectful workplace through the development and implementation of the DEI&B Strategy.

The strategy is supported by 5 targeted action plans that will drive meaningful and measurable improvements in workforce diversity, employee experience and organisational culture. These action plans focus on:

- First Nations
- cultural diversity and inclusion
- diverse genders and sexualities
- disability and accessibility
- neurodiversity and accessibility.

During the year the Museum continued to implement initiatives to attract, recruit and retain a diverse workforce. Inclusive recruitment practices were further strengthened through culturally safe and accessible recruitment processes, targeted recruitment strategies, and a range of recruitment channels designed to reach diverse communities.

The Museum also continued to promote flexible work practices, inclusive leadership and equitable access to learning and career development opportunities.

We remain committed to increasing First Nations representation across the workforce. In 2025–26 the Museum continued to participate in the APS Indigenous Apprenticeships Program, providing employment pathways and development opportunities for First Nations people.

The Museum also expanded opportunities for people with disability in partnership with our disability employment services provider, offering work experience to 2 trainees.

To further strengthen inclusion across the organisation, we continued to support our First Nations Staff Network and the Diversity, Equity, Inclusion and Belonging Committee, providing opportunities for employees to contribute to the development and implementation of initiatives that promote an inclusive and culturally safe workplace.

Policies and plans

Stretch Reconciliation Action Plan

In 2025–26 the Museum conducted a final review and formal closure report for the Stretch Reconciliation Action Plan (RAP).

We continued to advance our commitment to reconciliation and First Nations engagement through a range of initiatives including:

- 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 with onsite and online initiatives
- support for NAIDOC Week, including delivery of an onsite program elevating NAIDOC to a global scale with local, national and international First Nations representation
- providing cultural awareness training (14 staff participated 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*, *From the Dreaming and Water Spirits*
- adding new content to Australia's Defining Moments Digital Classroom, which takes First Nations culture and history into classrooms around the country

- participation in the 2025–26 APS Indigenous Apprenticeships Program
- 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 7% First Nations representation in the Museum's workforce by 2026. Current representation stands at 5.6% (at 30 June 2026)
- continuation of an internal forum for discussion, consultation and support for First Nations employees
- ongoing efforts to embed the functions of the Museum's First Nations division.

Indigenous Australian Art Charter

The Museum endorses the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions, which is published on our website (nma.gov.au/about/corporate/policies).

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.

Alongside the Charter, which was endorsed in 2009, several key frameworks have emerged that are informing current practice within the sector, including the Indigenous Art Code, the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), the Australian Government's National Cultural Policy, *Revive*, and the revised International Council of Museums' Code of Ethics.

The First Nations Cultural Rights and Engagement policy is publicly available on our website (nma.gov.au/first-nations-cultural-rights-and-engagement-policy).

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 collections and programs in support of Australia's cultural and natural heritage
- educate and motivate staff and visitors 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.

In 2025–26 the Museum initiated a comprehensive review of the ESAP to ensure alignment with our Strategic Plan 2024–29, Australian Government policy settings and emerging best practice. The review will strengthen the ESAP by introducing more measurable targets and refining key performance indicators, clarifying accountabilities across business units, and improving data collection and reporting processes. Progress against actions identified in the ESAP continue to be monitored internally by the Museum’s Environmental Sustainability Committee.

In the Corporate Plan 2025–26, the Museum committed to reduce our operational emissions and contribute to the APS Net Zero 2030 target (see also **Part 4: Performance statements**, p. 48), including through the development of an emissions reduction plan.

In 2025–26 the Museum:

- completed the redevelopment of our lighting masterplan, which, when implemented, will reduce operational costs and improve energy efficiency and overall visitor experience
- expanded onsite renewable energy capacity by installing a 4th stage of solar panels (159kW)
- replaced 5 commercial gas cooking appliances in the Museum’s cafe kitchen with electric appliances
- replaced 9 fan coil units with Building Management System controls to save energy
- replaced all domestic gas hot water units with electric units
- built a passive collection storage unit to house fine furniture and artwork, reducing energy consumption and expenditure as heating, cooling and humidity controls are not required
- replaced fluorescent lighting in the Museum’s cafe and kitchen with high efficiency LED lights
- 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

- completed the installation of an energy management system to monitor energy usage across all buildings, and commenced connecting electrical meters
- upgraded electrical distribution boards
- updated our procurement documentation and official travel policy to incorporate environmental sustainability considerations.

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 emissions reduction. We continued our annual carbon footprint assessment in 2025–26, with a Scope 3 emissions hotspot analysis undertaken for the first time to identify the Museum’s most significant upstream sources of emissions. The analysis establishes a foundation for targeted, near-term emissions reduction and more focused supplier engagement.

Using the location-based method for electricity consumption, the Museum’s reportable carbon emissions for 2025–26 totalled 4,596.98 tonnes of CO₂-e (carbon dioxide equivalent), noting the following:

- 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 robust data.

The overall quality of data is expected to improve as reporting matures. Although this may affect comparisons across reporting periods, emissions reported for 2025–26 represent a decrease of 778.68 tonnes of CO₂-e on the previous reporting period.

2025–26 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	3,289.04	154.18	3,443.22
Natural gas	804.63	N/A	204.56	1,009.19
Solid waste	0	N/A	76.87	76.87
Refrigerants	17.92	N/A	N/A	17.92
Fleet and other vehicles	4.35	N/A	0.95	5.30
Domestic flights	N/A	N/A	39.31	39.31
Domestic car hire	N/A	N/A	0	0
Domestic travel accommodation	N/A	N/A	5.17	5.17
Other energy	0	N/A	0	0
Total tonnes CO₂-e	826.90	3,289.04	481.04	4,596.98

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

2025–26 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)	3,289.04	154.18	3,443.22	5,139,124.75
Market-based electricity emissions	99.49	13.52	113	122,825.09
Total renewable electricity consumed			5,016,299.67	
Renewable Power Percentage (RPP) ¹	N/A	N/A	N/A	888,554.67
Jurisdictional Renewable Power Percentage (JRPP) ²	N/A	N/A	N/A	4,127,745
GreenPower	N/A	N/A	N/A	0
Large-scale generation certificates	N/A	N/A	N/A	0

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). Total renewable energy excludes behind-the-meter solar other than generation used to create large-scale generation certificates (LGCs).

¹ The RPP accounts for the portion of electricity used from the grid that falls within the Renewable Energy Target (RET).
² Currently, the Australian Capital Territory is the only jurisdiction with a JRPP.

Disposal of historical material

No disposals were made during 2025–26 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 2025–26 that exceeded the threshold of \$17,300 (GST inclusive) are listed below.

Supplier	Type	\$ value
Canberra Times (ACM)	Advertising	74,319
Canberra FM Radio Pty Ltd	Advertising	63,797
Facebook	Advertising	43,384
GNM Australia Pty Ltd	Advertising	33,000
GoTransit Media Group Pty Ltd	Advertising	22,000
JCDecaux Australia Trading Pty Ltd	Advertising	55,550
Mediabrand Australia Pty Ltd	Advertising	123,792
Murrays Australia Pty Ltd	Advertising	17,580
NRMA Open Road Pty Ltd	Advertising	19,800
Netflix Australia Pty Ltd	Advertising	44,000
oOh! Media Operations Pty Ltd	Advertising	33,000
Special Broadcasting Service Corporation	Advertising	41,042
Supercurious Pty Ltd	Advertising	34,595
The Saturday Paper	Advertising	20,625
TorchMedia	Advertising	33,000
Total		659,484

Donors and partners

The Museum acknowledges the support it has received from the following organisations and individuals during the 2025–26 financial year.

Donors

The Museum gratefully acknowledges all our donors, including those who wish to remain anonymous, for their support throughout the 2025–26 financial year. Their generosity contributes to meaningful work across exhibitions, programs, collection conservation and acquisitions.

Deborah Allen
Robin and Mary-Ann Anderson
Tony Ayres
Nerida Barges
Margaret Bassal
Jenny Best
Judith Bibo
Dr Christine Biggs OAM
Robin Blake
Sarah Brasch
Jennifer and Howard Brown
Rhonda L Brown
Dr Geoffrey Burkhardt
Emeritus Professor Stewart Campbell
Linda Carr
Marianne Cavanagh
Antonia Chadwick
Alison Chinn
Christine Clark
Jan Clemson
Rita Coenen
Elizabeth Cowan
Ann Crewe
Catherine Crompton
Edward Crook
Daimler and Lanchester Owners’ Car Club of Australia
Wendy Dalitz
Anne Daly
Joanne Daly and Michael Adena
Maria Magda Damo
Leslie Davies
Robyn and Phillip Dean
Edna Dundas

Bruce Edwardes
Dr Catherine Evans
Dennis Flannery
Anne Fletcher
Sandy Forbes
Sue Fraser
Linda Freasier
Janine Freeman
Christine Freudenstein
Roanna Gardiner
Margo Geering
Connor Goddard
Dr Janet Gorst
Maripa Grieve
Dr Janet Hadley Williams
Gerard Harnan and Kelly West
John and Margaret Harrison
Helen Harvie
Rohan Haslam
Alfred Hearn
Robert Hegedus
Erique Hew
James Holman
Dr Anthea Hyslop
Miroslav Ilic
Jacki Irvine
Fiona James
Judy and Bob James
Marilyn Jessop
Dr Joe Johnson CSC OAM AAM
Mike Johnston
Richard Jones
Yvonne Kilgour
Susan Klimpsch
Patricia Kneebone
Dawn I Laing
Michael Lankowski
Margaret Larkin
Cassie Leader
Cate Lemann
Brenton Lowes
Rob Lundie
Donna Ly
Caleb M
Julie Matthews
Dr Wolf Mayer
Professor Ann McGrath AM
Robyn McKay
Margaret McLeod
Katie Mills

Karen Moore
Susann Morgan
Professor Ingrid Moses AO
Simon Murnane
Jenny Myers
Dr Anthony O Nicholls
Janet O'Dell in memory of Don and Helen McMichael
Jennifer O'Donnell
Athol O'Hare
Peter Olive
Lorraine W Ovington
Kingsley and Helen Owell
Jenni and Jurek Paradowski
Rita and Michael Parker
Gregory Parkhurst
Margaret Paxton-Rolfe
Brett Pearce
David Peck
Margaret Pender and Di Chalmers
Andrew Phelan AM and Monica Phelan
Anastasios S Piperoglou
Peter Rayner
Barbara Refshauge and Justice Richard Refshauge
The Hon Margaret Reid AO
Rolls-Royce and Bentley Owners' Club Australia
Jennifer Rowland
Heather Scarr
Sonia Schechter
Douglas Senyard
Rev Garth Shaw
Carol Shawcross
Marianne Simpson
Amit Singh
Emeritus Professor Keith Skamp
Margaret Smythe
Lucetta Stapleton, Hazel Willcox,
Susannah Willcox, Mary Willcox

Helene Stead
Sue and Phil Strickland
Peter Taft
Helen Todd
Sandra Trimble
Trent and Georgina Twomey
Stacey Walker
Robin Westcott
Joy Wheatley
Professor David Williams AM
Peter Wise
Roslyn Woods
Dr Amanda Woodward
Professor Clare Wright OAM
Moh Yan Yang
Halina Christina Zachara

Patrons

The Museum would also like to acknowledge the support of individuals and foundations, including those who wish to remain anonymous, who have made significant contributions to the Museum this year.

Jeannine Bevan
Bowness Family Foundation
Sue and Dr Steve Dyer
Meredith Hinchliffe AM
The Kerridge Foundation
Peter Pigott AM
Emeritus Professor Robert Shanks and Josephine Shanks
Dick and Pip Smith Foundation
Li Li Teh and Colin Macdonald
Julie White

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
Geoff 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 2025–26 through the donation of objects by anonymous givers and the following donors.

Nicolette Benjamin Black
Cathy Campbell
Morgan Carpenter
The Collins and Forbes Family
Max Corry
Peter de Beuzeville
Janet Holmes à Court AC
Andrew and Peter Johns
Bill and Pauline Johnson
Ray Kelly
Annette Larcombe
Michael Leunig
Helen Lilley
AL Lindsay and Co Pty Ltd
Jany McPhee
Andrea Middleton
Robert Nash
Michelle Page
Diana Patterson OAM
Charlotte Smith
Mary Taylor

Corporate partners

Legal partner
MinterEllison

Beverage partner
Collector Wines

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

Cultural partners
Canberra Symphony Orchestra
Canberra Writers Festival

Hallyu! exhibition partners

Abode Hotel
Accor Hotels
Bisa Hospitality
Capital Brewing
CJ Foods Oceania
Midnight Hotel
Murrays Coaches
Netflix
Nongshim Australia
RNG Global

Songlines exhibition partners

Centre for Australia–India Relations
Deakin University
Orica India
Wesfarmers

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 Embassy, Argentina
Australian Embassy, Austria
Australian Embassy, Beijing, China
Australian Embassy, Chile
Australian Embassy, Italy
Australian Embassy, Philippines
Australian Embassy, Russia
Australian Embassy, Saudi Arabia
Australian Embassy, Spain
Australian Embassy, Sweden
Australian Embassy, Thailand
Australian Embassy, Vietnam
Australian High Commission, Bangladesh
Australian High Commission, Canada
Australian High Commission, Malaysia
Australian High Commission, New Delhi, India
Australian High Commission, Solomon Islands
Australian Consulate-General, Guangzhou, China
Australian Consulate-General, Shanghai, China

ABC Education
 ACT Government
 ASEAN–Australia Centre
 Department of the Prime Minister and Cabinet
 Embassy of China, Canberra
 Embassy of Korea, Canberra
 Embassy of Thailand, Canberra
 Embassy of Vietnam, Canberra
 High Commission of Canada, Australia
 Korea Creative Content Agency
 Korean Cultural Centre
 Korea Trade-Investment Promotion Agency
 National Australia Day Council
 National Foundation for Australia–China Relations

International partners

Creative Economy Agency, Thailand
 National Gallery of Malaysia
 National Museum of China
 National Museum of Philippines

Research partnerships

Australian National University
 RMIT University
 University of Canberra

Community partnerships

Anengkerr Anmatyerr Inkgantety project
 Ernabella Arts
 Martumili Arts
 Maruku Arts
 Milingimbi Art and Culture
 Musée du quai Branly – Jacques Chirac
 NPY Womens Council
 Papulankutja Arts
 Tjanpi Desert Weavers
 Warburton Arts Project

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 2025–26 are:

- *Kerrinyarra* by Clifford Possum Tjapaltjarri/ Peltharr. This monumental work was painted in 1994 by the acclaimed Anmatyerr ceremonial leader, one of Australia's most significant artists.
- A silver epergne presented to 19th-century Melbourne civic leader Sir Benjamin Benjamin, and a collection of religious and family records that speak to the experiences of the wider Benjamin family as early Jewish migrants to the colony of Victoria.
- *Possum Dreaming* (1987) by Kumantje Jagamara OAM, an important artist and Warlpiri cultural leader, renowned for his contributions to the Western Desert art movement.
- Four separate collections related to the Australian experience in Antarctica, inspired by the donation of the Australian National Antarctic Heritage Collection to the Museum in 2024–25. These collections include clothing, equipment and images associated with Diana Patterson, the first Australian woman to lead a station on mainland Antarctica; the diaries, medals and clothing of David Johns, a cosmic ray physicist who worked in Antarctica during the 1957 International Geophysical Year; clothing, banners and equipment associated with the Australian National Antarctic Research Expeditions undertaken in the 1960s.
- A surfboard treasured by Louis St John Johnson, also known as Warren Braedon, a 19-year-old First Nations man murdered in 1992 in a racially motivated attack in Perth. Both his adopted English-migrant family and his birth family are vocal advocates for the Stolen Generations and for an end to racial violence in Australia.

Major purchases

Five collections purchased by the Museum were formally added to the National Historical Collection in 2025–26:

- A tea service presented to Patrick and Marcella Hickey in 1919 by members of the community in Cooyar, Queensland, in appreciation of their volunteering efforts during the devastating influenza pandemic.
- Two carved wooden yawkyawkw sculptures by senior Kuninjku artist Owen Yalandja. These innovative and evocative works were created on Kunibidji Country, at Maningrida, Northern Territory, and will feature in the Museum's upcoming *Water Spirits* exhibition.
- A large collection of Australian fashion and textiles collated over many years by journalist, historian and author Charlotte Smith. Ms Smith also generously donated a further collection of objects to the Museum alongside this purchase.
- An Australian Test Cricket cap (baggy green) worn by Sidney Barnes during the Invincibles Ashes tour of England in 1948.
- A copy of William Westall's *Views of Australian Scenery*, a booklet of engravings published in 1814 from the paintings Westall created following his voyage on Matthew Flinders' ship *Investigator* as it circumnavigated Australia in 1802.

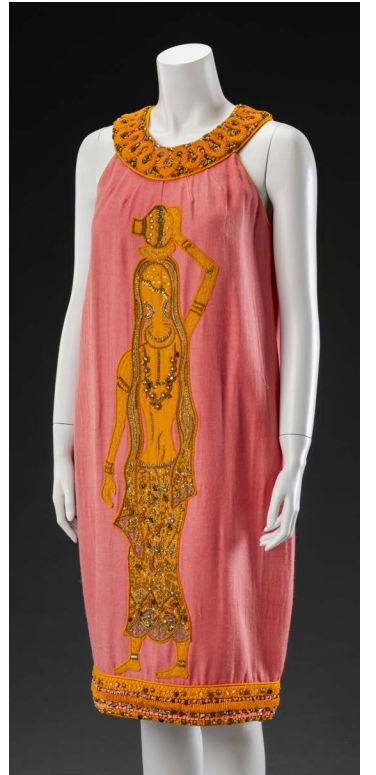
In total, 27 collections were formally approved for inclusion in the National Historical Collection in 2025–26:

Owen Yalandja collection
 Benjamin Family collection
 Patrick and Marcella Hickey collection
 Cathy Campbell collection
 Michelle Page collection
 Morgan Carpenter collection
 Charlotte Smith fashion collection
 Peter de Beuzeville collection
 David Johns collection
 Max Corry collection
 Australian National Antarctic Research Expeditions (ANARE) Club Victoria collection
 Heather Rose collection

Ray Kelly collection
 Helen Lilley collection
 Mary Taylor collection
 Australian Diplomacy – Australian Consulate-General Bali collection no. 2
 Collins and Forbes Family collection
 Lindsay's Leichardt Toy Factory collection no. 2
 Sidney 'Sid' Barnes collection
 Andrea Middleton collection
 William Westall collection
 Annette Larcombe collection
 Michael Leunig collection no. 2
 Janet Holmes à Court collection
 Jany McPhee collection
 Diana Patterson collection
 Louis St John Johnson–Warren Braedon collection



(from top): Anmatyerr artist Martin Mbitjana Hagan with *Kerrinyarra*, painted by his grandfather Clifford Possum Tjapaltjarri/Peltharr; Australian cricket cap worn by Sid Barnes during the 1948 Invincibles tour of England.



(from left): Diana Patterson OAM, the first woman to lead a continental Antarctic station, with her Ventile jacket on display in the *Antarctica* exhibition; Dress by Easton Pearson, 2007, part of the Charlotte Smith fashion collection.

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 2025–26:

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.

Performance criteria	Target 2025–26	Actual 2025–26
Total visitor engagements	8,098,500	8,796,519
Permanent exhibitions	635,000	570,714
Special exhibitions	250,000	215,239
Travelling exhibitions	375,000	158,310
Education and public programs	250,000	261,940
Events and functions	18,500	25,057
Digital experiences	5,820,000	6,571,179
Social media engagements	750,000	994,080

What we achieved

- Recorded 8,796,519 visitor engagements in the 2025–26 financial year, against a target of 8,098,500.

Analysis

The Museum exceeded its overall visitor engagement target for 2025–26, with 8,796,519 engagements recorded, 9% above the estimated target.

The Museum’s digital experiences across the website, audio, video and social media returned to growth in 2025–26.

Visitation to the Museum’s Acton site decreased to 570,714 visits, compared with 687,567 in 2024–25. The previous year represented the Museum’s highest ever annual visitation, led by 2 blockbuster exhibitions, *Discovering Ancient Egypt* and *Pompeii*.

In 2025–26 the Museum presented a varied exhibition program of Australian and international culture and history that was tailored to appeal to new and diverse audiences.

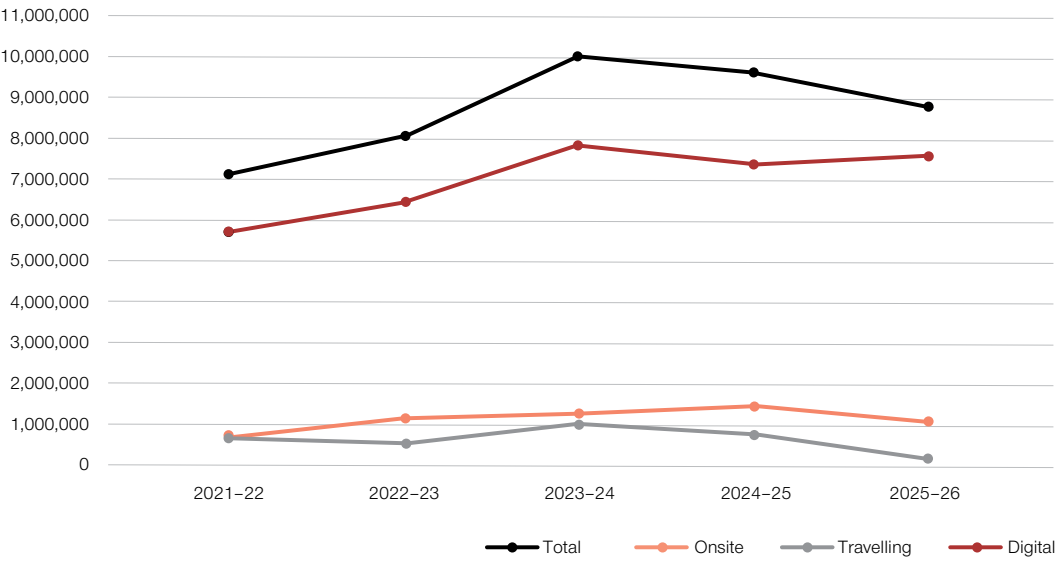
Hallyu! The Korean Wave from the Victoria and Albert (V&A) Museum in London (on display 12 December 2025 to 10 May 2026) explored the meteoric rise of South Korean popular culture, from K-pop and K-drama to fashion, beauty and technology. The exhibition received 41,652 visits alongside 12,204 visits to related events and programs. The free K-Fest Korean Cultural Festival on 11 April 2026 entertained 5,000 visitors with music and dance performances, Korean street food and market stalls, and Korean craft and traditional games. The exhibition achieved strong audience outcomes, attracting younger visitors, families and culturally diverse audiences, but did not reach the projected 100,000 visits. This negatively impacted the targets for both the Museum’s special and permanent exhibitions.

Mr Squiggle and Friends: The Creative World of Norman Hetherington (on display 4 July 2025 to 13 October 2025) reunited Mr Squiggle with friends Blackboard, Rocket, Gus the Snail and Bill Steamshovel in a free exhibition featuring the recently acquired Norman Hetherington collection. It received 108,130 visits from audiences of all ages, including those who fondly remember Mr Squiggle and those who were meeting him for the first time.

Two exhibitions displayed in the First Australians gallery, *Our Story: Aboriginal–Chinese People in Australia* and *Anengkerppeng/From the Dreaming*, recorded 65,493 visits.

The 2025–26 targets for the Museum’s touring exhibitions were set prior to confirmation of the final touring schedule and, as a result, visitation for this category was not achieved. *Songlines: Tracking the Seven Sisters* at Humayun’s Tomb World Heritage Site Museum in partnership with Kiran Nadar Museum of Art in New Delhi, India, received 50,360 visits. The Museum’s domestic touring program will relaunch with *Mr Squiggle* touring nationally from July 2026. The *Water Spirits* digital experience, which tells the incredible stories of Yawkyawk, mermaid-like ancestral spirits from Western Arnhem Land, will tour internationally and domestically from the 2026–27 financial year.

Visitor engagements over time



Performance criteria	2021-22	2022-23	2023-24	2024-25	2025-26
Total visitor engagements	7,103,296	8,106,580	10,017,143	9,607,356	8,796,519
Onsite total	705,571	1,132,585	1,268,617	1,445,997	1,072,950
Permanent exhibitions *	387,321	602,929	639,658	687,567	570,714
Special exhibitions	184,673	213,146	281,460	428,651	215,239
Public programs and events (including talks and tours)	96,411	227,610	266,364	246,304	203,622
Education programs	19,535	56,585	63,282	63,204	58,318
Events and functions	17,631	32,315	17,853	20,271	25,057
Travelling exhibitions total	644,987	564,855	917,602	779,049	158,310
Domestic	430,968	390,005	368,151	56,153	27,950
International	214,019	174,850	549,451	722,896	130,360
Digital engagements total	5,752,738	6,409,140	7,830,924	7,382,310	7,565,259
Digital experiences	4,521,730	5,429,430	6,725,395	6,417,080	6,571,179
Social media engagements	1,231,008	979,710	1,105,529	965,230	994,080

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



International network

The National Museum of Australia has operated in over 40 countries and maintains active relationships with leading institutions across Europe and Southeast Asia.

Recent and current institutional partnerships include:

- The British Museum (United Kingdom)
- The Victoria and Albert Museum (United Kingdom)
- Parco Archeologico di Pompei (Italy)
- Rijksmuseum van Oudheden (Netherlands)
- National Museum of China
- Singapore National Heritage Board.

Through these relationships, the Museum has demonstrated capability in:

- government-aligned cultural exchange
- reciprocal touring frameworks
- long-term institutional collaboration
- high-level diplomatic engagement.

Our exhibitions connect audiences across continents, reinforcing Australia’s role within global cultural dialogue.

Corporate plan priorities and performance

The Museum's Corporate Plan 2025–26 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 2024–29. The Museum's results against the performance criteria for 2025–26 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 2025–26 were:

First Nations

We will engage broadly and deeply with First Nations peoples to elevate and amplify their perspectives, ideas and voices.

Connection

We will foster social connection and make the Museum a place about our future as much as it is about our past.

Growth

We will grow the Museum's business and audience.

Foundation

We will build operational capability to underpin our strategic ambitions.

Summary of 2025–26 activities

First Nations		
Project / activity	Key activities and outcomes	Measures and targets
Cultural Plan	Develop a Cultural Plan that outlines the protocols, guidelines and policies that inform Museum work related to First Nations cultures and histories	Development of Cultural Plan
Reconciliation Action Plan (RAP)	Review of the Museum's RAP	Develop and update RAP
Special Holdings	Collaborate with communities on collection material	Examples of collaboration activity
Repatriation	Undertake activities around the repatriation of special holdings in the Museum's care and support activities that contribute to the repatriation of ancestral remains and cultural materials	Examples of repatriation activity
Cultural capability	Deliver cultural capability programs for staff	Number of staff who have completed the program and self-reporting of improved capability
First Nations employment	Increase First Nations representation in Museum workforce	7% First Nations representation in workforce by 30 June 2026
Curatorium for touring exhibitions	Establish and coordinate curatoriums of community members for <i>Songlines: Tracking the Seven Sisters</i> (ongoing international tour) and <i>Water Spirits</i> (touring exhibition in development)	Examples of curatorium activity and outcomes

Connection		
Project / activity	Key activities and outcomes	Measures and targets
Programs for young people	Develop and deliver programs targeted to children in preschool and those aged 5–12 and 13–17 years	Increase in programs available for preschoolers
		4 programs a year for children aged 5–12 years
		3 programs a year for children aged 13–17 years
Major international exhibition partnerships	Develop, display and activate <i>Hallyu! The Korean Wave</i> from the V&A	Exhibition development and display 100,000 visits to the <i>Hallyu!</i> exhibition
	Develop an exhibition on the Terracotta Warriors from China	Exhibition development
Major touring exhibitions	<i>Songlines: Tracking the Seven Sisters</i> international tour	Tour exhibition to one international venue
	Develop <i>Water Spirits</i> exhibition for tour	Develop exhibition for display and tour
Collection development strategy	Develop a collection development strategy that aligns with key areas of Museum operations	Develop and implement new collection development strategy
Exhibitions of newly acquired collections	Develop, display and activate the <i>Mr Squiggle and Friends</i> exhibition based on the Norman Hetherington collection	Exhibition development and display 90,000 visits to the <i>Mr Squiggle and Friends</i> exhibition
	Develop, display and activate an exhibition based on the National Antarctic Heritage Collection	Number of visits to related public and education programs
Collection accessibility	Make the Museum's collections accessible to audiences around Australia	Number of objects from the NHC available to audiences through Museum touring products and loans
	Increase collections available to the public online	Number of objects accessioned to the NHC and made available online
Research	Undertake a research program that enriches understanding of the Museum's collections and themes	Support for researchers and priority research activities

Growth		
Project / activity	Key activities and outcomes	Measures and targets
Audience strategy	Review the Museum's audience strategy	Develop and update strategy
Commercial revenue	Generate revenue through commercial activity	Meet commercial revenue targets set for the financial year
Brand and activation strategy	Develop and update the Museum brand	Brand review and update undertaken
Development strategy	Implement development strategy Generate revenue through donations and philanthropy	Raise \$575,000 in donations
Digital uplift	Implement digital uplift projects	Procure and implement Trusted Digital Repository (TDR) Procure and implement new Content Management System (CMS)
Permanent gallery redevelopment	Refresh and redevelop the Landmarks gallery Undertake strategic planning for the Acton site	Refresh exhibition content and re-open Landmarks gallery to the public

Foundation		
Project / activity	Key activities and outcomes	Measures and targets
Maintain the Museum building and site	Secure the Museum's building and operations through strategic asset management	Deliver Strategic Asset Management Plan (SAMP)
Collection care and management	Improved care and management for collections and objects through delivery of identified storage projects	Number of objects subject to improved care and management
Carbon emissions reduction	Reduce the Museum's operational emissions and contribute to the APS Net Zero 2030 target	Develop emissions reduction plan
Workforce diversity	Increase diversity of the Museum's workforce	Development of associated action plans: <ul style="list-style-type: none"> Cultural Diversity and Inclusion action plan Disability and Accessibility action plan First Nations action plan Gender and LGBTIQA+ Equity and Equality action plan Neurodiversity and Accessibility action plan

Delivery of the National Cultural Policy

The Museum is committed to implementing and delivering against the 5 pillars of the National Cultural Policy, *Revive: a place for every story, a story for every place (Revive)*, and has aligned the strategic priorities in our Corporate Plan 2025–26 to these pillars. The following is a summary of the Museum's activity against *Revive* in 2025–26.

Pillar 1 First Nations first	<p>The Museum continued to strengthen our commitment to First Nations peoples, cultures and communities through initiatives that elevated First Nations voices, supported cultural safety and expanded opportunities for engagement and collaboration. Work progressed on strategies to maintain a safe and culturally supportive environment across the Museum, while the capability and functions of the First Nations division continued to mature and expand. The Museum also developed guiding principles for the proposed new First Australians gallery, ensuring First Nations perspectives remain central to future storytelling and visitor experiences.</p>
	<p>The Museum celebrated and promoted First Nations cultures through a range of public programs and events. National Reconciliation Week was marked with onsite and online initiatives, while NAIDOC Week was supported by an expanded program that elevated First Nations voices on a local, national and international scale. We continued to collaborate closely with First Nations communities, organisations and artists through projects including <i>Songlines: Tracking the Seven Sisters</i>, <i>Walking through a Songline, Anengkerr-penh/From the Dreaming</i> and <i>Water Spirits</i>, strengthening cultural exchange and enabling the sharing of First Nations stories with audiences in Australia and internationally.</p>
	<p>Education and capability building remained priorities, with the development of additional First Nations content for Australia's Defining Moments Digital Classroom. The Museum also participated in the 2025–26 APS Indigenous Apprenticeships Program and partnered with the Western Australian Museum Boola Bardip to deliver the Emerging Curators program.</p>
	<p>Further improvements were made to the stewardship of culturally significant collections through the relocation of Special Holdings, enhancing storage conditions and supporting greater First Nations community access and engagement.</p> <p>During the reporting period, the Museum presented <i>Anengkerr-penh/From the Dreaming</i> in the First Australians gallery. Developed in partnership with Anmatyerr community members, the exhibition explored the life, work and enduring legacy of renowned artist Clifford Possum Tjapaltjarri. It celebrated Anmatyerr culture and demonstrated the importance of preserving and passing cultural knowledge between generations.</p>

Pillar 2 A place for every story	<p>The Museum continued to present diverse stories that reflect Australia’s rich cultural heritage and contemporary experiences. Australia’s Defining Moments Digital Classroom extended access to Australian history and culture for students and teachers across the country.</p>
	<p>Twenty-seven collections were approved for inclusion into the Museum’s National Historical Collection. These collections help to represent the richness and diversity of Australian history, life and culture.</p>
	<p>Major exhibitions attracted strong public engagement with new and diverse audiences. <i>Hallyu! The Korean Wave</i> explored the global influence of South Korean culture and creativity, while <i>Mr Squiggle and Friends</i> showcased the recently acquired Norman Hetherington collection.</p>
	<p>We continued to highlight First Nations stories through exhibitions that included <i>Our Story: Aboriginal–Chinese People in Australia</i> and <i>Anengkerr-penh/From the Dreaming</i>.</p>

Pillar 3 Centrality of the artist	<p>The Museum supported artists, cultural practitioners and communities through collaborative creative and research initiatives. The international opening of <i>Songlines: Tracking the Seven Sisters</i> in Delhi, India, was attended by 7 curatorium members who served as cultural ambassadors, strengthening international cultural exchange.</p>
	<p>Museum staff undertook on-Country visits to Mparntwe/Alice Springs, Maningrida and Gunbalanya to support community consultation and collaboration on the <i>Songlines</i> and <i>Water Spirits</i> projects. These engagements informed exhibition development and ensured community perspectives remained central to storytelling.</p>
	<p>Research continued to underpin the development, care and interpretation of the National Historical Collection, informing exhibitions, public programs, education resources and digital content.</p>

Pillar 4 Strong cultural infrastructure	<p>The Museum continued to strengthen its organisational, digital and physical infrastructure in support of long-term sustainability and audience growth. Work commenced on developing a new audience strategy as part of a broader brand review, informed by detailed analysis of audience behaviours and attitudes and supported by the development of an audience growth model.</p>
	<p>Commercial activities remained an important contributor to the Museum’s financial sustainability, generating revenue through retail, exhibitions, programs, memberships, catering and venue hire. The Museum also generated \$987,000 through donations, grants and memberships.</p>
	<p>Significant progress was made in digital transformation. A new trusted digital repository and associated data services were established to support digital preservation and stewardship. Other initiatives included enhancements to a new content management system, while further digital initiatives included enhancements to customer relationship management systems, procurement of a new financial management system, development of a proof-of-concept analytics platform and infrastructure upgrades to strengthen cyber security.</p>
	<p>Environmental sustainability initiatives included development of an emissions reduction plan, electrification projects to eliminate natural gas use, installation of additional rooftop solar panels and continued support for the APS Net Zero 2030 target.</p> <p>The Museum also launched our Diversity, Equity, Inclusion and Belonging Strategy, supported by 5 action plans and a dedicated Senior Executive Service diversity champion. Workforce capability was strengthened through improved recruitment practices, staff training and enhanced diversity reporting.</p>

Pillar 5 Engaging the audience	<p>The Museum continued to deepen audience engagement through exhibitions, digital initiatives, education programs and public events, recording 8,796,519 engagements during the year. Visits to the Museum’s website reached 4,649,221, demonstrating the growing importance of digital engagement.</p>
	<p>Diverse audiences were attracted by a series of programs and events, including the K-Fest Korean Cultural Festival that featured music and dance performances, Korean street food, market stalls, crafts and traditional games.</p>
	<p>The Museum continued to engage international audiences through our exhibitions touring overseas.</p>
	<p>Children and young people remained a focus of audience development activities. We delivered a diverse exhibition-led program that supported engagement from early childhood to teens, with strong growth in preschool participation and particularly strong engagement through programs associated with <i>Hallyu! The Korean Wave</i>.</p> <p>The Museum expanded public access to the National Historical Collection by making an additional 873 objects available online, bringing the total number of objects accessible online to 128,820 at 30 June 2026. A further 883 objects were made available to audiences through loans and touring exhibitions.</p>

Performance statements

Priority 1: First Nations

We will engage broadly and deeply with First Nations peoples to elevate and amplify their perspectives, ideas and voices.

Strategic Plan goal

Implement a plan that grows our investment in First Nations initiatives over the next 5 years and establishes a strong cultural network within the Museum and across the country.

Cultural Plan

- Develop a Cultural Plan that outlines the protocols, guidelines and policies that inform Museum-related work related to First Nations cultures and histories.

Measure (Corporate Plan 2025–26, p. 11)
Development of Cultural Plan.
What we achieved
Approval and implementation of a revised First Nations Cultural Rights and Engagement Policy.
Development and implementation of procedures that support the First Nations Cultural Rights and Engagement Policy.
Establishment of the position of Manager, Community Access and Engagement.
Development of a revised Community Engagement Plan template.
Development of principles underpinning the proposed new First Australians gallery.

Analysis

The Museum is committed to the cultural rights of First Nations peoples, guided by the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) and the Indigenous Cultural and Intellectual Property (ICIP) framework.

The Museum’s Cultural Plan is a suite of works that underpins and guides our commitment to First Nations people across all facets of our work. In 2025 preliminary work began on the Cultural Care Plan for collections, establishing models of best and appropriate practice nationally and internationally. This work informed the revised First Nations Cultural Rights and Engagement Policy, which was approved by the Museum’s Council in November 2025. Following approval, the Museum has begun the development and implementation of procedures that will support the policy in the Museum’s practice. The approval and establishment of the position of Manager, Community Access and Engagement, will progress this work.

Drafting of the Museum’s custodial care framework began in 2025–26, informed by an audit of existing custodial relationships between the Museum and First Nations community stakeholders with connections to our Special Holdings (including ancestral remains and cultural materials of a secret, sacred, ceremonial or restricted nature). The Museum is working with a number of communities on the initial consultation phase to investigate the form the framework may take, recognising the differing needs and expectations of First Nations communities across the country.

Two additional key documents were developed under the Cultural Plan – a revised Community Engagement Plan template and the principles underpinning the proposed new First Australians gallery.

Reconciliation Action Plan (RAP)

- Review of the Museum’s RAP.

Measure (Corporate Plan 2025–26, p. 11)
Develop and update RAP.
What we achieved
Completion of the 2025 RAP impact survey.
Completion of the Stretch RAP closure report.

Analysis

The Museum developed our first Reconciliation Action Plan (RAP), the Innovate RAP, in 2015. In 2022 we launched the expanded Stretch RAP 2022–25.

In 2025 the Museum completed a survey that captured the impact of the existing Stretch RAP on our public-facing and internal functions, as well as on key markers within our business. The survey informed preliminary work to finalise the 2022–25 Stretch RAP and, in June 2026, a closure report was completed. It will inform our approach to a new Reconciliation Action Plan.

The Museum is in the process of establishing a new RAP committee co-chaired by the Director and Deputy Director, First Nations.

Strategic Plan goal

Work with First Nations people to establish a shared responsibility for the cultural material we care for and open our collections to a process of engagement and reassessment, showing what we hold and how we work to share in its rich potential.

Special Holdings

- Collaborate with communities on collection material.

Measure (Corporate Plan 2025–26, p. 12)
Examples of collaboration activity.
What we achieved
Responded to enquiries from First Nations communities, community-led organisations and institutions within the arts and culture sector.
Relocated the Museum’s Special Holdings to improved storage facilities.
Enhanced the physical environment to allow access, participation and engagement for First Nations communities.

Analysis

Throughout 2025–26 the Museum continued to facilitate the engagement of First Nations communities with our collections, including

material held in Special Holdings (ancestral remains or material of a secret, sacred, ceremonial or restricted nature).

Several enquiries came directly from community and community-led organisations, and access visits were facilitated for the Anangu, Yamaji, Walgalu and Warlpiri communities, and for cultural custodians from the Western Desert and Central Australia.

We also collaborated on several projects with our colleagues in the arts and culture sector, including:

- the Emerging Curators Program with the Western Australian Museum Boola Bardip
- a community/university project facilitated by the Canberra Museum and Gallery
- First Nations researchers from the Australian National University
- the Indigenous Art Centre Alliance Artworker Program
- the Arnhem Northern and Kimberley Artists (ANKA) Arts Worker Program.

This year the Museum undertook major work to relocate the Special Holdings, upgrading the storage facilities and reviewing and improving the documentation of these significant objects. The work also improved physical access for First Nations communities.

In conjunction with this move, the Museum reviewed the physical archives associated with Special Holdings to support their preservation and improve access. Work also continued in preparation for an audit of Special Holdings to enhance understanding of the collection. The Museum appointed a Coordinator, Special Holdings and Ancestral Remains, to continue this important work.

Repatriation

- Undertake activities around the repatriation of Special Holdings in the Museum’s care and support activities that contribute to the repatriation of ancestral remains and cultural materials.

Measure (Corporate Plan 2025–26, p. 12)
Examples of repatriation activity.
What we achieved
Return of one ancestor to the Warlpiri community.
Appointment of a Senior Project Coordinator, Restricted Collections.
Appointment of a Senior Project Coordinator to assist with Special Holdings.
Improvement of community facilities to ensure a comfortable space for visitors engaging in repatriation activities.
Upgraded storage facilities and housing for ancestral remains that better support access and repatriation activities.

Analysis

In 2025–26 the Museum returned one ancestor to the Warlpiri community in partnership with Warlpiri community researchers. A cultural ceremony took place at the Museum in anticipation of the ancestor’s journey towards home.

Enquiries and research regarding already repatriated material and ancestors were also undertaken.

The Museum appointed a First Nations Senior Project Coordinator to assist with Special Holdings, specifically material of a secret, sacred, ceremonial or restricted nature. This new position works directly with communities to advise and facilitate access to the Special Holdings and cultural material across the Museum’s collection, especially as it relates to men’s knowledge and male knowledge holders.

The improved storage facilities and housing for the Special Holdings have enabled better access for communities and provided a better quality of engagement. The upgrades include gathering spaces and access areas, creating a comfortable and welcoming place for visitors engaging in repatriation activities.

Strategic Plan goal

Build core capabilities to work with First Nations histories, cultures and materials and bring cultural practices and understanding to bear on decision making.

Cultural capability

- Deliver cultural capability programs for staff.

Measure (Corporate Plan 2025–26, p. 13)
Number of staff who have completed the program and self-reporting of improved capability.
What we achieved
Delivered a suite of training and development opportunities, including cultural safety and self-determination workshops.
Continued to grow the capability and embed the functions of the Museum’s First Nations division.

Analysis

The Museum is committed to continually increasing our capability to work effectively with First Nations communities and stakeholders and embed a more inclusive and culturally safe workplace for First Nations employees and visitors.

In 2025–26 the Museum delivered and evaluated a cultural capability program for its senior leadership group. The program focused on increasing cultural awareness, cultural safety and practical capability, ensuring staff have the necessary skills, understanding and confidence to support our First Nations agenda.

We also continued to provide opportunities for staff, which included:

- inclusion and First Nations training as part of the mandatory SBS Inclusion Program, with 277 staff completing it
- *Acknowledge This!* training which enables staff to provide Acknowledgements of Country for Museum visitors, with 14 staff participating
- daily Acknowledgement of Country delivered by Museum staff in the Museum forecourt for staff and the public
- access to cultural ceremonies for all staff including Welcomes to Country, smoking ceremonies and yarning sessions
- an extensive program of public events for National Reconciliation Week 2026, including tours of the Museum’s First Australians gallery and support for staff participation in the Walk for Truth 2026.

First Nations employment

- Increase First Nations representation in Museum workforce.

Measure (Corporate Plan 2025–26, p. 13)
7% First Nations representation in workforce.
What we achieved
Attained First Nations representation in the Museum’s workforce of 5.6% at 30 June 2026.

Analysis

Increasing First Nations representation in the Museum’s workforce is central to our commitment to engage more broadly and deeply with First Nations people and embed their perspectives, ideas and voices in everything we do.

The Museum continues to identify opportunities to increase the representation, participation and retention of First Nations employees across our workforce, including in leadership positions.

During the year we launched our Diversity, Equity, Inclusion and Belonging Strategy, which includes a dedicated First Nations Action Plan. We continued to implement targeted recruitment initiatives, including affirmative and identified measures, participation in the government’s Indigenous Apprenticeships Program and partnerships with First Nations organisations and employment networks.

The Museum is increasingly working with First Nations cultural practitioners in more diverse ways – including as staff, contractors and consultants, as well as through the procurement of works and services by First Nations organisations and businesses.

Strategic Plan goal

Collaborate with First Nations people to embed language, Country and cultural vitality in our practices, collections, systems and programs.

Curatorium for touring exhibitions

- Establish and co-ordinate curatoriums of community members for *Songlines: Tracking the Seven Sisters* (ongoing international tour) and *Water Spirits* (touring exhibition in development).

Measure (Corporate Plan 2025–26, p. 13)
Examples of curatorium activity and outcomes.
What we achieved
Continued regular communication with <i>Songlines</i> and <i>Water Spirits</i> curatorium members.
On-Country visits by Museum staff to Mparntwe/ Alice Springs, Maningrida and Gunbalanya to discuss <i>Songlines</i> and <i>Water Spirits</i> projects with community members.
The successful launch of the <i>Songlines</i> exhibition in India with 7 curatorium representatives in attendance as cultural ambassadors.
An online meeting with the <i>Songlines</i> curatorium members.

Analysis

In 2025–26 the Museum maintained regular communication with *Songlines* and *Water Spirits* community members through arts centre managers and curatorium representatives, providing ongoing updates on project development.

Representatives from the First Nations team travelled to Mparntwe/Alice Springs to identify community participants and discuss travel requirements in preparation for the opening of *Songlines* in New Delhi, India. The exhibition was successfully launched at Humayun’s Tomb World Heritage Site Museum in November 2025, in partnership with the Kiran Nadar Museum of Art. Seven curatorium representatives attended as cultural ambassadors and met with the Australian High Commissioner to India and the Australian Minister for Foreign Affairs.

Museum staff travelled to Maningrida and Gunbalanya in the Northern Territory in February 2026 to continue community engagement and finalise negotiations on the *Water Spirits* project.

In alignment with the reduced travel expectations outlined in the National Fuel Security Plan, a *Songlines* curatorium meeting was held online in June 2026 to discuss the exhibition’s display at the National Museum of China in Beijing in 2027, and its eventual return to Australia.

Priority 2: Connection

We will foster social connection and make the Museum a place about our future as much as it is about our past.

Strategic Plan goal

Grow our program of early learning and school engagement to ensure inclusive, equitable and free access to education and learning opportunities for all who visit us.

Programs for young people

- Develop and deliver programs targeted to children in preschool and those aged 5–12 and 13–17 years.

Measure (Corporate Plan 2025–26, p. 14)
Increase in programs available for preschoolers.
4 programs a year for children aged 5–12 years.
3 programs a year for children aged 13–17 years.
What we achieved:
For preschool audiences, 13 distinct programs were delivered across 127 sessions to 3,199 participants.
For children aged 5–12 years, 14 distinct programs were delivered across 60 sessions to 3,539 participants.
For youth aged 13–17 years, 4 distinct programs were delivered across 8 sessions to 298 participants.

Analysis

This year, the Museum delivered a diverse, exhibition-led program of engaging experiences from early childhood through to the teenage years and exceeded all targets.

For preschool audiences, 13 distinct programs were delivered across 127 sessions to 3,199 participants, up from 2,698 participants in 2024–25. Programs were closely tied to exhibitions and included Storytime, Squiggle and Wriggle, Where’s the Bunyip? and Pawsome Play.

Storytime has become a regular and popular program, growing steadily across the year and incorporating accessible sessions such as Auslan and bilingual storytimes (including Korean, Chinese and Spanish).

For children aged 5–12 years, we delivered 14 programs across 60 sessions to 3,539 participants, up from 2,594 participants in 2024–25. The *Hallyu! The Korean Wave* exhibition was a major driver of family engagement, with repeat visitation to popular programs such as Mini Handmade Hanbok, K-pop Dance Workshop and Clay-pop. Programs related to the *Mr Squiggle and Friends* exhibition, including Shadow House and the Stories Inside, and Make, Move, Perform!, supported hands-on learning and creativity.

Four programs for ages 13–17 years were delivered across 8 sessions to 298 participants, up from 109 participants in 2024–25. Connected to our exhibitions, Marionette Makers, Teen Toon Studio and K-Pop Dance Workshop supported creative skill development and peer connection and strengthened engagement with the youth audience.

Overall we exceeded all targets set for our programs for young people, which has highlighted the value of accessible, culturally relevant and hands-on experiences for these audiences.

Strategic Plan goal

Establish partnerships that expand our points of engagement and international influence and support the Australian Government’s commitment to creating shared understanding between nations.

Major international exhibition partnerships

- Develop, display and activate *Hallyu! The Korean Wave* from the V&A.
- Develop an exhibition on the Terracotta Warriors from China for display in 2026–27.

Measure (Corporate Plan 2025–26, p. 15)
Exhibition development and display.
100,000 visits to <i>Hallyu!</i> exhibition.
What we achieved
<i>Hallyu! The Korean Wave</i> exhibition was on display from 12 December 2025 to 10 May 2026 and attracted 41,652 visits.
Significant progress has been made on developing the <i>Terracotta Warriors</i> exhibition.

Analysis

During the reporting period, the Museum strengthened its international exhibition program through the presentation of *Hallyu! The Korean Wave*, developed in partnership with the Victoria and Albert Museum (V&A), London. We also commenced development of *Terracotta Warriors*, an exhibition in partnership with Shaanxi Provincial Cultural Heritage Administration, Shaanxi Cultural Heritage Promotion Center, Emperor Qinshihuang’s Mausoleum Site Museum, China, and Queensland Museum.

Hallyu! The Korean Wave explored the global influence of Korean popular culture through film, fashion, drama, beauty and music. It was accompanied by an extensive program of public events, education activities and after-hours experiences, which achieved record participation and significantly broadened audience engagement. The exhibition was particularly successful in attracting younger visitors, families and culturally diverse audiences, supporting the Museum’s strategic objective of engaging audiences who have traditionally been underrepresented in museum visitation.

Although we did not achieve the target of 100,000 visits, attracting 41,652 visits, performance reflected broader market conditions during the reporting period. This included continued cost-of-living pressures and higher domestic travel costs, which affected discretionary spending and visitation across the cultural sector. Despite lower visitation, the exhibition generated more than \$612,000 in ticket revenue and demonstrated the value

of high-quality programming in extending audience participation and enriching the visitor experience, with 12,204 visitors attending related programs.

Significant progress was made on the development of the *Terracotta Warriors* exhibition. Working closely with our partners, the Museum advanced exhibition planning and logistics, laying the groundwork for a successful 2026–27 opening.

Together these projects enhanced the Museum’s international profile, strengthened partnerships with other cultural institutions, and expanded opportunities for Australian audiences to experience internationally important collections and stories.

Major touring exhibitions (Songlines)

- *Songlines: Tracking the Seven Sisters* international tour.

Measure (Corporate Plan 2025–26, p. 15)
Tour exhibition to one international venue.
What we achieved
50,360 visits to <i>Songlines</i> at the Humayun’s Tomb World Heritage Site Museum in New Delhi, India.

Analysis

During the reporting period, *Songlines: Tracking the Seven Sisters* continued its successful international tour at Humayun’s Tomb World Heritage Site Museum in New Delhi, India, where it was on display from 22 November 2025 to 15 March 2026.

Presented in partnership with the Kiran Nadar Museum of Art, it was the first major exhibition produced by the Museum to tour India, and this was the 5th international venue for the internationally acclaimed First Nations exhibition. It strengthened cultural and diplomatic ties between Australia and India while sharing First Nations knowledge, culture and storytelling with new international audiences.

The exhibition opened with a special preview attended by Kiran Nadar, Founder and Chairperson of the Kiran Nadar Museum of Art; Phillip Green OAM, Australian High Commissioner to India; and Dr Jilda Andrews, the National Museum of Australia's Deputy Director, First Nations. First Nations cultural ambassadors performed inma (traditional dance and ceremony) and welcomed more than 400 invited guests. While on display, the exhibition was visited by senior Australian and Indian dignitaries, including Australia's Minister for Foreign Affairs, Senator the Hon Penny Wong; India's Minister of Culture, Shri Gajendra Singh Shekhawat; and ACT Chief Minister Andrew Barr.

More than 50,000 visits were recorded during the exhibition period. A comprehensive public program delivered 31 events. Workshops and artist-led activities provided opportunities for audiences to engage directly with First Nations cultural ambassadors through storytelling, performance and traditional weaving workshops. These activities extended the exhibition's impact beyond the gallery, deepening understanding of First Nations cultures and creating meaningful opportunities for intercultural exchange.

Following the successful presentation in India, *Songlines* has now entered the next phase of its international tour, with exhibition development and delivery preparations underway for its presentation at the National Museum of China in 2027. The Museum is working closely with its Chinese partners to progress exhibition planning, logistics and associated delivery activities to support a successful opening.

Major touring exhibitions
(*Water Spirits*)

- Develop *Water Spirits* exhibition for tour.

Measure (Corporate Plan 2025–26, p. 15)
Develop exhibition for display and tour.
What we achieved
Progressed exhibition development, content production, First Nations community consultation and international partnerships.

Analysis

During the reporting period, the Museum progressed the development of *Water Spirits* as a major international touring exhibition celebrating First Nations cultural knowledge, contemporary artistic practice and shared connections across the Indo-Pacific. The exhibition is being developed in close partnership with First Nations communities, the Australian Government through the ASEAN–Australia Centre, and cultural institutions across Southeast Asia.

Significant progress was made across exhibition development, community consultation, digital content production and international partnerships. The Museum advanced the design and production of an ambitious immersive experience incorporating contemporary digital storytelling alongside artworks, cultural objects and multimedia content. Extensive on-Country engagement ensured that exhibition content, cultural protocols and Indigenous Cultural and Intellectual Property (ICIP) considerations were led by Traditional Owners and participating communities.

The Museum also progressed partnerships, venue negotiations and delivery planning with cultural institutions for the exhibition's international tour. Exhibition agreements, touring schedules and funding arrangements advanced throughout the year, providing greater certainty for the exhibition's international presentation and establishing a strong foundation for a multi-venue tour through Southeast Asia that will strengthen cultural exchange and showcase First Nations stories to new audiences.

Strategic Plan goal

Ensure our rich collection is cohesive, relevant and accessible to audiences and is recognised as one of Australia's great historical resources.

Collection development strategy

- Develop a collection development strategy that aligns with key areas of Museum operations.

Measure (Corporate Plan 2025–26, p. 16)
Develop and implement new collection development strategy.
What we achieved
Delivery of a new Collection Development Strategy, which includes implementation of collection review, rationalisation, research, documentation and acquisition.

Analysis

In 2025 Council approved the Collection Development Strategy 2025–28 which aligns activity with the Museum's ambitions to improve storage, advance digital uplift, inspire audience engagement and elevate shared management of First Nations cultural material. The 3 key areas of the strategy – refine, access, acquire – also direct effort toward the activation, integrity and discoverability of the National Historical Collection (NHC).

Refine involved an audit and assessment of collection holdings across several storage sites. Previously completed collection review assessments resulted in Council approving the deaccessioning of 1,070 objects from 16 collections. This work strengthens the integrity of the NHC and supports the Museum's ability to deliver improved storage outcomes. Planning for the disposal of deaccessioned material was undertaken in accordance with the Museum's existing policies and frameworks.

Access prioritises the understanding and accessibility of our foundation collections. These include several large government collections that came into the Museum's possession with the implementation of the Museum Act in 1980. Some of these collections hold First Nations cultural and historical materials. With leadership from the newly formed First Nations division, the Museum has begun working with relevant community groups to implement a First Nations-led approach to the long-term care and accessibility of these objects.

Access work also focused on ensuring that newly acquired collections are promptly made available to the Museum's visitors and researchers, onsite and online. During 2025–26, the research, documentation and photographic capture of the National Antarctic Heritage Collection continued. By 30 June 2026 this work culminated in development of the *Antarctica* exhibition and the readiness of hundreds of records from this significant collection to be released to the Museum's website.

Acquire directs collection development activity toward improving the ability of the NHC to reflect Australia's cultural heritage and explore key moments in Australian history. Work continues on identifying areas of collection development and directing acquisition activity to support this ambition.

Exhibitions of newly acquired collections

- Develop, display and activate the *Mr Squiggle and Friends* exhibition based on the Norman Hetherington collection.
- Develop, display and activate an exhibition based on the National Antarctic Heritage Collection.

Measure (Corporate Plan 2025–26, p. 16)
90,000 visits to the <i>Mr Squiggle and Friends</i> exhibition.
Number of visits to related public and education programs.
What we achieved
<i>Mr Squiggle and Friends</i> was on show from 4 July to 13 October 2025 and received 108,130 visits.
Developed the <i>Antarctica</i> exhibition, which opened on 1 July 2026.

Analysis

Mr Squiggle and Friends: The Creative World of Norman Hetherington celebrated one of Australia's most beloved children's television programs and its enduring place in Australian cultural history.

The exhibition combined nationally significant objects from the Museum's collection with immersive interactives, hands-on creative experiences and family programs to deliver a highly engaging visitor experience for audiences of all ages. It received 108,130 visits, 20% above the target of 90,000. The exhibition also generated strong participation in gallery talks and retail sales, demonstrating high levels of visitor engagement beyond exhibition attendance.

Mr Squiggle and Friends was also transformed into a major domestic touring exhibition. By the end of the reporting period, a 3-year national tour had been secured with 10 venues across Australia, significantly extending access to the NHC and strengthening the Museum's partnerships with museums and galleries across the country.

During the reporting period, the Museum also developed the *Antarctica* exhibition, which opened on 1 July 2026. The exhibition tells the extraordinary stories of more than 100 years of Australians in Antarctica, from early explorers to contemporary expeditioners at research stations including Mawson and Macquarie Island.

Featuring rare objects from one of the world's largest Antarctic collections, many displayed publicly for the first time since their acquisition from the Australian Antarctic Division, the exhibition combines significant objects with immersive multimedia, interactive experiences and contemporary design to create an accessible and engaging visitor experience.

Collection accessibility

- Make the Museum's collections accessible to audiences around Australia.
- Increase collections available to the public online.

Measure (Corporate Plan 2025–26, p. 16)
Number of objects from the NHC available to audiences through Museum touring products and loans.
Number of objects accessioned to the NHC and made available online.
What we achieved
873 objects made available online, with a total of 128,820 available at 30 June 2026.
883 objects made available to audiences through loans and touring displays and exhibitions

Analysis

In 2025–26 work continued to focus on making the Norman Hetherington and the National Antarctic Heritage collections available online. These online records have complemented the physical displays of these collections onsite in Canberra and on tour around the country.

This year the Museum toured its collections and exhibitions to India for the first time, with the display of *Songlines: Tracking the Seven Sisters* at Humayun's Tomb World Heritage Site Museum, in partnership with the Kiran Nadar Museum of Art.

The Museum continued to facilitate significant object loans across the country. Highlights of the loan program included the Australian Citizenship Quilt on loan to the Canberra Museum and Gallery for display in *Stitching Stories: 50 Years of Canberra Quilters*; and the display of the poster, *Nyuntu Anangu Maruku Ngurangka Ngaranyi: You Are On Aboriginal Land* at Uluru-Kata Tjuta National Park to commemorate the 40th anniversary of the handing back of Uluru to the Traditional Owners.

Strategic Plan goal

Invest in research partnerships that employ the unique qualities of the Museum and its collections to foster learning and create spaces for dialogue and exchange.

Research

- Undertake a research program that enriches understanding of the Museum's collections and themes.

Measure (Corporate Plan 2025–26, p. 17)
Support for researchers and priority research activities.
What we achieved
Undertook research around the Museum's collections and themes that contributed to the development, care and interpretation of the National Historical Collection and the development of programs, exhibitions, education resources and digital content.
Presented and published this research in a range of public forums.
Supported 10 research associates and a range of community and scholarly researchers.
Supported the Master of Architecture Design Studio at the University of Canberra, and PhD students at the Australian National University and RMIT University.

Analysis

Research underpins collection acquisition, documentation and care of objects, community engagement, exhibitions and programs, education, digital experiences, and many other aspects of our work. Much of this research is undertaken in partnership with communities and other stakeholders. In 2025–26 there were 3 areas of focus that supported the Museum's work: Australia's relationship with Antarctica, Anmatyerr culture, and the water spirits of Western Arnhem Land.

There was also continued effort towards content review and updates for the Defining Moments in Australian History program (nma.gov.au/defining-moments).

Museum staff undertook research and publication as a part of their professional practice across conservation, curatorial and digital preservation. The Deputy Director, First Nations, has played a leading role in presentations and publications on the global stage, reflecting on museum and cultural futures and extending museum practice nationally and internationally.

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. Through this program, collection and archival access, and support provided for higher education students, we have extended our research in targeted areas to help expand the intellectual and creative resources of the Museum.

In 2025–26 our support of postgraduate university programs included:

- the final of 3 design studios as part of the University of Canberra's Masters of Architecture program, which this year focused on the future design of the First Australians gallery
- 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's hosting of Conservation/Cultural Heritage student programs, providing valuable industry experience to students from the University of Melbourne and the University of Canberra. This 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 3: Growth

We will grow the Museum’s business and audience.

Strategic Plan goal

With a growing audience and solid financial base backed by philanthropic support, we can explore new territory, have bold ideas and push our leadership and impact well beyond our core capability.

Audience strategy

- Review the Museum’s audience strategy.

Measure (Corporate Plan 2025–26, p. 18)

Develop and update audience strategy.

What we achieved

Undertook work to develop and update the Museum’s audience strategy as part of the brand review.

Conducted analysis of audience behaviours and attitudes, which underpinned the development of an audience growth model and draft strategy.

Analysis

The Audience Strategy 2026–28 will set the direction for how the Museum builds, deepens and sustains its audience relationships across the next 4 years. It aims to engage Museum visitors across the full audience lifecycle, rather than through a series of point-in-time physical or online visits.

As part of the Museum’s brand review, work was undertaken to develop and update the Museum’s audience strategy. This included discovery and analysis work to better understand how Australians engage with the National Museum of Australia, and museums, galleries and the cultural sector more broadly. The Museum analysed key behavioural and attitudinal segmentation data to better understand Australians frequency of visitation and engagement with the cultural sector and attitudes towards museums and galleries.

As a result of these insights the Museum has developed an audience growth model that becomes the blueprint for growing valued audience relationships, not just visits, with both existing and new audiences.

As at 30 June 2026, the audience growth model and strategy is in the final stages of review and approval.

Strategic Plan goal

Maintain sustained growth and profitability in current commercial operations, including retail, venue hire, tourism and programs, with renewed focus and investment in growing e-commerce and exploring new commercial opportunities.

Commercial revenue

- Generate revenue through commercial activity.

Measure (Corporate Plan 2025–26, p. 18)

Meet commercial revenue targets set for the financial year.

What we achieved

Generated \$6.84 million through retail sales, paid exhibitions and programs, memberships, catering and venue hire.

Analysis

Across the 2025–26 financial year, the Museum generated approximately \$3.18 million in sales across the Museum Shop, exhibition shops, online and a small but growing wholesale range of Museum-branded products. Overall, revenue performance was impacted by lower-than-expected visitation and external factors including cost-of-living pressures and lower consumer confidence.

The *Mr Squiggle* and *Hallyu* exhibition shops performed strongly with an increase in Museum-produced merchandise. We will continue the development of own-brand products.

The Commercial team continued to work on improving systems, processes and reporting, ensuring all commercial decisions are data-driven, with a focus on financial sustainability. The Museum’s ongoing commitment to Australian-made products ensures that we are supporting local artists and creators as well as meeting our environmental sustainability objectives.

The Commercial team is also focused on developing strategic corporate partnerships and working with tourism operators. In 2025–26 we expanded the number of partnerships with online travel agents to increase domestic and international tourist visitation.

Strategic Plan goal

Develop a strong, cohesive brand that aligns with our vision, mission and strategic ambitions, encompassing visual identity, communication style and content approach across all our public-facing activities.

Brand and activation strategy

- Develop and update the Museum brand.

Measure (Corporate Plan 2025–26, p. 19)

Brand review and update undertaken.

What we achieved

Phase One of the brand initiative, which defined a future-focused brand proposition, was completed.

Analysis

A brand refresh initiative has been developed to strengthen the position of the Museum domestically and internationally as one of the world’s leading cultural institutions.

Phase One of the initiative, undertaken in 2025–26, has defined a future-focused brand proposition that is connected to our employees and domestic and international audiences. Discovery activities included executive interviews, desktop research, a global comparative analysis, financial and audience segmentation analysis, quantitative and qualitative research.

Building on all lines of inquiry, a branded experience architecture has been designed to provide a framework to provide compelling propositions to engage new audiences and retain and grow existing audiences.

With Phase One endorsed by Council, Phase Two, focusing on a new visual and vocal identity, will be completed during the 2026–27 year.

Strategic Plan goal

Implement a long-term development program that fosters a network of supporters, donors and philanthropists who share in the vision and values of the Museum and contribute to our fundraising.

Development strategy

- Implement development strategy.
- Generate revenue through donations and philanthropy.

Measure (Corporate Plan 2025–26, p. 19)

Raise \$575,000 in donations.

What we achieved

The Museum generated \$987,000 through donations, grants, sponsorship and memberships.

Analysis

The result reflects the successful implementation of a renewed fundraising strategy focused on strengthening donor engagement, enhancing operational process and diversifying sources of donation and philanthropic revenue. A significant grant of \$500,000 was secured from the National Foundation for Australia–China Relations to support the international tour of *Songlines* to Beijing in 2027, which will be recognised in future financial years.

During the year, the Museum’s Development team underwent a period of transition, with the appointment of a new Head of Development, bringing a renewed focus on strengthening operational processes, deepening donor relationships and building sustainable fundraising practices. The Development Strategy and Giving Framework developed by the Museum

in 2024–25 continued to guide activities and drive a broadening of staff focus across grants, philanthropy, patrons, bequests and regular giving programs. This strategic approach supports more consistent and sustainable revenue growth while strengthening engagement with existing supporters.

The Museum’s Annual Appeal was linked to the Museum’s 25th anniversary and performed strongly, exceeding its revenue target by 34%. This result was driven by alignment with the Museum’s giving framework, stronger donor engagement and a more targeted, data-informed approach. In the final quarter of the year, fundraising channels were further diversified through the introduction of targeted email and print campaigns, complementing existing stewardship, appeal and donation round-up initiatives. These activities successfully increased donor engagement, improved fundraising effectiveness and generated valuable insights to inform future philanthropic programs.

Strategic Plan goal

Transform our digital and technology environment to improve and increase access, reach and engagement, amplifying our brand, building our audience and broadening our relevance and social impact.

Digital uplift

- Implement digital uplift projects.

Measure (Corporate Plan 2025–26, p. 20)
Procure and implement Trusted Digital Repository (TDR).
Procure and implement new Content Management System (CMS).
What we achieved
Procured a new trusted digital repository (TDR) and expanded data services.
Commenced planning for a new Content Management System (CMS).
Strengthened digital capability across our workforce, data services, business systems and cybersecurity.

Analysis

During 2025–26, the Museum continued to strengthen its digital and technology capability through the establishment of the Growth and Engagement division and investment in specialist skills and expertise. This enabled the transition from the Digital Master Plan 2023–27 to the National Museum of Australia Operating System (NMA OS), an ongoing operating model that supports continuous improvement, digital uplift and shared stewardship across the organisation.

Guided by the NMA OS, the Museum advanced initiatives across 3 key streams: digital experience, collection activation and technology uplift. Significant progress was made in strengthening the Museum’s digital stewardship capability through the procurement of a trusted digital repository (TDR), enhancements to collection management and digital asset systems, and the development of data services to support collection management, research, discovery and audience engagement.

Throughout the reporting period, we strengthened our capacity for digital and data stewardship through the implementation of a new TDR and supporting data services. These investments support the Museum’s digital experience ambitions, digital preservation policy, and compliance with National Archives records authority requirements. The appointment of a Head of Collection Platforms further enhanced leadership and capability in the management of the Museum’s collection systems.

Significant progress was also made in modernising the Museum’s collection technology environment. Upgrades to the collection information management and digital asset management systems were completed alongside the onboarding of the TDR, improving the management, preservation and accessibility of the Museum’s digital assets. Work also progressed on the design of new data services to strengthen collection management and discovery while supporting research, audience engagement and future digital initiatives.

The Museum progressed planning for a new content management system (CMS) to support the transition to a flexible, multi-channel digital platform. Discovery and requirement-gathering activities informed the future design of the platform.

Through the NMA OS, the Museum advanced a range of initiatives to strengthen organisational capability, business systems and digital resilience. This included establishing a product-based delivery model and expanding specialist expertise in software engineering, user experience design and data analytics to support ongoing digital transformation.

A proof-of-concept data insights platform was implemented to enhance analytics, performance reporting and forecasting, improving the Museum’s ability to respond to audience trends and business needs. We also enhanced our customer relationship management platform through system improvements and staff capability development, supporting more effective audience engagement and access to services.

Additional work focused on strengthening corporate systems and organisational resilience. Procurement activities commenced for a new financial management information system, while implementation of the risk management module within the Museum’s resilience and critical event management system progressed in partnership with the Risk Manager. Targeted infrastructure upgrades improved cybersecurity, connectivity between sites and the resilience of core technology environments. We also completed the final stages of our standard operating environment rollout, further strengthening our security posture and Essential Eight maturity, particularly in relation to application control and patch management.

Strategic Plan goal

Develop an ambitious plan for the Acton Peninsula that places the Museum at the centre of a vibrant cultural and creative precinct that drives economic and social outcomes.

Permanent gallery redevelopment

- Refresh and redevelop the Landmarks gallery.
- Undertake strategic planning for the Acton site.

Measure (Corporate Plan 2025–26, p. 20)
Refresh exhibition content and reopen Landmarks gallery to the public.
What we achieved
The Landmarks gallery was reopened in August 2025.

Analysis

During the reporting period, the Museum successfully reopened the Landmarks gallery following a major redevelopment, delivering a renewed permanent gallery that explores the defining moments, people and objects that have shaped modern Australia. From the first encounters between First Nations peoples and the crew of the *Endeavour* to recent events such as the Covid-19 pandemic and climate action, the gallery presents a rich, contemporary narrative of Australia’s complex and evolving history.

The redevelopment refreshed interpretation, display infrastructure and visitor experiences. Among more than 1,500 objects are some of the National Historical Collection’s most significant objects. Hero collection items include Holden Prototype No. 1, Phar Lap’s heart, the *Investigator’s* stream anchor, the Waterside Workers’ banner, the Ray-Mond Theatre seats, Old Mother Time Mardi Gras costume and key items from the Springfield–Faithfull family collection.

Priority 4: Foundation

We will build operational capability to underpin our strategic ambitions.

Strategic Plan goal

Care for the Museum building and site and develop appropriate policies and plans to manage it, ensuring its values are celebrated and retained for future use and appreciation.

Maintain the Museum building and site

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

Measure (Corporate Plan 2025–26, p. 21)

Deliver Strategic Asset Management Plan (SAMP).

What we achieved

Key SAMP initiatives were delivered or progressed during the year, improving efficiency, reliability and environmental outcomes while reducing maintenance costs.

Analysis

The Museum's exhibition building at Acton has now been in operation for 25 years. The SAMP identifies a range of critical building services that have reached, or are approaching, the end of their useful life. These include the heating, ventilation and air conditioning (HVAC) system, as well as electrical, lighting, solar, hydraulic, lifts and fire systems. To support the ongoing safe, reliable and efficient operation of the Museum's facilities, the SAMP outlines a program of renewal works with an estimated cost of \$180 million over the next decade.

Key work programs outlined in the SAMP were progressed during the year, improving efficiency, reliability and environmental outcomes, while reducing costly ongoing maintenance requirements. Works undertaken are as follows.

- Planning continued for the replacement of the Acton HVAC system, including transition from natural gas to electric power. These works are estimated at approximately \$23 million over 4 years.
- Natural gas-reliant domestic hot water, cafe kitchen appliances and infrastructure were replaced with electric alternatives.
- 97 light and power distribution boards were replaced, improving safety controls and allowing for enhanced energy usage data through the new Energy Monitoring System.
- Planning continued for Acton lighting upgrades, including documenting revised design and controls for all exhibition, house and external lighting. These works are estimated at \$11 million over 4 years.
- Installation of LED lighting was completed in the cafe and kitchen, and commenced in administration and collection storage areas.
- The 4th tranche of solar panels was installed, adding a further 159kW of solar panels and increasing total solar generation capacity to 735kW.
- Major replacement works of the fire safety system throughout the Acton building continued, including installation of fire sprinklers in the commercial kitchen and cafe, and completion of the fire indicator panel (FIP) and emergency warden intercom system (EWIS) replacements.
- The second of 7 lift replacements commenced in June, which will improve reliability and reduce energy usage for our lifts by around 40%.

Strategic Plan goal

Safeguard the National Historical Collection (NHC) by improving existing facilities and establishing a new leased storage facility.

Collection care and management

- Improved care and management of collections and objects through delivery of identified storage projects.

Measure (Corporate Plan 2025–26, p. 21)

Number of objects subject to improved care and management.

What we achieved

24,108 NHC objects were subject to improvement.

Priority upgrades to existing storage facilities occurred to better protect and manage the collection.

Analysis

Continual care and improvement are key principles of collection management. In 2025–26, the Museum introduced a new measure to better track and represent the improvements in collection care across the National Historical Collection. Improvements are measured against a set range of important collection management criterion including environmental conditions, treatments, hazard checks and remediation, updates to object housing, documentation and security. Each improvement may also reduce risk and, in some cases, extend the life of an object.

This measure reflects the broad work that is undertaken by the collections management teams as objects are moved and accessed for activities including exhibitions, storage projects, loans and digitisation priorities. Using this new measure, 24,108 NHC objects were recorded as being subject to improvement in the 2025–26 financial year. This has a direct benefit not only to the care and life of objects, but also improves access, understanding and knowledge of the collection.

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 enabled a program of works to be developed that will improve the overall level of conditions for objects in the NHC.

This year, we relocated objects into newly refurbished areas of our existing storage facilities and completed construction of a new passive store and a mezzanine for vehicles. Procurement of a new leased collection storage facility was also substantially progressed.

Strategic Plan goal

Continue to implement our Environment and Sustainability Action Plan, reducing our carbon footprint and environmental impact and meeting the Australian Government's target of net zero emissions by 2030.

Carbon emissions reduction

- Reduce the Museum's operational emissions and contribute to the APS Net Zero 2030 target.

Measure (Corporate Plan 2025–26, p. 22)

Develop emissions reduction plan.

What we achieved

Developed an emissions reduction plan through quantification and hotspot analysis of the Museum's Scope 3 emissions.

Contributed to the APS Net Zero 2030 target through initiatives to reduce operational emissions, including electrification works to eliminate natural gas usage, rooftop solar installation and embedding sustainability principles in key policies and activities.

Analysis

During the year the Museum engaged 100% Renewables to quantify our operational emissions, compare results against previous years and undertake a Scope 3 emissions hotspot and supplier analysis. This work has informed our Emissions Reduction Plan which, alongside a broader review of our Environmental Sustainability Action Plan (ESAP), will continue to be developed in 2026–27.

Scope 3 emissions, including staff commuting, air travel and the procurement of goods and services, account for the largest share of the Museum’s carbon footprint. The hotspot analysis, undertaken for the first time in 2025–26, used Museum expenditure on activities to identify the emissions categories and suppliers that most significantly contribute to our total Scope 3 emissions.

The top 5 sources of carbon emissions were:

1. Purchased goods and services – 62%
2. Natural gas – 13%
3. Merchandise/goods sold – 9%
4. Air travel – 5%
5. Freight – 5%

A better understanding of our emissions sources will help inform a targeted approach to improving emissions data and identifying opportunities for emissions reduction and supplier engagement across the value chain.

The Museum has commenced a phased approach to improving Scope 3 emissions reporting by engaging key suppliers to obtain more supplier-specific emissions data where available. While spend-based estimates will continue to be used where necessary, increasing the use of primary data over time will enhance reporting accuracy.

Alongside the strategic planning work, the Museum continued to undertake actions to reduce its operational emissions and contribute to the APS Net Zero 2030 target. Electrification works included the removal of gas infrastructure in the Museum’s cafe kitchen and installation of new electric cooking appliances, and the replacement of gas domestic hot water units with electric units. Another tranche of rooftop solar panels was installed, increasing the Museum’s solar energy generation capacity to more than 735kW. The sustainability of our collection storage facilities was enhanced through the construction of a passive storage unit that minimises the need for energy-intensive environmental controls. Updates were made to the Museum’s procurement documentation and official travel policy to embed environmental sustainability requirements into purchasing and travel-related decision-making.

Strategic Plan goal

Increase diversity at all levels of the Museum to create a workplace culture that fosters inclusiveness, promotes diversity, requires respect and embraces the unique skills and qualities of our staff.

Workforce diversity

- Increase diversity of the Museum’s workforce.

Measure (Corporate Plan 2025–26, p. 22)
Development of associated action plans: <ul style="list-style-type: none">• Cultural Diversity and Inclusion action plan• Disability and Accessibility action plan• First Nations action plan• Gender and LGBTIQ+ Equity and Equality action plan• Neurodiversity and Accessibility action plan
What we achieved
Launched the Museum’s Diversity, Equity, Inclusion and Belonging (DEI&B) Strategy, supported by 5 dedicated action plans and a diversity champion.
Improved our workforce capability and awareness through strengthened recruitment practices and provider partnerships, staff training, and enhanced workforce diversity self-identification options and reporting.

Analysis

The Museum is committed to creating a diverse and inclusive workforce, which strengthens capability, innovation, decision-making and employee engagement, and better reflects the communities the Museum serves.

The DEI&B Strategy was launched during the year, supported by 5 dedicated action plans: First Nations, Cultural Diversity and Inclusion, Diverse Genders and Sexualities, Disability and Accessibility, and Neurodiversity and Accessibility. The action plans include measurable initiatives to improve workforce representation through inclusive recruitment, attraction and retention practices; workforce capability building; and clear and effective governance and accountability.

Implementation of the DEI&B Strategy is overseen by the Museum’s internal DEI&B working group. During the year we refreshed the DEI&B membership and terms of reference, and appointed a diversity champion (at the SES level) to chair the working group. We also enhanced our employee management system, implementing additional workforce diversity questions and self-identification options to improve our data capture and reporting capabilities.

The Museum continued to strengthen our recruitment practices to ensure they remain fair, inclusive and accessible for all applicants. Applying the principles of the APS RecruitAbility Scheme will help reduce barriers and provide equitable employment opportunities for people with disability.

To build organisational capability and foster a more inclusive workplace, the Museum delivered Neurodiversity and Disability Awareness training for employees. These programs increased staff understanding of neurodiversity and disability, promoted inclusive behaviours and strengthened the Museum’s commitment to creating an accessible and supportive workplace for all.

The Museum also launched a new Disability Placement Program in partnership with Jigsaw, a disability employment organisation. Through this initiative, 2 trainees were placed at the Museum to support a significant digitisation project involving the conversion of historical card catalogue records into digital formats. The program provided participants with valuable workplace experience while contributing to the preservation and accessibility of the Museum’s collections.

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 2026:

- (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 2026 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 2026 and for the year then ended:

- Statement by the Council and Chief Executive and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising 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

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to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

Australian National Audit Office

Chris Hamer

Senior Director

Delegate of the Auditor-General

Canberra

27 August 2026

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND CHIEF FINANCE OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2026 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
27 August 2026

Katherine McMahon
Director
27 August 2026

Rohan Haslam
Chief Operating Officer
A/g Chief Finance Officer
27 August 2026

Statement of Comprehensive Income

for the period ended 30 June 2026

	Notes	2026 \$'000	2025 \$'000	Original Budget \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	32,131	31,244	27,911
Suppliers	1.1B	27,223	28,003	26,393
Depreciation and amortisation	2.2A	13,570	11,294	13,782
Finance costs	1.1C	37	52	36
Write-down and impairment of other assets	1.1D	704	817	-
Total expenses		73,665	71,410	68,122
Own-source income				
Own-source revenue				
Revenue from contracts with customers	1.2A	8,355	13,251	8,699
Interest	1.2B	1,784	2,876	1,000
Other revenue	1.2C	260	219	1,880
Total own-source revenue		10,399	16,346	11,579
Gains				
Other gains	1.2D	3,055	58	-
Total gains		3,055	58	-
Total own-source income		13,454	16,404	11,579
Net (cost of) services/contribution by services				
Revenue from Government	1.2E	(60,211)	(55,006)	(56,543)
Surplus/(Deficit) attributable to the Australian Government		(4,849)	186	(1,121)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve	2.2A	-	23,477	-
Total other comprehensive income		-	23,477	-
Total comprehensive income/(loss)		(4,849)	23,663	(1,121)

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

Statement of Financial Position

as at 30 June 2026

	Notes	2026 \$'000	2025 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	2.1A	27,090	33,162	12,048
Trade and other receivables	2.1B	1,178	1,104	2,214
Total financial assets		28,268	34,266	14,262
Non-financial assets¹				
Land	2.2A	14,000	14,000	10,100
Buildings	2.2A	144,324	147,358	106,926
Heritage and cultural	2.2A	260,612	256,362	283,053
Plant and equipment	2.2A	84,509	83,191	87,580
Computer software	2.2A	150	171	42
Other intangibles	2.2A	1,763	2,589	7,620
Inventories	2.2B	1,555	1,279	1,556
Prepayments		1,138	1,227	1,099
Total non-financial assets		508,051	506,177	497,976
Total assets		536,319	540,443	512,238
LIABILITIES				
Payables				
Suppliers	2.3A	2,599	2,284	1,559
Other payables	2.3B	3,468	3,428	2,075
Total payables		6,067	5,712	3,634
Interest bearing liabilities				
Leases	3.1A	5,229	7,070	5,190
Total interest bearing liabilities		5,229	7,070	5,190
Provisions				
Employee provisions	4.1A	8,301	8,210	7,774
Total provisions		8,301	8,210	7,774
Total liabilities		19,597	20,992	16,598
Net assets		516,722	519,451	495,640
EQUITY				
Contributed equity		65,931	63,811	65,931
Reserves		187,565	187,565	164,088
Retained surplus		263,226	268,075	265,621
Total equity		516,722	519,451	495,640

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 2026

	Notes	2026 \$'000	2025 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		63,811	51,671	63,811
Opening balance		63,811	51,671	63,811
Transactions with owners				
Contributions by owners				
Equity injection		2,120	12,140	2,120
Total transactions with owners		2,120	12,140	2,120
Closing balance as at 30 June		65,931	63,811	65,931
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		268,075	267,889	266,742
Opening balance		268,075	267,889	266,742
Comprehensive income				
Surplus/(Deficit) for the period		(4,849)	186	(1,121)
Total comprehensive income		(4,849)	186	(1,121)
Closing balance as at 30 June		263,226	268,075	265,621
ASSET REVALUATION SURPLUS				
Opening balance				
Balance carried forward from previous period		187,565	164,088	164,088
Opening balance		187,565	164,088	164,088
Comprehensive income				
Revaluation increments		-	23,477	-
Total comprehensive income		-	23,477	-
Closing balance as at 30 June		187,565	187,565	164,088
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		519,451	483,648	494,641
Opening balance		519,451	483,648	494,641
Comprehensive income				
Surplus/(Deficit) for the period		(4,849)	186	(1,121)
Other comprehensive income		-	23,477	-
Total comprehensive income		(4,849)	23,663	(1,121)
Transactions with owners				
Contributions by owners				
Equity injection		2,120	12,140	2,120
Total transactions with owners		2,120	12,140	2,120
Closing balance as at 30 June		516,722	519,451	495,640

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

Accounting Policy

Equity injections

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

Cash Flow Statement

for the period ended 30 June 2026

	2026 \$'000	2025 \$'000	Original Budget \$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government	55,362	55,192	55,422
Sales of goods and rendering of services	8,007	15,243	8,699
Interest	1,916	2,761	1,000
Net GST Received	3,053	1,383	-
Other Revenue	345	869	1,880
Total cash received	68,683	75,448	67,001
Cash used			
Employees	31,919	30,367	27,731
Suppliers	30,247	29,637	26,612
Interest payments on lease liabilities	37	52	36
Total cash used	62,203	60,056	54,379
Net cash from/(used by) operating activities	6,480	15,392	12,622
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment	-	5	-
Net cash received	-	5	-
Cash used			
Purchase of property, plant and equipment	12,831	16,968	24,367
Net cash used	12,831	16,968	24,367
Net cash from/(used by) investing activities	(12,831)	(16,963)	(24,367)
FINANCING ACTIVITIES			
Cash received			
Equity injections	2,120	12,140	2,120
Net cash received	2,120	12,140	2,120
Cash used			
Principal payments of lease liabilities	1,841	1,727	1,676
Net cash used	1,841	1,727	1,676
Net cash from/(used by) financing activities	279	10,413	444
Net increase/(decrease) in cash held	(6,072)	8,842	(11,301)
Cash and cash equivalents at the beginning of the reporting period	33,162	24,320	23,349
Cash and cash equivalents at the end of the reporting period	27,090	33,162	12,048

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 2025-26 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 projects delivery 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 asset purchases. Delivery of major operational projects continued during the year, including large-scale onsite and touring exhibitions, which increased employee expenditure.	<u>Statement of comprehensive income</u> Interest; Employee benefits; <u>Statement of financial position</u> Cash & cash equivalents; <u>Statement of cash flows</u> Employees; Purchase of property, plant & equipment; Cash & cash equivalents;
Opening balances and reclassifications The budget variances for a number of assets and liabilities reflect changes between estimated opening balances at the time of budget setting and actual opening balances following completion of the 2024-25 financial statements. Those changes include the impacts of an asset revaluation which occurred in June 2025 (increasing building values and the asset revaluation reserve), one-off insurance recovery proceeds being received (reducing trade receivables) and an increase in operating and capital activity, following the uplift in funding in the 2023-24 budget (increasing supplier and other payables). Disclosure reclassifications have also occurred between original budget setting and financial statements, relating to other revenue, net GST payments and receipts, and supplier expenditure cashflows.	<u>Statement of comprehensive income</u> Other revenue; <u>Statement of financial position</u> Trade & other receivables; Buildings; Suppliers; Other payables; <u>Statement of cash flows</u> Net GST received; Other revenue; Suppliers; <u>Statement of Changes in Equity</u> Asset revaluation reserve;
Donated assets The Museum received heritage and cultural asset donations during the year. No allowance is made for these items in the annual budget.	<u>Statement of Comprehensive Income</u> Other gains

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 2025-26 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

	2026	2025
	\$'000	\$'000
1.1A: Employee benefits		
Wages and salaries	24,486	23,052
Superannuation		
Defined contribution plans	3,607	3,218
Defined benefit plans	1,195	1,438
Leave and other entitlements	2,747	3,374
Separation and redundancies	96	162
Total employee benefits	32,131	31,244

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	1,792	2,368
Travel	876	1,018
IT Services	3,638	3,458
Property Services	9,224	10,304
Professional Services	1,760	1,496
Exhibitions and collections management	5,493	3,906
Staff support services	999	1,618
Promotions and consumables	1,347	1,377
Other	1,184	1,662
Remuneration to auditors - financial statements	70	75
Total goods and services supplied or rendered	26,383	27,282

Goods supplied	4,323	5,407
Services rendered	22,060	21,875
Total goods and services supplied or rendered	26,383	27,282

Other suppliers

Workers compensation expenses	272	166
Short-term leases	568	555
Total other suppliers	840	721

Total suppliers	27,223	28,003
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The Museum has short-term lease commitments (\$'000) of \$48 as at 30 June 2026 (2025: \$46).

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

	2026	2025
	\$'000	\$'000

1.1C: Finance costs

Interest on lease liabilities	37	52
Total finance costs	37	52

Accounting Policy

All borrowing costs are expensed as incurred.

1.1D: Write-down and impairment of other assets

Write-down of plant and equipment	369	78
Impairment of intangible assets	333	729
Other	2	10
Total write-down and impairment of other assets	704	817

Accounting Policy

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

Financial Performance

1.2 Own-Source Revenue and gains

	2026	2025
	\$'000	\$'000
1.2A: Revenue from contracts with customers		
Sale of goods	3,182	4,319
Rendering of services	4,740	8,282
Grants	433	650
Total revenue from contracts with customers	8,355	13,251
Disaggregation of revenue from contracts with customers		
Major product / service line:		
Exhibition, program and commercial sales	6,844	11,084
Service provided to other Commonwealth Entities	442	463
Other services provided	446	863
Sponsorships	164	28
Resources received free of charge		
Sponsorships	377	607
Other	82	206
	8,355	13,251

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	1,784	2,876
Total interest	1,784	2,876

Accounting Policy

Interest revenue is recognised using the effective interest method.

Financial Performance

	2026	2025
	\$'000	\$'000
1.2C: Other revenue		
Donations	260	219
Total other revenue	260	219

Accounting Policy

Donations

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

1.2D: Other gains

Donated assets	3,051	44
Other	4	14
Total other gains	3,055	58

1.2E: Revenue from Government

Corporate Commonwealth entity payment item	55,362	55,192
Total revenue from Government	55,362	55,192

Accounting Policy

Revenue from Government

Funding received or receivable from the Department of Infrastructure, Transport, Regional Development, Communications, Sports 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

	2026	2025
	\$'000	\$'000
2.1A: Cash and cash equivalents		
Cash on hand or on deposit	27,090	33,162
Total cash and cash equivalents	27,090	33,162

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	580	415
Total goods and services receivables	580	415

Other receivables

Interest	61	193
Net GST receivable from the Australian Taxation Office	537	496
Total other receivables	598	689
Total trade and other receivables	1,178	1,104

Credit terms for goods and services were within 30 days (2025: 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 Intangibles \$'000	Other Intangibles \$'000	Total \$'000
As at 1 July 2025							
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 1 July 2025	14,000	147,358	256,362	83,191	171	2,589	503,671
Additions							
Purchase & internally developed	-	852	2,203	9,789	64	-	12,908
Donation/gift	-	-	3,051	-	-	-	3,051
Depreciation and amortisation	-	(2,200)	(1,004)	(8,051)	(85)	(493)	(11,833)
Depreciation on right-of-use assets	-	(1,686)	-	(51)	-	-	(1,737)
Disposals	-	-	-	(369)	-	(333)	(702)
Total as at 30 June 2026	14,000	144,324	260,612	84,509	150	1,763	505,358
Total as at 30 June 2026 represented by:							
Gross book value	14,000	156,240	261,616	92,341	825	4,642	529,664
Accumulated depreciation, amortisation and impairment	-	(11,916)	(1,004)	(7,832)	(675)	(2,879)	(24,306)
Total as at 30 June 2026	14,000	144,324	260,612	84,509	150	1,763	505,358
Carrying amount of right-of-use assets	-	5,038	-	34	-	-	5,072

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

All valuations were conducted in accordance with the revaluation policy stated on the following pages. 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.

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 other comprehensive income and accumulated in 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:

	2026	2025
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 2026.

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 (2025: 4-8 years).

All intangible assets were assessed for indications of impairment as at 30 June 2026. 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 five 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.

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 five 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.

Financial Position

	2026	2025
	\$'000	\$'000
2.2B: Inventories		
Inventories held for sale		
Finished goods	1,555	1,279
Total inventories	1,555	1,279

During 2026 \$1,792 of inventory (\$'000) was recognised as an expense (2025: \$2,368)

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

Financial Position

2.3 Payables

	2026	2025
	\$'000	\$'000
2.3A: Suppliers		
Trade creditors and accruals	2,599	2,064
Collection acquisition liabilities	-	220
Total suppliers	2,599	2,284

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

	2026	2025
Salaries and wages	1,000	907
Superannuation	163	135
Contract liabilities from contracts with customers ¹	2,305	2,386
Total other payables	3,468	3,428

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 contract. 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

	2026	2025
	\$'000	\$'000
3.1A: Leases		
Lease liabilities		
Building	5,193	6,969
Plant and equipment	36	101
Total leases	5,229	7,070

Total cash outflow for leases (\$'000) for the year ended 30 June 2026 was \$1,872 (2025: \$1,779) including payments relating to short-term leases.

Maturity analysis - contractual undiscounted cash flows

Within 1 year	1,774	1,739
Between 1 to 5 years	3,616	5,390
Total leases	5,390	7,129

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 control the use of an identified 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

	2026	2025
	\$'000	\$'000
4.1A: Employee provisions		
Leave	8,301	8,210
Total employee provisions	8,301	8,210

Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected to be settled wholly before twelve months after the end of reporting period in which the employees render the related services 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.

Liabilities for long service leave that are not expected to be settled wholly within 12 months after the end of the period in which the employees render the related service. These obligations are therefore measured as the present value of expected future payments to be made in respect of services provided by employees up to the end of the reporting period, using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the end of the reporting period of government bonds with terms and currencies that match, as closely as possible, the estimated future cash outflows. Remeasurements as a result of experience adjustments and changes in actuarial assumptions are recognised in profit or loss.

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:

	2026	2025
	\$'000	\$'000
Short-term employee benefits	1,985	1,744
Post-employment benefits	286	281
Other long-term employee benefits	89	55
Total key management personnel remuneration expenses	2,360	2,080

The total number of key management personnel that are included in the above table is 18 (2025: 21).

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

	2026	2025
	\$'000	\$'000
5.1A: Categories of financial instruments		
Financial assets measured at amortised cost		
Cash and cash equivalents	27,090	33,162
Trade and receivables	1,178	1,104
Total financial assets at amortised cost	28,268	34,266
Total financial assets	28,268	34,266
Financial liabilities measured at amortised cost		
Trade creditors	2,599	2,284
Total financial liabilities measured at amortised cost	2,599	2,284
Total financial liabilities	2,599	2,284

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

	2026	2025
	\$'000	\$'000
5.1B: Net gains on financial assets		
Financial assets measured at amortised cost		
Interest Revenue	1,784	2,876
Net gains on financial assets at amortised cost	1,784	2,876

5.2 Fair value measurement

5.2A: Fair value measurement

Non-financial assets		
Land	14,000	14,000
Buildings	144,324	147,358
Heritage and cultural	260,612	256,362
Plant and equipment	84,509	83,191
Total non-financial assets at fair value	503,445	500,911

All non-financial assets at fair value are measured on a recurring basis.

Other Information

6.1 Maturity analysis for assets and liabilities

	2026	2025
	\$'000	\$'000
6.1A: Maturity analysis for assets and liabilities		
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	27,090	33,162
Trade and other receivables	1,178	1,104
Inventory	1,555	1,279
Prepayments	1,126	1,191
Total no more than 12 months	30,949	36,736
More than 12 months		
Land and buildings	158,324	161,358
Heritage and cultural	260,612	256,362
Plant and equipment	84,509	83,191
Computer software	150	171
Other intangibles	1,763	2,589
Prepayments	12	36
Total more than 12 months	505,370	503,707
Total assets	536,319	540,443
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	2,599	2,284
Other payables	2,858	3,428
Leases	1,629	1,714
Employee provisions	3,049	3,222
Total no more than 12 months	10,135	10,648
More than 12 months		
Other payables	610	-
Leases	3,600	5,356
Employee provisions	5,252	4,988
Total more than 12 months	9,462	10,344
Total liabilities	19,597	20,992

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.

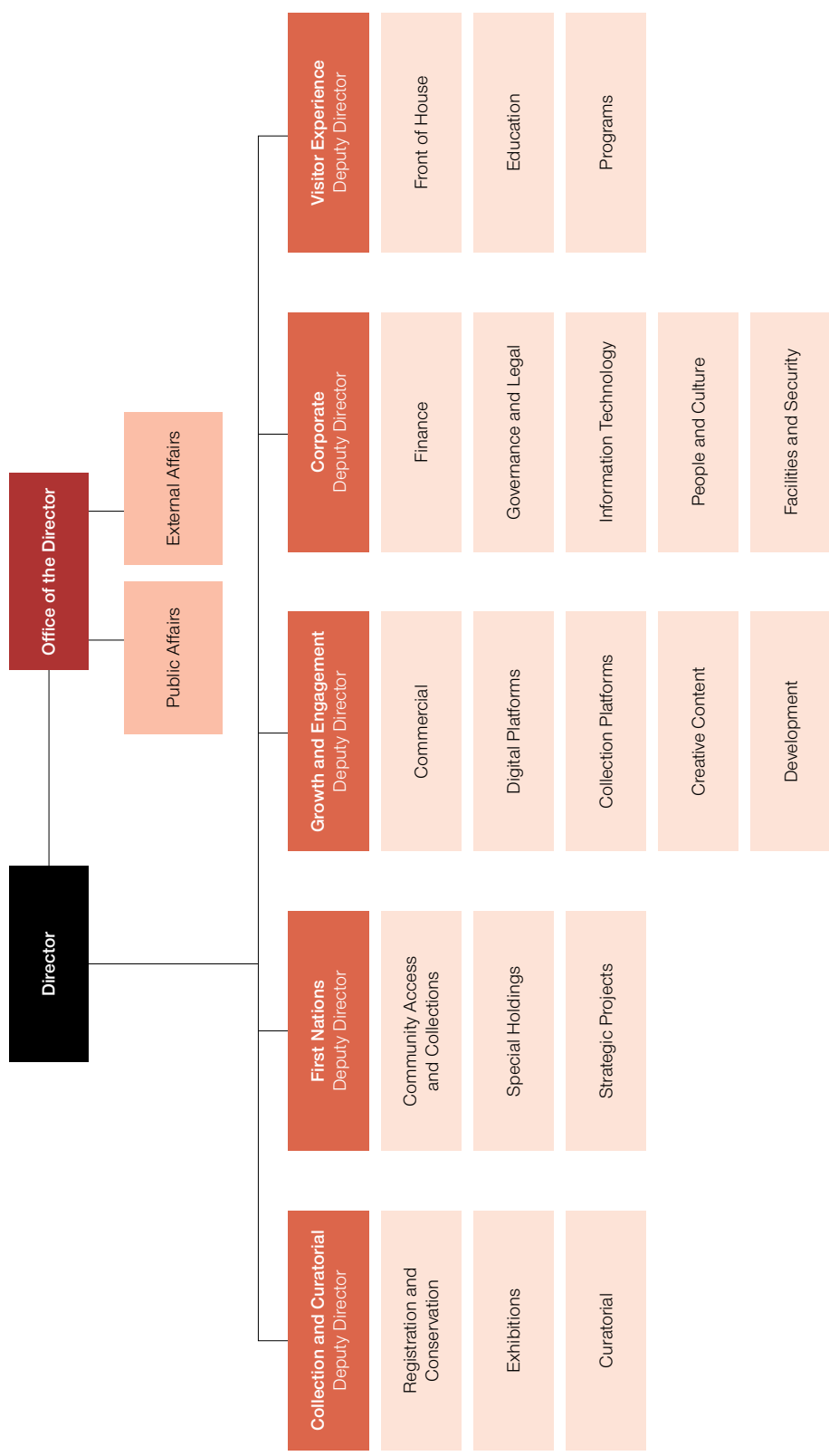
	2026	2025
	\$'000	\$'000
As at 1 July	1,069	1,132
Receipts	300	268
Payments	(192)	(331)
Total as at 30 June	1,177	1,069

Part 6

Appendices



Appendix 1: Organisational chart



Appendix 2: Employee information

All ongoing employees (2025–26)

	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	
NSW	-	-	2	1	-	-	-	-	-	-	3
QLD	1	-	-	-	-	-	-	-	-	-	1
VIC	-	-	1	-	-	-	-	-	-	-	1
ACT	59	9	112	38	1	-	1	-	-	-	219
Total	60	9	115	39	1	-	1	-	-	-	224

All non-ongoing employees (2025–26)

	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	
ACT	13	3	16	19	9	28	-	-	-	-	44
Total	13	3	16	19	9	28	-	-	-	-	44

Appendix 3: Council meeting attendance

Table 1: Council members’ meeting attendance 2025–26

	28 August 2025	20 November 2025	26 February 2026	21 May 2026
Professor Clare Wright OAM Chair				
Ms Natasha Bowness Deputy Chair				
Ms Esther Anatolitis				
Mr Tony Ayres				
Professor Megan Davis AC				
Ms Kate Fielding				
Ms Janine Freeman				
Professor Ann McGrath AM				
Ms Karen Mundine				
Mr Amit Singh				
Mr Peter Walker				

Table 2: Audit, Finance and Risk Committee (AFRC) members’ meeting attendance 2025–26

	27 August 2025	19 November 2025	25 February 2026	20 May 2026
Ms Natasha Bowness Chair				
Ms Janine Freeman				
Mr Mark Lucas Independent member				
Ms Karen Mundine				
Mr Amit Singh				

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

Table 3: Collections Committee members’ meeting attendance 2025–26

	23 July 2025	11 November 2025	25 March 2026	24 June 2026
Mr Peter Walker Chair				
Mr John Paul Janke Independent member				
Professor Ann McGrath AM				
Professor Clare Wright OAM				

Table 4: Development Committee members’ meeting attendance 2025–26

	6 November 2025	25 February 2026	11 May 2026
Ms Kate Fielding Chair			
Ms Natasha Bowness			
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 and performance pay 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 2025*
- 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 2025–26 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 was one highly paid staff employed by the Museum in 2025–26.

Key Management Personnel (KMP)

During the reporting period ended 30 June 2026, the Museum had 18 personnel who met the definition of key management personnel, being the part-time Council members (11) and the Museum Executive (7), comprising the Director and Deputy 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 Jilda Andrews	Deputy Director	Full year
Mr Michael Cook	Deputy Director	Full year
Mr Rohan Haslam	Deputy Director	Full year
Dr Sophie Jensen	Deputy Director	Full year
Ms Brenda Stephens	A/g Deputy Director	Part year – Terminated 20 February 2026
Ms Heather Whitely Robertson	Deputy Director	Part year – Appointed 27 January 2026

Note: Ms Ruth Wilson was Deputy Director for the period 1 July 2025 to 13 March 2026. As she was on leave for the entirety of this period, she has not been included in the Museum’s KMP reporting for 2025–26.

Part-time Council members

Name	Qualifications, knowledge, skills or experience	Position	Term as KMP
Prof Clare Wright OAM	PhD (Australian Studies), University of Melbourne MA (Public History), Monash University	Chair, Non-executive member	Full year
Ms Natasha Bowness	Bachelor of Economics, Monash University Graduate, Australian Institute of Company Directors Chartered Accountant	Deputy Chair, Non-executive member	Full year
Mr Peter Walker	Founder and owner of Peter Walker Fine Art	Non-executive member	Full year
Prof Megan Davis AC	PhD, GDLP, LLM, Australian National University BA, LLB, Hon. LLD, University of Queensland	Non-executive member	Full year
Ms Janine Freeman	Bachelor of Economics, University of Western Australia Graduate, Australian Institute of Company Directors Graduate Diploma in Occupational Health and Safety Certificate IV in Financial Services (Superannuation)	Non-executive member	Full year
Prof Ann McGrath AM	BA (Hons) University of Queensland	Non-executive member	Full year
Ms Kate Fielding	BA (Hons) and BCA, University of Melbourne Graduate, Australian Institute of Company Directors	Non-executive member	Full year
Ms Karen Mundine	Bachelor of Arts (Comm), University of Technology Sydney	Non-executive member	Full year
Mr Tony Ayres	BA, Australian National University Hon. Dr of Arts, Australian Film, Television and Radio School	Non-executive member	Full year
Mr Amit Singh	Bachelor of Commerce (Hons), University of Sydney Bachelor of Laws (Hons), University of Sydney	Non-executive member	Part year – Appointed 24/7/2025
Ms Esther Anatolitis	Bachelor of Arts (Hons), University of New South Wales, Graduate, Australian Institute of Company Directors Zertifikat BauhausDessau, Bauhaus, Germany	Non-executive member	Part year – Appointed 12/12/2025

Key management personnel remuneration 2025–26

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	371,662	57,468	-	56,548	27,469	-	-	513,147
Dr Sophie Jensen	Deputy Director	258,622	-	-	45,825	13,656	-	-	318,103
Mr Rohan Haslam	Deputy Director	256,374	-	-	35,379	23,440	-	-	315,193
Ms Brenda Stephens	A/g Deputy Director	138,061	-	-	17,640	9,384	-	-	165,085
Mr Michael Cook	Deputy Director	269,260	-	-	39,800	6,657	-	-	315,717
Dr Jilda Andrews	Deputy Director	237,727	-	-	36,044	6,075	-	-	279,846
Ms Heather Whitely Robertson	Deputy Director	107,016	-	-	16,744	1,979	-	-	125,739
Prof Clare Wright OAM	Chair/Non-executive member	50,272	-	-	6,040	-	-	-	56,312
Ms Natasha Bowness	Deputy Chair/Non-executive member	25,146	-	-	3,021	-	-	-	28,167
Prof Megan Davis AC	Non-executive member	25,146	-	-	6,536	-	-	-	31,682
Ms Janine Freeman	Non-executive member	25,146	-	-	3,021	-	-	-	28,167
Ms Kate Fielding	Non-executive member	25,146	-	-	3,021	-	-	-	28,167
Prof Ann McGrath AM	Non-executive member	25,146	-	-	3,021	-	-	-	28,167
Ms Karen Mundine	Non-executive member	25,146	-	-	3,021	-	-	-	28,167
Mr Tony Ayres	Non-executive member	25,146	-	-	3,021	-	-	-	28,167
Mr Peter Walker	Non-executive member	25,146	-	-	3,021	-	-	-	28,167
Mr Amit Singh	Non-executive member	23,508	-	-	2,821	-	-	-	26,329
Ms Esther Anatolitis	Non-executive member	13,777	-	-	1,653	-	-	-	15,430
Total		1,927,447	57,468	-	286,177	88,660	-	-	2,359,752

Audit, Finance and Risk Committee (AFRC) remuneration 2025–26

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 Natasha Bowness	Non-executive member, AFRC Chair	-	-	-	-	-	-	-	-
Ms Janine Freeman	Non-executive member, AFRC member	-	-	-	-	-	-	-	-
Ms Karen Mundine	Non-executive member, AFRC member	-	-	-	-	-	-	-	-
Mr Amit Singh	Non-executive member, AFRC member	-	-	-	-	-	-	-	-
Mr Mark Lucas	Independent AFRC member	464	-	-	56	-	-	-	520
Total		464	-	-	56	-	-	-	520

Other highly paid staff 2025–26

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 Tracy Sutherland	Chief of Staff	215,681	-	-	44,906	7,499	-	-	268,086

Members of the Audit, Finance and Risk Committee 2025–26

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	4/4	\$0
Janine Freeman	Bachelor of Economics, University of Western Australia Graduate, Australian Institute of Company Directors Graduate Diploma in Occupational Health and Safety Certificate IV in Financial Services (Superannuation)	4/4	\$0
Mark Lucas	Bachelor of Commerce, Melbourne University Fellow, Chartered Accountants Australia and New Zealand	1/1	\$520
Karen Mundine	CEO Reconciliation Australia Bachelor of Arts (Comm), University of Technology Sydney	4/4	\$0
Amit Singh	Bachelor of Commerce (Hons), The University of Sydney Bachelor of Laws (Hons), The University of Sydney	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, General Counsel and Assistant General Counsel 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 5000
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

Below is the table set out in Schedule 2A of the PGPA Rule. Subsection 17BE(u) requires this table be included in corporate Commonwealth entities' annual reports.

PGPA Rule reference	Description	Requirement	Page
17BE(a)	Details of the legislation establishing the body	Mandatory	16
17BE(b)(i)	A summary of the objects and functions of the entity as set out in legislation	Mandatory	16
17BE(b)(ii)	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory	19
17BE(c)	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory	24
17BE(d)	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory	21
17BE(e)	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory	21
17BE(f)	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory	N/A
17BE(g)	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the Rule	Mandatory	48–75
17BE(h), 17BE(i)	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory	N/A
17BE(j)	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory	24–27
17BE(k)	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory	108
17BE(ka)	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location	Mandatory	109
17BE(l)	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory	117
17BE(m)	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory	20–21

PGPA Rule reference	Description	Requirement	Page
17BE(n), 17BE(o)	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	If applicable, mandatory	21
17BE(p)	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory	21
17BE(q)	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory	21
17BE(r)	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory	21
17BE(s)	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory	N/A
17BE(t)	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory	N/A
17BE(taa)	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	Mandatory	27, 110, 115–116
17BE(ta)	Information about executive remuneration	Mandatory	114
17BG(2)	An assessment of the entity's performance during the period against the Commonwealth Procurement Rules	If applicable, mandatory	21

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>	31–32
Environmental performance and environmentally sustainable development/APS Net Zero 2030	Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i>	35–37
Advertising and market researchexpenditure	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>	76–105

The index below identifies where information required to be published under Museum policy documents is disclosed in the 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	41–42
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

