



WESTERN
AUSTRALIAN
MUSEUM

The Western Australian
Museum acknowledges and
respects the many Traditional
Owners of their ancestral
lands, waters and skies
throughout all of Australia.



Left: Bushtucker, honeypot ants, served at
the launch of the Ngaluk Waangkiny exhibition
© Mellen Burns

Cover: Visitors to the Spinifex People: Art
and stories from Pila Nguru exhibition
© Jessica Wyld Photography

Our Museums and Cultural Sites

ANNUAL REPORT 2024–25

Follow us

WA Museum Boola Bardip

Perth Cultural Centre, James Street, Boorloo / Perth

WA Shipwrecks Museum

Cliff Street, Walyalup / Fremantle

WA Maritime Museum

Victoria Quay, Walyalup / Fremantle

Museum of the Great Southern

Residency Road, Kinjarling / Albany

Museum of Geraldton

Museum Place, Batavia Coast Marina, Jambinu / Geraldton

Museum of the Goldfields

Hannan Street, Karlkurla / Kalgoorlie

WA Museum Collections and Research Centre

49 Kew Street, Welshpool

Gwoonwardu Mia

Gascoyne Aboriginal Heritage and Cultural Centre,
146 Robinson Street, Kuwinywardu / Carnarvon

The Museum also retains an interest in the National Anzac Centre through a Service Level Agreement with the City of Albany.

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About this Report

ANNUAL REPORT 2024–25

The Western Australian Museum Annual Report 2024–25 reviews the Museum’s performance for the financial year ending 30 June 2025.

The report is produced in accordance with the provisions of the *Museum Act 1969* (WA), its amendments, and other relevant legislation that governs the Museum’s operations. It is provided to the Minister for Creative Industries, the Hon Simone McGurk MLA, as the WA Minister responsible for the Creative Industries portfolio, within which the Museum operates as a statutory authority. This report is tabled in the Parliament of Western Australia in accordance with the *Financial Management Act 2006* (WA).

Past annual reports are available online at museum.wa.gov.au/about/corporate-documents

Digital copies are archived in the State Library of Western Australia, the National Library of Australia, Canberra, and printed copies in the Western Australian Museum Library.

Aboriginal and Torres Strait Islander peoples are advised this report may contain the images, names, and stories of some of our people who have sadly passed away. These have been used with permission.



Above: WA Down Under education programming
© Luke Riley Creative

Statement of Compliance

For the year ended 30 June 2025

Hon Simone McGurk MLA

Minister For Creative Industries

In accordance with section 63 of the *Financial Management Act 2006* (WA), we hereby submit, for your information and presentation to Parliament, the Annual Report of the Western Australian Museum for the financial year ended 30 June 2025.

The Annual Report has been prepared in accordance with the provisions of the Financial Management Act.

The financial statements comply with Australian Accounting Standards – Simplified Disclosures issued by the Australian Accounting Standards Board.

A handwritten signature in black ink, appearing to read 'Sheila McHale'.

Hon Sheila McHale AM

Chair, Western Australian Museum Board of Trustees

28 August 2025

A handwritten signature in black ink, appearing to read 'Gary McGrath'.

Gary McGrath

Chair, Western Australian Museum Finance and Audit Committee

28 August 2025

Right: Terracotta Warriors:
Legacy of the First Emperor
© Luke Riley Creative



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Message from the Chair



As we reflect on the achievements of the Western Australian Museum during the financial year 2024–25 in this Annual Report, I would like to acknowledge and congratulate all those individuals and organisations who have supported the WA Museum. The Museum has had a stellar year.

The highlight of the year is without doubt, the opening of the unique exhibition Terracotta Warriors: Legacy of the First Emperor. The result of long-term respectful relationship-building with colleagues in Shaanxi Province—home to Qin Shihuang’s mausoleum—and extensive cultural diplomacy, this remarkable exhibition of the UNESCO registered site opened in June 2025. This co-curated exhibition is a cultural event of global significance that will draw visitors from across the State, and beyond. Whilst it has only been open a few days, on current performance we are optimistic that it will exceed visitation targets. I acknowledge the generous financial assistance from the WA Government and the Foundation for the WA Museum to support this stunning exhibition.

The community response to the WA Government’s cost-of-living initiative to offer free admission to our museums over the Christmas and New Year period was exceptional. I would like to express our gratitude to the WA Government for its commitment to the WA Museum which resulted in record-breaking numbers of visits. Visitation across the network surged to 320% above target during this period. Boola Bardip recorded a remarkable 369% increase and the Maritime Museum a 245% increase. Gwoonwardu Mia in Carnarvon also saw an 18% uplift in March, even though the free admission period fell outside its usual peak season.

The Great Kimberley Wilderness VR experience shown at Boola Bardip and launched simultaneously at our regional sites, demonstrated both our commitment to using groundbreaking technologies to develop high-quality experiences and our absolute commitment to the regions. It is also a great example of our growing leadership in digital storytelling. Regularly sold-out sessions and attendance by more than 40,000 people underscore the popularity of digital experiences.

The remarkable art of the Spinifex People was shown to the world during the year through the exhibition Spinifex People: Art and Stories from Pila Nguru. Featuring a stunning array of artworks, objects, digital projections, and film, the exhibition displayed the Spinifex People’s enduring connection to Country. The works also told the story of the Native Title process, as well as the impact of the British nuclear testing in the 1950s on the Spinifex People.

Making its global debut at the Maritime Museum, the immensely popular exhibition Empress Joséphine’s Garden created an immersive, large screen digital experience exploring the little-known story of Empress Joséphine Bonaparte’s Garden in Paris and the relationship with the flora and fauna of Western Australia.

Our regional galleries in Albany, Geraldton and Kalgoorlie as well as Gwoonwardu Mia in Carnarvon continue to tell the stories of their regions and communities.

The Board undertook a review of the WA Museum Strategic Plan 2022–26. Building on an already solid foundation, we took the opportunity, mid-strategy, to energise and refocus activities to create an inspiring and engaging path to 2026. The refreshed plan ensures the Museum remains true to its purpose, mindful of the environment in which it operates and responsive to the changing needs of its communities.

I must acknowledge the leadership and commitment of the former Minister for Culture and the Arts, the Hon David Templeman MLA, who retired from Parliament after more than 24 years as a Member of Parliament and Minister for Culture and the Arts, 2017–25. The Minister oversaw the development of Boola Bardip and much more. We thank him for his constant support, advocacy, and good humour. We welcomed the new Minister for Creative Industries, the Hon Simone McGurk MLA. Minister McGurk has had a long association with our Fremantle museums, and she has already demonstrated her commitment to the WA Museum in the short time she has held the portfolio.

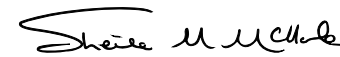
On behalf of the Board, I would like to thank the Museum’s dedicated staff for their extraordinary work across exhibitions, research, collections and public programming. Their efforts—together with the energy of our volunteers and community collaborators—make the WA Museum the trusted, bold and imaginative institution it is today. My particular thanks go to the CEO, Alec Coles OBE, for his unstinting efforts to position the WA Museum at the pinnacle of our creative institutions and for his assistance to me.

I acknowledge my fellow Trustees who have dedicated their time to support the team throughout the year: Dan McAullay, Deb Leavitt, Lanie Chopping, Gary McGrath, Warren Pearce and Terri-ann White. Together, their efforts and contributions enriched our deliberations and brought great energy to our shared governance. My sincere thanks go to all of them for their commitment and thoughtful engagement. On behalf of the Board, I thank Lanie Chopping, Director General, who, at the end of the financial year, will move into a new leadership role. We wish her well and thank her for her dedication.

I thank the CEO, the Chair and the Board of the Foundation for the WA Museum for their enduring support, and our many partners and donors who help extend the Museum’s impact throughout the State.

The coming year holds great promise. Major exhibitions and new digital experiences will continue to inspire wonder, spark dialogue, and affirm the Museum’s place in the lives of Western Australians. We look forward to working as part of a newly formed department from 1 July 2025 and welcoming the incoming Director General, Mr Chad Anderson, shortly after.

I look forward to the year ahead as we continue to shape the future of our remarkable Museum together and maintain its trusted place of connection, where different ideas, opinions and perspectives can be shared with integrity, insight and care—and where our visitors may explore issues of environment, culture and society.



Hon Sheila McHale AM
Chair, Western Australian Museum
Board of Trustees



Left to Right: Chairperson Hon Sheila McHale, Minister for Creative Industries Hon Simone McGurk, and CEO Alec Coles
© Department of Premier and Cabinet



Message from the CEO

It has been a particularly exciting year for the WA Museum with some important exhibitions and events, and a period of free admission to our paid venues.

The James Cameron: Challenging the Deep exhibition continued to captivate audiences at the Maritime Museum in its final month, but, the excitement was not over... one month later, the Museum was hit by the giant container ship *Maersk Shekou* in a heavy storm. Luckily, damage was limited and superficial, but our friends at the STS *Leeuwin II* tall ship were not so lucky, with the ship being demasted. There was some dark irony in the fact that only 3 weeks earlier, we had launched the photographic exhibition *Pilot on Board* at the Museum!

Thanks to generous Government support for the purchase of a substantial collection of works from the collection of Barrie and Jude Le Pley, we were able to create the stunning exhibition *Spinifex People: Art and Stories from Pila Nguru* at Boola Bardip. The exhibition explored the lives and traditions of the Spinifex People, their deep connections to ancestral lands, and the extraordinary way in which they reclaimed land off which they had been driven during the British nuclear weapon trials in the 1950s, in part using their art works. The exhibition was possibly one of the most culturally significant ever shown by the Museum and the launch featured a rare dance performance from men from Tjuntjuntjara who had travelled 2 days by road to mark the opening of the exhibition about them and their people. The exhibition opening also marked the last official duty at the Museum by the Minister for Culture and the Arts, the Hon David Templeman. It was a fitting moment to thank him and to wish him well for all his support.

The Spinifex People exhibition had been preceded by a smaller touring exhibition, *Pila Nguru: Art and Song of the*

Spinifex People, which toured to our regional venues in Albany and Geraldton. This mini-tour was made possible due to the generous support from Metal Manufactures which has supported the showing of important collections in the regions from both the WA Museum and the Art Gallery of WA.

The very end of the year saw the arrival of the Terracotta Warriors: Legacy of the First Emperor from Shaanxi Province, in China. I look forward to reporting on its performance next year, but, in the meantime, I wish to thank our wonderful colleagues in Shaanxi for their support and of course the exceptional Museum team that made it possible.

Beyond exhibitions, research and discovery activities remained central to our work. This year, our marine biologists and maritime archaeologists made exciting new discoveries during an expedition to the Houtman Abrolhos Islands, focusing on cryptic micro invertebrates vital to understanding marine ecosystems and contributing to future conservation initiatives. This multi-disciplinary expedition was funded by the Foundation for the WA Museum, which was also responsible for underwriting the Terracotta Warriors exhibition. This research project, along with many others, including in the Kimberley and the Pilbara, reminds us that WA still holds many secrets, and that the Museum is uniquely placed to reveal them.

This year, we also took an important step in understanding the impact of climate change on our infrastructure. In collaboration with the Department of Local Government, Sport and Cultural Industries, and other agencies, we participated in a study of 6 cultural buildings across the State—including our museums in Geraldton and the Goldfields. We remain focused on ensuring our facilities remain resilient and sustainable for decades to come. No review of the year would be complete without acknowledging some of the exceptional people behind our



work and in thanking all our staff and volunteers, I want to give a special mention to our executive team that has, collectively, achieved so much this year. We have lost one member of the team because, after an extraordinary 48 years of service to the Museum, my long-time colleague and dear friend, Diana Jones, has retired. Di served in many roles—including as my deputy—and her contribution has been profound. Her legacy is deeply embedded in the DNA of this organisation, and I thank her for her wisdom, loyalty and friendship.

My sincere gratitude also goes to the Foundation for the WA Museum for its generous support, and to our many partners and stakeholders across government, education, business and community.

I thank our colleagues in the Department, most of which will continue to work with us in the new Department of Creative Industries Tourism and Sport (CITS). Leaving though, is Director General Lanie Chopping and I thank her and wish her well in her new role. In farewelling Lanie I welcome the incoming Director General of CITS Chad Anderson.

I extend my sincere thanks to our Board of Trustees for their support and dedication, and in particular to Chairperson, the Hon Sheila McHale. Sheila's steadfast leadership, thoughtful guidance and deep commitment to the Museum's vision is proving critical to our future planning.

In thanking Sheila, I also wish to pay tribute to a former Chairperson, Emeritus Professor Alan Robson, who sadly passed away this year. Alan was instrumental in the realisation of the WA Museum Boola Bardip and brought both intellectual rigour and warm humanity to the role.

The WA Museum has wonderful people, extraordinary collections and impressive buildings, but in my opinion, its greatest asset is the trust that it has built with the people and communities of Western Australia. This asset is hard-won, and should neither be taken for granted, nor should it be wasted. In an uncertain world, our role as a reliable and trusted institution has never been more important.

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

Alec Coles OBE

Chief Executive Officer
Western Australian Museum

Left: The official cutting of the ribbon at the Terracotta Warriors: Legacy of the First Emperor Gala Event
© Luke Riley Creative

Year in Review

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Collections



8,337,940

objects now in the collection

Visitors



1,647,208

visitors to Museum sites

Staff



382

volunteers



1,137

objects treated



97%

visitor satisfaction



40,003

volunteer hours



13,000

DNA sequences uploaded to public database



2,902,972

visitors to website



2,240

professional development hours



19%

of the Collection accessible online



25%

international visitors



9%

Aboriginal workforce



96

discoveries of new species to science



20%

interstate visitors



70

peer reviewed publications



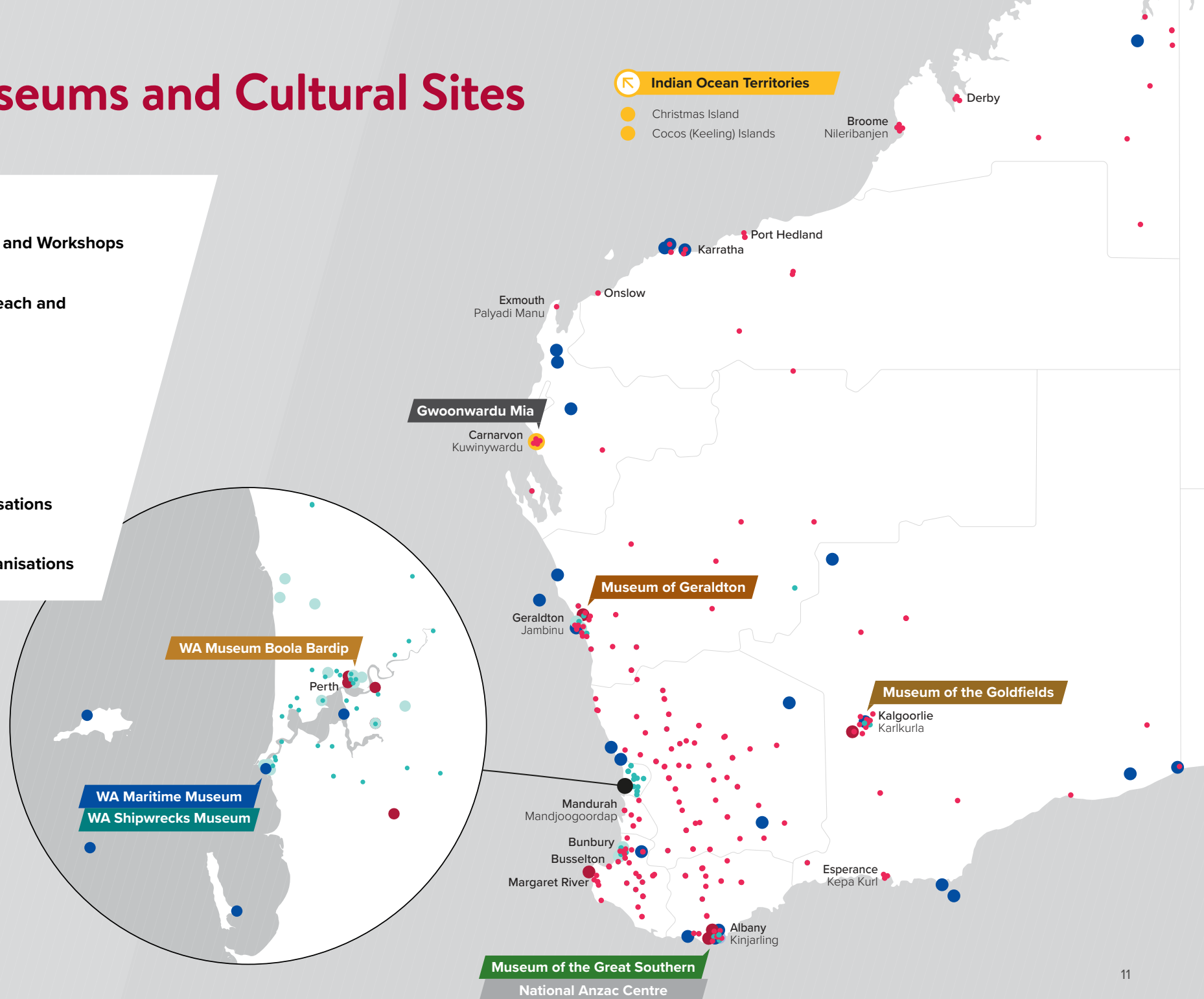
45,128

of student participants

Our Museums and Cultural Sites

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- **109**
Presentations, Talks and Workshops
- **84,878**
Participants to Outreach and Offsite Activations
- **66**
Fieldtrips
- **58**
Exhibitions Hosted
- **223**
WAnderson Organisations
- **193**
Collections WA Organisations



Awards and Honours

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2024 APRA AMCOS Art Music Awards

The Journey Down, in partnership with Tura:

- Excellence in Regional Area – Winner
- Work of the Year – Dramatic – Finalist
- Performance of the Year – Jazz/improvised music – Finalist

2024 Fremantle Chamber of Commerce Business Awards

- Tourist Attraction – Winner – WA Maritime Museum
- Hall of Fame – Nominated – WA Maritime Museum

2024 Institute Of Public Administration Australia WA (IPAA WA) Achievement Awards

Human Resources Management Practitioner of the Year –
Winner – Blake Cooper, Manager Human Resources

2024 Leadership WA Awards

2024 Honorary Fellow – Alec Coles,
CEO of the WA Museum

2024 Perth Airport WA Tourism Awards

- Major Tourist Attraction – Gold – WA Museum Boola Bardip
- Cultural Tourism – Silver – WA Museum Boola Bardip

2024 Premier's Science Awards

STEM Educator of the Year (Tertiary) – Finalist – Associate
Professor Zoe Richards, Curator of Marine Invertebrate

2024 Qantas Australian Tourism Awards

Major Tourist Attraction – Bronze – WA Museum Boola Bardip

2024 Tripadvisor Traveller's Choice Award

- WA Maritime Museum
- WA Shipwrecks Museum
- Museum of the Goldfields

2024 Williams/Lee Steere Publishing Prize

Winner – Dorothy Erickson, *Inspired by Light and Land: Designers and Makers in Western Australia 1970 to the 21st Century*. Published by WA Museum 2023

2025 Museums + Heritage Awards (UK)

International Exhibition of the Year – Shortlisted – Empress
Joséphine's Garden, partnership with AGB Creative

2025 Perth Airport WA Tourism Awards

Individual Excellence in Aboriginal Tourism – Finalist
– Barry Bellotti, Regional Manager Business and Strategy,
Gwoonwardu Mia: Gascoyne Aboriginal Cultural and
Heritage Centre



Agency Overview

The Great Kimberley Wilderness launch event
© Luke Riley Creative

Our Purpose

ANNUAL REPORT 2024–25

Mission

Inspiring people's curiosity to explore the past, question the present, and shape the future.

Aspiration

To be valued, used and admired by all Western Australians and the world.

Vision

An informed and engaged community working together for a better future.

Values

Respectful

We will respect the views and opinions of others, consider their needs and sensibilities, and work collaboratively to build trust and understanding.

Inclusive

We welcome and engage with people of all abilities, backgrounds and experiences. We will make sure that our workplace, facilities, programs and resources are accessible to all.

Accountable

We exist for the benefit of all the people of Western Australia, including those in the regions. We hold ourselves accountable to them and are joint custodians of their collections.

Enterprising

We will be creative, resourceful, imaginative, innovative, agile and entrepreneurial. We will be commercially astute, embrace change and aspire to excellence in all we do.

Recognition of Aboriginal and Torres Strait Islander peoples as the First Peoples of Australia

We acknowledge the primary rights of Aboriginal and Torres Strait Islander peoples in their cultural heritage and will work collaboratively to advance understanding between all peoples.

Operational Structure

Responsible Minister

The Hon Simone McGurk MLA is the Minister responsible for Creative Industries.

As at 30 June 2025, the Western Australian Museum was a statutory authority within the Department of Local Government, Sport and Cultural Industries (DLGSC).

Enabling Legislation

- *Museum Act 1969* (WA)

Legislation and Regulations administered by the Museum

- *Museum Regulations 1973* (WA)
- *Maritime Archaeology Act 1973* (WA)
- *Underwater Cultural Heritage Act 2018* (Cth); sections 23(3), 25(1), 26(1) and 38(2) are administered by the Chief Executive Officer of the WA Museum, as the delegate in Western Australia for the Commonwealth Minister for the Environment and Water.

Organisational Structure

Responsible Minister



Hon Simone McGurk MLA
Minister for Creative Industries
Appointed 19 March 2025



Hon David Templeman MLA
Minister For Culture and the Arts
to 19 March 2025

Western Australian Museum Board of Trustees



Hon Sheila McHale AM
Chair



Gary McGrath
Trustee
Chair, Finance and
Audit Committee



Warren Pearce
Trustee
Member, Finance and
Audit Committee



Deborah Leavitt
Trustee



Prof Daniel McAullay
Trustee



Terri-ann White
Trustee



Lanie Chopping
Ex-Officio
Director General, DLGSC

WA Museum Executive



Alec Coles OBE
Chief Executive Officer



Diana Jones AM
Executive Director
Collections and Research
to 17 April 2025



Ravi Proheea
Director
Corporate and Strategy,
Chief Finance Officer



Jason Fair OSI
Director
Engagement



Jessica Machin
Director
Regions



Kirrily Williams
Director
Strategy and Governance



Leanne Woods
Senior Advisor
Aboriginal and Torres
Strait Islander Interests

Advisory Committees

Western Australian Museum
Aboriginal Advisory Committee

Fremantle Museums
Advisory Committee

Museum of the Great Southern
Advisory Committee

Museum of Geraldton
Advisory Committee

Museum of the Goldfields
Advisory Committee

Gwoonwardu Mia
Advisory Committee

Maritime Archaeology
Advisory Committee

Organisational Structure

At 30 June 2025, the Museum operates under a structure of five directorates, supported by the Office of the CEO.

Office of the Chief Executive

Responsible for

- Aboriginal and Torres Strait Islander Affairs
- Oversight of corporate communications
- Board of Trustees support
- Leadership and partnerships
- Ministerial liaison
- CEO administration and coordination

Strategy and Governance

Responsible for:

- Strategic planning and projects
- Governance – control frameworks, policy, legal, risk management, boards and committees, and workplace health and safety
- Strategic, compliance and performance reporting
- Legislation

Corporate and Strategy, and Chief Finance Officer (CFO)

Responsible for:

- Business improvement
- Digital services and online development
- Finance and Audit Committee support
- Financial services and procurement to the Museum
- Human resource management and workforce planning
- Records management
- Retail Services

Collections and Research

Responsible for:

- Collections Management and Conservation – auditing, condition checking, monitoring, loans
- Culture and Communities – research, content creation, repatriation, collection development and documentation, community engagement, training and mentorship
- Sciences – research, content creation, collection development and documentation, community engagement, training and mentorship
- WA Museum Collections and Research Centre – site operations, research associates and volunteers
- WA Museum Library

Engagement

Responsible for:

- WA Museum Boola Bardip, WA Maritime Museum and WA Shipwrecks Museum – overall operations, including site management, exhibitions, visitor services, venue hire, programming and volunteers
- Exhibitions and engagement projects across all museum sites
- Marketing, media and audience research
- Membership and ticketing

Regions

Responsible for:

- Emerging Curators program
- Museum of Geraldton, Museum of the Goldfields, Museum of the Great Southern, Gwoonwardu Mia Gascoyne Aboriginal Heritage and Cultural Centre – overall operations, including site management, visitor services, venue hire, programming and volunteers
- Off-site activation
- Regional strategy and projects
- Service delivery – Indian Ocean Territories and National Anzac Centre
- WA Collections Sector Working Group, including Collections WA
- WAnderland – regional collections tourism portal

Performance Management Framework

Outcome Based Management Framework

The WA Museum’s annual appropriation (budget) from the Government is reported in the budget statements for the Department of Local Government, Sport and Cultural Industries (DLGSC).

Museum Service Summary

Government Goal

Investing in WA’s Future: Tackling climate action and supporting the arts, culture and sporting sectors to promote vibrant communities.

Desired Outcomes	Service
12. Sustainable care and development of the State’s Museum Collection for the benefit of present and future generations.	13. Collections management, research and conservation services.
	14. Collections effectively documented and digitised.
13. Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections.	15. Public sites, public programs and collections accessed on-site.
	16. Online access to collections, expertise and programs.
	17. Museum services to regions.

Explanatory notes:

The non-sequential numbering of the Museum’s desired outcomes, services and measures reflects that they are a subset of DLGSC’s Outcomes Based Management structure.

Changes to Outcome Based Management Framework

There were no changes to the Museum’s Outcome Based Management Framework during 2024–25.

Shared Responsibilities with other Agencies

The Museum has a shared responsibility with the Department of Primary Industries and Regional Development (DPIRD) for the management of Gwoonwardu Mia: Gascoyne Aboriginal Heritage and Cultural Centre (Gwoonwardu Mia). The centre is managed by the Museum under a management agreement between DPIRD and the Museum until 2026.



Agency Performance

2024 Perth Airport WA Tourism Awards
© Tourism Council WA

Report on Operations

Financial Overview

The Museum receives revenue from a variety of sources as mandated by the Museum Act. The WA Government provides the majority of revenue as an appropriation to fund services. The Museum generates a proportion of its own revenue through general admission fees at Boola Bardip, the Maritime Museum, and Gwoonwardu Mia. It also generates income through membership programs, fee-for-entry exhibitions at various sites, and through commercial activities, including venue hire and retail sales. The Museum also receives grants, sponsorships, donations and bequests, which fund most of the Museum’s research activities.

In addition, financial support is provided by the Foundation for the WA Museum, the independent fundraising partner that exists to support the work of the Museum.

Performance Overview

Actual Results versus Budget Targets

	TARGET 2024-25 \$000	ACTUAL 2024-25 \$000	VARIATION '\$000
FINANCIAL TARGETS			
Total cost of services (expense limit)	53,830	59,775	5,945 ^(a)
Net cost of services	42,954	47,555	4,651 ^(b)
Total equity	568,121	692,975	124,854 ^(c)
Net increase/(decrease) in cash held	(693)	(787)	56
Approved salary expense level	23,971	24,733	(762)

- 1 Further explanations are contained in Notes 2.1, 2.3, 3.2, 3.6, 8.8 and 9.11 to the financial statements.
- (a) The variation includes a payment of \$3.14 million to the Department of Local Government Sport and Cultural Industries for the partial cladding replacement at Maritime Museum.
- (b) In addition to the explanation above regarding expenses, the variation is mainly due to an increase in own source revenue for research projects and exhibitions.
- (c) The variation is mainly due to higher-than-expected asset revaluation for collection, land and buildings.

	2025 AGREED LIMIT (\$000)	2025 TARGET/ ACTUAL (\$000)	VARIATION ² (\$000)
WORKING CASH TARGETS			
Agreed working cash limit (at Budget)	2,365	2,365	–
Agreed working cash limit (at Actuals)	2,709	2,387	(322)

- 2 The variation is mainly due to higher expenditure on employee benefits and exhibitions.

Summary of Key Performance Indicators

Outcome 12

Sustainable care and development of the State’s Museum Collection for the benefit of present and future generations.

	ACTUAL 2023-24	TARGET 2024-25	ACTUAL 2024-25
Key Effectiveness Indicators			
12.1 Percentage of the Collection stored to the required standard	99%	99%	99%
12.2 Percentage of the Collection accessible online	19%	19%	19%
12.3 Proportion of the Collection documented and digitised	29%	29%	30%
Key Efficiency Indicators			
SERVICE 13 Collections Management, Research and Conservation Services			
13.1 Average cost per object of managing the Collection	\$1.40	\$1.36	\$1.38
SERVICE 14 Collections Effectively Documented and Digitised			
14.1 Average cost per object of documenting and digitising the Collection	\$0.86	\$0.65	\$0.81

Outcome 13

Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections.

	ACTUAL 2023-24	TARGET 2024-25	ACTUAL 2024-25
Key Effectiveness Indicators			
13.1 Number of people engaging with and accessing Museum content and collections	3,772,204	3,055,040	4,550,180
(a) Total number of visitors (to Museum and non-Museum sites and outreach programs)	1,251,422	952,944	1,647,208
(b) Total number of online visitors to website	2,520,782	2,102,096	2,902,972
13.2 Percentage of visitors to the Museum sites satisfied with services	97%	97%	97%
Key Efficiency Indicators			
SERVICE 15 Public Sites, Public Programs and Collections Accessed On-site			
15.1 Average cost of Museum services per Museum access	\$28.67	\$46.50	\$26.62
SERVICE 16 Online Access to Collections, Expertise and Programs			
16.1 Average cost of Museum services per Museum access	\$0.63	\$0.43	\$0.52
SERVICE 17 Museum Services to the Regions			
17.1 Average cost per access	\$33.67	\$29.29	\$29.86

Performance Against Strategic Plan

This report of the Museum's performance in the past financial year is aligned to the Organisational Pillars as outlined in the Museum's Strategic Plan 2024–26. This plan is a 'refresh' of the 2022–26 plan and remains focussed on the Museum's original aspiration: to be valued, used and admired by all Western Australians and the world and to realise the vision for an informed and engaged community working together for a better future.

The Museum's Strategic Plan 2024–26 is available at visit.museum.wa.gov.au/strategic-plan-2024-2026

Left: Yamaji Yanajingmanha Barna / Uthudu exhibition
Photo by James Thompson

At the Heart of the Community

The Museum’s philosophy is ‘people-first’ and we will engage the community in the creation and sharing of knowledge, ideas and stories.

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47,618

Empress Joséphine’s
Garden visits



190,795

public program participants



20,647

live arts program
participants



Your Museums, Free
All Summer Visits

(15/12/2024 to 31/03/2025)

- Boola Bardip:
369% above target
- Maritime Museum:
245% above target
- Gwoonwardu Mia:
18% uplift in March



53,145

education visits



45,754

active Museum
memberships



95,644

Spinifex People: Art and
Stories from Pila Nguru visits



17,370

Pila Nguru: Art and
Song of the Spinifex
People visits



100,012

new registrations –
Legacy Project



5

new Curriculum-linked
education programs



313

Professional Development participants

Achievements

During Children’s Week, the Museum launched its 2025 education program, delivering 44 curriculum-aligned learning experiences that inspire curiosity and student engagement. Building on its strong reputation for award-winning education experiences, the Museum introduced 5 new programs.

The Museum delivered professional learning opportunities for educators through in-person workshops and virtual formats, while interactive online labs connected students across the State to Museum experts, offering expanded learning experiences regardless of location.

[2025 Education Program video](#)

A major upgrade to the Museum’s customer relationship management system was completed, redefining how the Museum manages and processes memberships, to provide an improved member experience. All active memberships were migrated to the new platform and digital membership cards were integrated into the Museum application. The upgrade also introduced automated messages throughout the member lifecycle—including purchase confirmations, expiry reminders, upgrade offers and renewal prompts.

The Museum launched 58 exhibitions across the organisation, 4 of which were major exhibitions that brought together diverse, multi-disciplinary teams. Spinifex People: Art and Stories from Pila Nguru presented a modern story with ancient origins and explored the creativity and resilience of a unique Aboriginal community. Empress Joséphine’s Garden explored the life and legacy of Joséphine Bonaparte through the lens of her remarkable botanical garden at Château de Malmaison. The innovative Great Kimberley Wilderness offered a virtual journey through one of the world’s most remote and ecologically significant regions. Terracotta Warriors: Legacy of the First Emperor showcases the legacy of Emperor Qin Shihuang and his monumental burial complex.

The Museum also participated in the 16 Days in WA campaign to end family and domestic violence, with all sites contributing with programming and activations. At the Museum of the Great Southern, the Red Shoes Australia installation was delivered in partnership with the Southern Aboriginal Corporation. This powerful display of 100 red shoes represented women lost to gender-based violence.

As a cost-of-living relief measure, the WA Government granted free general admission across all Museum sites from 15 December 2024 to 31 March 2025. This included free access to Boola Bardip, the Maritime Museum and Gwoonwardu Mia, complementing other sites that offer year-round free entry. The Museum launched the Your Museums, Free All Summer campaign to raise public awareness, resulting in 418,719 total visits (320% above target). To ensure active paid members as of 14 December 2024 were recognised during this initiative, paid memberships were extended by 107 days. In addition, a 50% membership discount was offered from 22 January to 31 March 2025, resulting in 2,724 new memberships and 513 discounted renewals.

Challenges

The increase in visitation during the summer months presented operational challenges, such as managing crowd flow and maintaining a safe, high-quality visitor experience across all sites. These outcomes, while positive, tested site capacity and staffing resources.

Engaging meaningfully with regional and remote communities continues to present challenges due to the vast geographic scale of Western Australia. Despite these challenges, the Museum's regional sites have demonstrated strong and impactful engagement with their communities. This has been especially evident in the Kalyenup / Albany 2026 Bicentenary program development, which has a focus on Menang First and through initiatives at Gwoonwardu Mia.



Future planning

Programs that reflect the stories of WA communities are in development. The upcoming exhibition *From Nonna with Love: Stories of Tradition and Triumph* will highlight Italian heritage through the lives of 18 migrant women and 6 descendants who share intergenerational stories of resilience, culture and tradition. In another example, the *Lanterns of the Terracotta Warriors* activation will complement the main exhibition with an immersive public art installation, activating civic spaces through light, symbolism and storytelling.

Above: Te Rau Huia Māori Performance Arts group performing at the Kalgoorlie-Boulder WA Day celebrations
© Remote Digital Imagery



Above: Interview with the Blessed Mother
Gretta Amyletta of the Holy Vapours
© WA Museum

WA Aids Memorial Digital Quilt Project

Since 2023, Boola Bardip has displayed the Western Australian AIDS Memorial Quilt as part of its annual World AIDS Day commemorations. The Quilt, a significant item in the Museum's Collection, honours the lives of Western Australians lost to the HIV/AIDS epidemic of the 1980s and 1990s. Rich in personal symbolism, each panel is a hand-crafted tribute created by loved ones to memorialise those who passed.

In 2024, the Museum, in partnership with WAAC (formerly the WA AIDS Council), launched the Digital Quilt Project. This project expands the meaning and impact of the physical Quilt through

video interviews with friends and family members to deepen community understanding of the emotional, social and historical dimensions of the epidemic and those it affected.

Numerous short videos and 8 long-form oral histories were recorded. These recordings will contribute to a multimedia display to support future exhibitions of the Quilt.

The Digital Quilt Project 2025-26 will continue to grow this archive, ensuring the voices and memories of the HIV/AIDS community remain visible, accessible and respected for generations to come.

Indian Ocean Territories

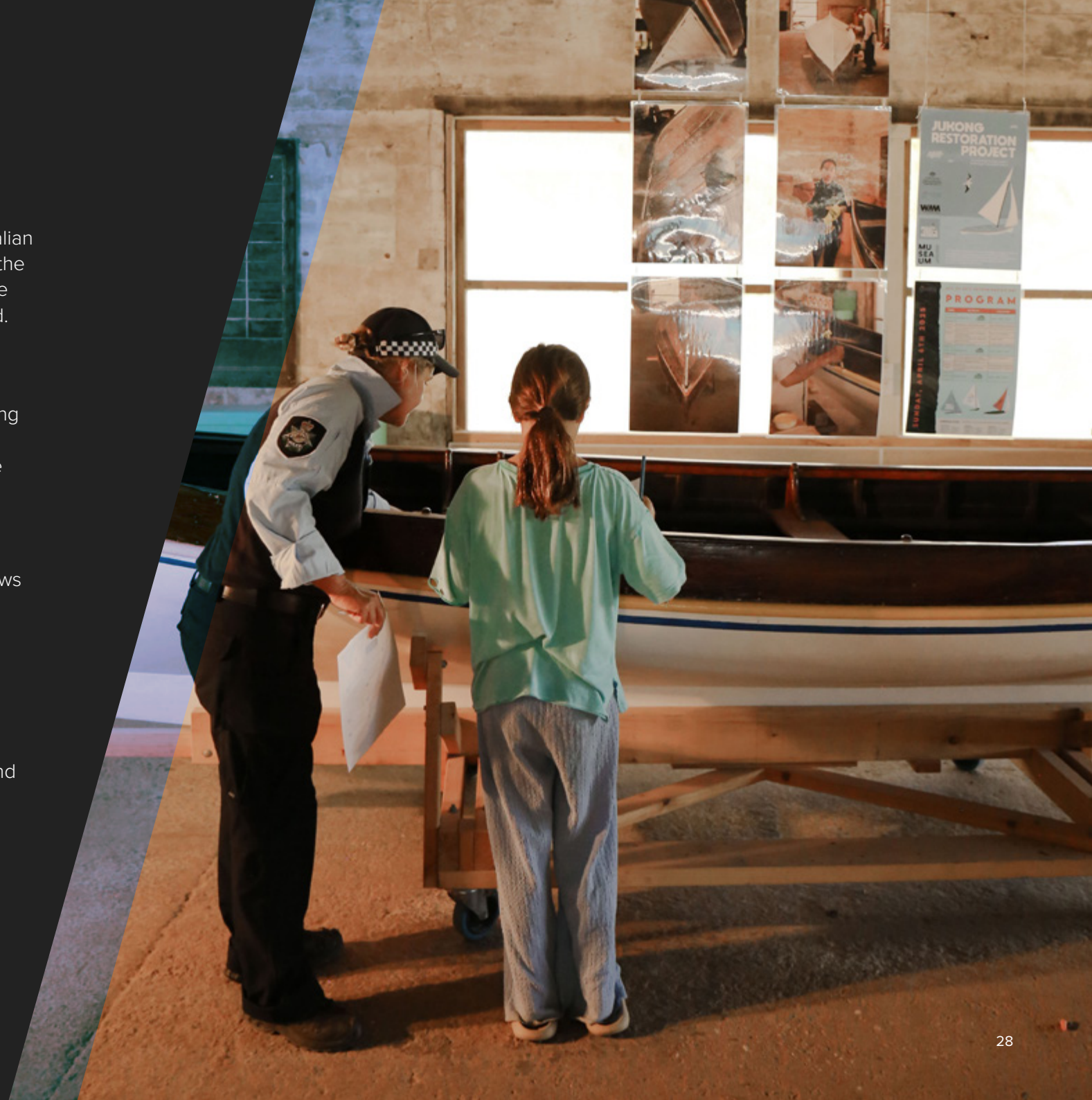
The WA Museum is contracted by the Australian Government to deliver museum services to the Indian Ocean Territories (IOT), specifically the Cocos (Keeling) Islands and Christmas Island.

The Museum continued to develop key services on Cocos Island, including:

- The Jukong Restoration Project, an ongoing project to restore historic boats in which vessels in the Cocos Shire collection have been restored and 3D photogrammetry completed.
- Capturing Oral Histories program, which involved the Museum recording 4 interviews with local community members Johnnie Clunies Ross, Paula Carnell, Ryan Borbas and Bidi Abodin across both islands.

The Museum has developed a 4-year plan to guide collection care and future interpretation at Tai Jin House on Christmas Island. A comprehensive review of stored and displayed objects has been completed, and a full significance assessment is underway to support future exhibition planning.

Right: Visitors learning about the Jukong at the Chula shed open day
© WA Museum



Volunteers Have Active and Meaningful Roles Across the Museum

Volunteers remain essential to the work of the Museum, supporting public programs, education, documentation of collections, and participating in research across all sites. Aligned with Focus Area 2 of the State Volunteering Strategy, the Museum's volunteer program promotes inclusive participation by providing meaningful, accessible and skill-building opportunities.

At Boola Bardip, volunteer engagement more than doubled from the previous year to over 2,000 hours this year. Much of this increase is attributed to two main factors.

Firstly, volunteer integration into school and public education programs increased substantially in response to increased demand. For example, the Kaya Wandjoo Club—a sensory-friendly gallery program for visitors with intellectual disabilities doubled its sessions, with volunteers providing 209 hours of delivery. The Footsteps program, designed for older Australians in aged care, also grew in participation, with 202 volunteer hours contributed. Volunteers also played a vital role in piloting the Making Memories program (co-designed with Alzheimer's WA) supporting people living with dementia and their carers.

Secondly, significant collections and research activities required the assistance of volunteers, who contributed more than 1,600 hours to the Legacy Collection Project, registering natural science specimens. This project is a long-term initiative to improve the accessibility of physical collections, enabling greater public access, awareness and research possibilities.

Volunteer Sam Newton accessioned all 182 components of the historically significant HMAS *Sydney* (II) dollhouse—a huge undertaking. Commissioned by Captain Joseph Burnett as a gift for his daughter Bridget before the *Sydney* (II)'s final voyage in 1941, the dollhouse was likely crafted by one or more shipwrights onboard. *Sydney* (II) encountered a disguised German raider, the HSK *Kormoran*, and during the battle, both vessels were badly damaged and sank. All 645 crew members of the *Sydney* (II) were lost, as well as 80 crew of *Kormoran*. Soon after, the dollhouse (which had been in transit from Fremantle) arrived at the Burnett home, offering comfort at a time of immense grief. It has since been passed down through 3 generations and was donated to the Museum in 2024 by Bridget's daughter, Rebecca. It now serves as a poignant reminder of personal and national history.

Right: Volunteer, Sam Newton, processing doll's furniture from the HMAS *Sydney* (II) dollhouse
© WA Museum



Empress Joséphine's Garden

Empress Joséphine's Garden was an immersive exhibition presented at the Maritime Museum, commissioned by the Museum and developed in partnership with AGB Creative, Sydney. Inspired by Empress Joséphine Bonaparte's famed garden at Château de Malmaison, the exhibition explored her passion for botanical discovery and global plant-collecting ambitions during the height of the French Empire, and in particular, the Australian species that were featured.

Through theatrical lighting, digital projections and sensory-rich displays, visitors journeyed into a recreated imperial garden, where narratives of art, science, empire and ecology intertwined. Empress Joséphine's Garden offered not only a stunning visitor experience but also critical engagement with botanical science and cultural exchange.

The Museum promoted accessibility by providing a visual story, an Auslan handout, and sensory-sensitive sessions in partnership with Kiind, an organisation supporting families of children with disability, developmental or chronic health conditions.

Related themed experiences included high teas, Le Bar events, and an educator preview session.



Empress Joséphine's Garden exemplified the Museum's commitment to combining immersive design with inclusive practice and meaningful historical storytelling. The exhibition was shortlisted for the International Exhibition of the Year at the 2025 Museums + Heritage Awards in London—recognising WA leadership in exhibition innovation.

Above: Portrait of Empress Joséphine Bonaparte at the Empress Joséphine's Garden exhibition
© Luke Riley Creative



Historic Artworks of the Spinifex People

The groundbreaking exhibition *Spinifex People: Art and Stories from Pila Nguru* explored the stories, knowledge, and cultural resilience of the Spinifex community whose deep connection to their ancestral land endured across generations.

The Spinifex People, also known as Pila Nguru, are Traditional Owners from the Great Victoria Desert, with ancestral ties that span tens of thousands of years. During the 1950s, many were forcibly displaced by the British nuclear testing program at Maralinga and Emu Field.

As some Spinifex People began returning to Country in the 1980s, a powerful journey of reclamation began.

A group of senior Spinifex artists began painting their knowledge of Country and ancestral stories. These artworks, along with traditional knowledge and oral histories, formed the basis of their Native Title claim. In a landmark determination in 2000, the Federal Court of Australia formally granted Native Title to the Spinifex people over their traditional lands, recognising their enduring connection to Country.

Left: Senior Spinifex artist, Ned Grant, speaking with Spinifex Arts Project's Studio Manager Riley Adams-Brown at the opening of the *Spinifex People: Art and stories from Pila Nguru* exhibition
© Jessica Wyld Photography

As a gesture of goodwill, the community later gifted selected paintings to the WA Government, recognising the relationship established through the formal process. These paintings are held in the Museum collections.

The exhibition launch event at Boola Bardip was deeply moving, marked by the presence of many Spinifex artists and their families who had journeyed over 2,500 kilometres by road from Tjuntjuntjara in the Great Victorian Desert. Their participation gave emotional and cultural weight to an exhibition that tells an extraordinary story of resilience, reclamation and reconciliation.

With financial support from Metal Manufactures, the WA Museum extended the reach of this powerful story through a travelling exhibition, *Pila Nguru: Art and Song of the Spinifex People*. Launched at the Museum of the Great Southern in December 2023, the exhibition then travelled to the Museum of Geraldton in June 2024, where it was warmly welcomed and continued to attract strong interest from local visitors, schools, and Aboriginal community members.

Both exhibitions exemplified the Museum's commitment to truth-telling, cultural partnership and regional equity, and honoured one of the most profound stories of resilience and sovereignty in Australia.

Exhibition Title	Partners	Dates	Description
Portraits of Diversity	Nomad Two Worlds	22/03/2023 – ongoing	This exhibition commemorated the 2011 Commonwealth Heads of Government Meeting in Perth through a series of 53 original photographic portraits representing each Commonwealth nation. Each portrait was then embellished with designs by an Aboriginal artist, in a layering of stories between communities and cultures.
Meeyakba Shane Pickett: Six Seasons	Mossenson Galleries, Mossenson Art Foundation and the Pickett Estate	01/04/2023 – 25/08/2024	A retrospective exhibition featuring the work of renowned artist Shane Pickett, interpreting the six Nyoongar seasons and the landscapes of south-west WA. Complementary audio-visual works provided further insight into Pickett's career and included a contemporary digital interpretation of the six seasons by artist Sohan Ariel Hayes.
Reconstructing the Antikythera Mechanism	Consulate of Greece in Perth, Dr Nick Andronis, Dr Tony Freeth, and the National Archaeological Museum of Athens	02/02/2024 – 05/08/2024	This exhibition explored the Antikythera Mechanism, an ancient Greek device regarded as the world's first mechanical computer. It featured highly accurate bronze and timber replicas created by Western Australian engineer Dr Nick Andronis, based on the latest research and digital reconstructions.
To the Moon	Luke Jerram and Norfolk & Norwich Festival	26/03/2024 – 07/10/2024	An exhibition that explored humanity's enduring fascination with the Moon through immersive art, cultural storytelling, a lunar sample and an impressive scale moon replica.
The Lester Prize Youth Awards 2024	The Lester Prize Inc.	12/04/2024 – 14/07/2024	An exciting selection of portraits by high school-aged artists across Australia. This was the second year the exhibition was held at Boola Bardip.
Rangelands School of Air: 2023 Photo Competition	Rangelands Natural Resource Management	10/08/2024 – 01/10/2024	This exhibition displayed the winning photographs from the 12th annual School of the Air competition, capturing the beauty of Western Australia's rangelands through the eyes of regional primary students.

Exhibition Title	Partners	Dates	Description
The Lester Prize 2024	The Lester Prize Inc.	14/09/2024 – 17/11/2024	The Lester Prize is the nation’s richest portraiture exhibition that celebrates diverse artistic perspectives and human experiences through high-quality, insightful works.
Public (Sub) Urbanisms	Perth Design Week, Public Policy Institute UWA and Henry Halloran Research Trust USYD	9/10/2024 – 22/01/2025	This exhibition, part of the Festival of Urbanism – Perth, presented research-driven projects that explored the design and impact of public spaces in enhancing the social, cultural, and environmental quality of Australian cities and suburbs.
Team Perth an Exhibition	Team Perth	1/11/2024 – 10/12/2024	This exhibition explored the history and impact of LGBTQIA+ sport in Perth, highlighting Team Perth’s role in fostering inclusion, community, and advocacy through sporting achievements and archival material.
The Great Kimberley Wilderness	White Spark Pictures	23/11/2024 – 28/04/2025	A fully immersive 360-degree virtual journey across the Kimberley and guided by Traditional Owners and science, this exhibition unveiled the ancient landscape, cultural knowledge and the enduring magic of this region.
Spinifex People: Art and stories from Pila Nguru	Spinifex Arts Project and Spinifex Artists	5/12/2024 – 4/05/2025	This profound exhibition showcased the cultural heritage and resilience of the Spinifex People through artworks, film, and digital media that reflect their deep connection to Country and the legacy of their native title journey.
Masters Milk: A Century of WA Goodness	Masters Milk	3/02/2025 – 30/03/2025	To commemorate 100 years of Masters Milk, this exhibition presented a curated display of historical artefacts, vintage advertising, and memorabilia celebrating the brand’s legacy and contribution to Western Australian communities and dairy farming.

Exhibition Title	Partners	Dates	Description
Western Australian Design Now	Perth Design Week	3/02/2025 – 10/04/2025	This exhibition highlighted innovative projects from 30 local designers across multiple disciplines, showcasing the creativity and distinctiveness of Western Australian design.
Kimberley Warrurru (Reefs): Connecting Culture, Science and the Sea	Curtin University, Australia Marine Parks and Wunambal Gaambera Unguu Rangers	15/02/2025 – 27/04/2025	As part of the Kimberley Reef Connect project, this exhibition presented new scientific and cultural insights into the biodiversity of the North Kimberley Marine Reserves. It highlighted the importance of protecting this ecologically and culturally significant marine environment through collaborative research and exploration.
Designers and Makers Making Ideas	Perth Design Week and Design Institute of Australia	20/03/2025 – May 2025	This exhibition reveals the creative journey behind remarkable works and showcased the evolution from initial sketches and visualisations to work-in-progress models and final pieces.
The Lester Prize Youth Awards 2025	The Lester Prize Inc	2/05/2025 – 20/07/2025	An exciting selection of portraits by high school-aged artists across Australia.
Heart of the Mayan World: Guatemala Tour	The Embassy of Guatemala	6/05/2025 – 29/06/2025	This community display unveiled the cultural heritage and diversity of Guatemala through Mayan artefacts, textiles, handicrafts, and literature.
Celebrating 60 Years: Channel 9 Perth	Channel 9 Perth	10/06/2025 – 31/08/2025	To celebrate Channel 9 Perth's 60th anniversary, the exhibition showcased the evolution of television broadcasting and its role in shaping the Western Australian community.
Terracotta Warriors: Legacy of the First Emperor	Shaanxi Cultural Heritage Promotion Centre and the Emperor Qin Shihuang Mausoleum Site Museum	28/06/2025 – 22/02/2026	This landmark exhibition explored the life and enduring legacy of China's first emperor, with rare and exceptional artefacts, as well as digital, immersive experiences.

Exhibition Title	Partners	Dates	Description
Indian Ocean Craft Triennial Australia – Fables, Foibles and Folktales	IOTA 24	10/08/2024 – 29/09/2024	Six whimsical stories that reinterpreted memory, craft, and environmental themes were unveiled through diverse artistic media and collaborative storytelling.
Indian Ocean Craft Triennial Australia – Albany Weavers: Port to Port	IOTA 24	5/10/2024 – 3/11/2024	Albany Weavers showcased their enduring commitment to the craft through a vibrant display of handwoven works, reflecting decades of shared knowledge, creative exploration, and community engagement.
Exploring WA's Deep Sea	Minderoo-UWA Deep-Sea Research Centre; Parks Australia; Minderoo Foundation	18/01/2025 – 23/03/2025	Scientific insights from the Minderoo-UWA Deep-Sea Research Centre's two-year investigation into Australia's deepest marine reserves were presented alongside deep sea-inspired artworks by Wadandi Noongar and Ait Koedhal artist, Tyrown Waigana.
Sculpture at Bathers	Sculpture at Bathers	4/04/2025 – 21/04/2025	For the first time, Shipwrecks Museum featured indoor sculptures as part of the beachside event, presenting contemporary works by Western Australian artists in a unique heritage setting.
Watercolours in Blue	The Watercolour Society of Western Australia Inc	3/05/2025 – 27/07/2025	A stunning exhibition that displayed the diverse interpretations of the serene and captivating world of blue through the artistry of local watercolourists.

Exhibition Title	Partners	Dates	Description
James Cameron – Challenging the Deep	Australian National Maritime Museum in collaboration with Avatar Alliance Foundation and Flying Fish	23/03/2024 – 28/07/2024	The exhibition explored James Cameron’s deep ocean exploration achievements and scientific innovations through immersive displays and artefacts, demonstrating the intersection of filmmaking and marine research.
Size Matters – Miniature Paintings Exhibition	The Watercolour Society of Western Australia Inc	30/03/2024 – 21/07/2024	This exhibition featured miniature paintings by members of the Watercolour Society of WA, celebrating the revival of a historic art form known for its intricate detail and personal scale.
Pilot on Board – A Photographic Exhibition	Fremantle Ports	10/08/2024 – 22/10/2024	The exhibition marked the 30th anniversary of Fremantle Pilots and highlighted the critical role marine pilots have played in guiding vessels through Fremantle Port since 1829.
Empress Joséphine’s Garden	AGB Creative	31/08/2024 – 11/05/2025	This immersive experience told the captivating story of Empress Joséphine Bonaparte and the connection between French maritime exploration, Western Australia and the spectacular garden Joséphine created at her home, Château de Malmaison in Paris.
Print West: A Showcase of Western Australian Photography	West Australian Photographic Federation Inc	2/11/2024 – 16/02/2025	This community exhibition featured the top 100 photographs from the Western Australian Photographic Federation’s annual competition, selected from over 700 entries.

Exhibition Title	Partners	Dates	Description
Remembering the Men of HMAS Perth	HMAS <i>Perth</i> (I) Memorial Foundation Inc	8/03/2025 – 27/07/2025	The community exhibition commemorated HMAS <i>Perth</i> (I) and its crew, highlighting their service and sacrifice, and the ways in which they have been memorialised over time.
B Shed Builds: Community LEGO®	Fremantle Ports	12/04/2025 – 13/04/2025	This community-focused display highlighted the extraordinary constructions by over 20 Western Australian LEGO® builders, including works from Perth LEGO® Users Group and WA Brick Society.
The Great Kimberley Wilderness	White Spark Pictures	31/05/2025 – 24/08/2025	A fully immersive 360-degree virtual journey across the Kimberley and guided by Traditional Owners and science, this exhibition unveiled the ancient landscape, cultural knowledge and the enduring magic of this region.

Right: *Acanthaster planci*
© 2022 Bo Wong

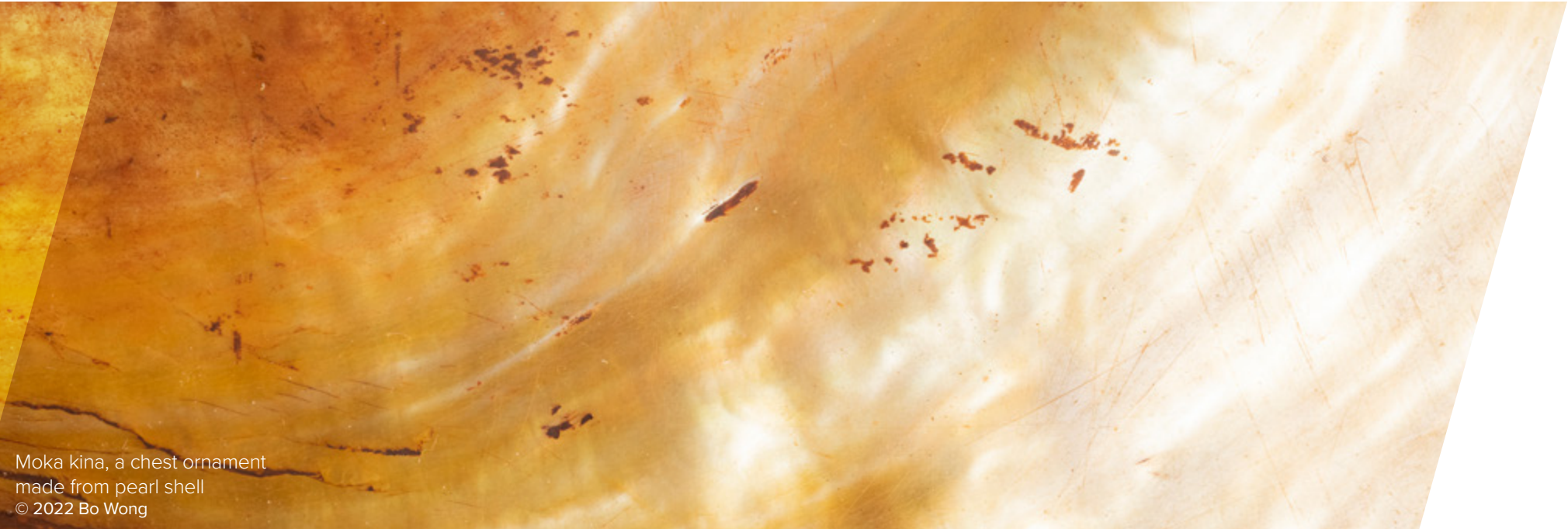


Exhibition Title	Partners	Dates	Description
Out of this World: Australia in the Space Age	National Archives of Australia	08/06/2024 – 6/10/2024	In this touring exhibition, Australia’s contributions to the space age were explored through historical, scientific, and cultural perspectives, highlighting national innovation and public fascination from the 1950s to the 1970s.
Tineke Van der Eecken: Tributaries	Art on the Move	5/07/2024 – 28/08/2024	Tributaries reflected the interconnectedness of organic systems through intricate objects, images, and poetry, offering a contemplative meditation on life, decay, and environmental transformation.
Southern Art and Craft Trail 2024	ArtSouthWA	21/09/2024 – 6/10/2024	Six local artists showcased their work in pop-up galleries and the Co-op Building as part of the annual event.
Australian Nurses at War		19/10/2024 – 8/12/2024	This exhibition honoured the bravery and sacrifice of nurses who served in every major conflict since 1899, highlighting their vital role in caring for the sick and wounded under extreme conditions. This tribute reflected the enduring legacy of these women and their profound contribution to Australia’s military history.
The Great Kimberley Wilderness	White Spark Pictures	23/11/2024 – 28/04/2025	A breathtaking virtual journey across the Kimberley, guided by Traditional Owners and scientists, this exhibition revealed the ancient landscape, cultural knowledge and the enduring magic of this region.
Viewpoint Members and Lorraine Harrison 3D Youth Prize	Viewpoint Inc	30/11/2024 – 13/12/2024	Thirty-seven young and emerging artists from the Great Southern region showcased their creative expression through three-dimensional works on the theme Cycle at the 4th Lorraine Harrison 3D Youth Prize.
Djanung Nala Meela: Looking Through Our Eyes	DLGSC, Regional Arts WA, Symbiotica Biological Arts, The Farm and Embassy of France	13/12/2024 – 2/06/2025	This exhibition brought together photography, immersive audiovisual installations, and rich cultural narratives to honour Aboriginal perspectives on language, identity, and spirituality, in celebration of the UNESCO Decade of Indigenous Languages.

Exhibition Title	Partners	Dates	Description
Stitched and Bound	The West Australian Quilters Association Inc	18/01/2025 – 23/03/2025	The biennial exhibition featured works by Western Australian artists who reinterpreted traditional quilting practices, presenting innovative pieces that challenged conventional approaches to the medium.
Interlaced	Department of Local Government, Sports and Cultural Industries and FunGuy Mushrooms	5/04/2025 – 24/05/2025	Interlaced is an art exhibition that builds on science, aesthetics and lived experience. The artists invited fungi to co-create the artworks through a series of controlled growth trials, blending textiles and natural materials with living mycelium.
View from Above	ArtSouthWA	12/04/2025 – 20/04/2025	Featuring local artist Annie Johnson, displaying reimagined familiar landscapes and seascapes from an aerial perspective, and transforming them into abstract compositions using encaustic wax, acrylic, watercolour, and experimental 3D forms.
A Stitch in Time	ArtSouthWA	12/04/2025 – 20/04/2025	Featuring local artist Terri Pikora, who combined handcrafted papers, vibrant colours, and hand embroidery to create expressive mixed media collages that reflected her evolving artistic style and lifelong passion for stitching.
Reception this Way: Motels – A Sentimental Journey with Tim Ross	National Archives of Australia	14/06/2025 – 19/10/2025	This exhibition invited visitors to embark on a sentimental journey, rediscovering the quintessential experience of road trips and staying in classic Aussie motels.

Exhibition Title	Partners	Dates	Description
Pila Nguru: Art and Song from the Spinifex People	Spinifex Art Project Aboriginal Corporation and Metal Manufactures	29/06/2024 – 10/11/2024	This exhibition presented striking artworks by Traditional Owners from Spinifex Country, offering a profound visual commentary on their connection to land, the depth of traditional knowledge and the community’s successful native title determination.
Yamaji Yanajingmanha Barna / Uthudu – Yamaji coming together on Country	Yamaji Art and Ku’Arлу Mangga Art Centres	3/10/2024 – 15/12/2024	A first-time collaboration to present contemporary cultural belongings that revived long-standing traditions, practices, and personal histories. Drawing on intergenerational knowledge and materials gathered from Country, the exhibition reflected deep cultural connections across time.
The Great Kimberley Wilderness	White Spark Pictures	23/11/2024 – 28/04/2025	A breathtaking virtual journey across the Kimberley, guided by Traditional Owners and scientists, this exhibition revealed the ancient landscape, cultural knowledge and the enduring magic of this region.
Living Histories	Euphorium Celebrate WA	18/02/2025 – 17/03/2025	Part of the Living Histories project, this exhibition showcased Geraldton’s rich culture and honoured 100 years of the Yuna Country Women’s Association.
Ancient Egypt: Secrets of the Museum Collection	Metal Manufactures	4/04/2025 – 9/06/2025	In this exhibition, Ancient Egyptian objects from the Museum’s early collections were reinterpreted through modern science, revealing insights into their origins and significance.
Best Moments on Country – National Reconciliation Week Photo Exhibition	City of Greater Geraldton	9/05/2025 – 9/06/2025	Following the success of the 2024 display, this exhibition returned with a vibrant collection of photographs that captured the powerful moments of connection to Country, reflecting the spirit and diversity of the Mid West.

Exhibition Title	Partners	Dates	Description
Silence Listening: A Midwest Truth-Telling Exhibition	Departments of Local Government, Sport and Cultural Industries, and Primary Industries and Regional Development, with support from Yamaji Art, Museum of Geraldton, and ART ON THE MOVE	21/06/2025 – 31/08/2025	A powerful truth-telling exhibition featuring works by two important Yamaji artists. The exhibition centred on Yamaji culture and dialogues, the reflection on colonisation, silence, listening, understanding and collective healing.



Moka kina, a chest ornament
made from pearl shell
© 2022 Bo Wong

Exhibition Title	Partners	Dates	Description
Lurrtjurni – Together	Bush Blossom Gallery	01/06/2024 – 14/07/2024	This exhibition stemmed from a desire to create togetherness in the community—Artists and community members expressed a shared sense of connection, identity and resilience through works inspired by language, place and the spirit of togetherness.
Sixteen Legs	Bookend Trust and Visions of Australia	27/07/2024 – 10/11/2024	This travelling exhibition explored a hidden subterranean world, revealing strange, ancient animals and otherworldly landscapes.
rECONstructed Art Exhibition	Kalgoorlie-Boulder Urban Landcare Group	16/11/2024 – 2/12/2024	This exhibition featured local artists who transformed trash into treasure, culminating in a People’s Choice Award that celebrated innovation and environmental awareness.
The Great Kimberley Wilderness	White Spark Pictures	23/11/2024 – 28/04/2025	A breathtaking virtual journey across the Kimberley, guided by Traditional Owners and scientists, this exhibition revealed the ancient landscape, cultural knowledge and the enduring magic of this region.
Time and Time Again: Rephotographing the Goldfields	ART ON THE MOVE	30/11/2024 – 9/02/2025	This exhibition brought together historic and contemporary photographs from the Museum’s Collection and community poetry to reimagine Kalgoorlie’s evolving landscape and invited reflection on memory, place and change.
Ngaluk Waangkiny (Us Talking)	Community Arts Network and ART ON THE MOVE	21/02/2025 – 28/04/2025	Through powerful multimedia storytelling, ten Elders from Boorloo shared their lived experiences of survival, activism and cultural strength, offering a deeply moving reflection on Australia’s hidden Black history.
Belong: Language connecting feeling, culture, country	Martine Perret and Jonathan Mustard	17/05/2025 – 12/10/2025	Through immersive storytelling and sensory installations, this exhibition honoured Aboriginal voices and languages, revealing their deep connection to culture, emotion and intergenerational knowledge.

Sustainability

An agile organisation committed to social, environmental and organisational sustainability.

ANNUAL REPORT 2024-25



44

research projects



722

maritime archaeological objects treated



447

fieldwork days



28

international research partners



984

objects prepared for exhibitions / loan



3,410,347

website visits across the 25 collections, expertise and program areas



53

national research partners



166

permits issued for possession of Underwater Cultural Heritage



Gogo App

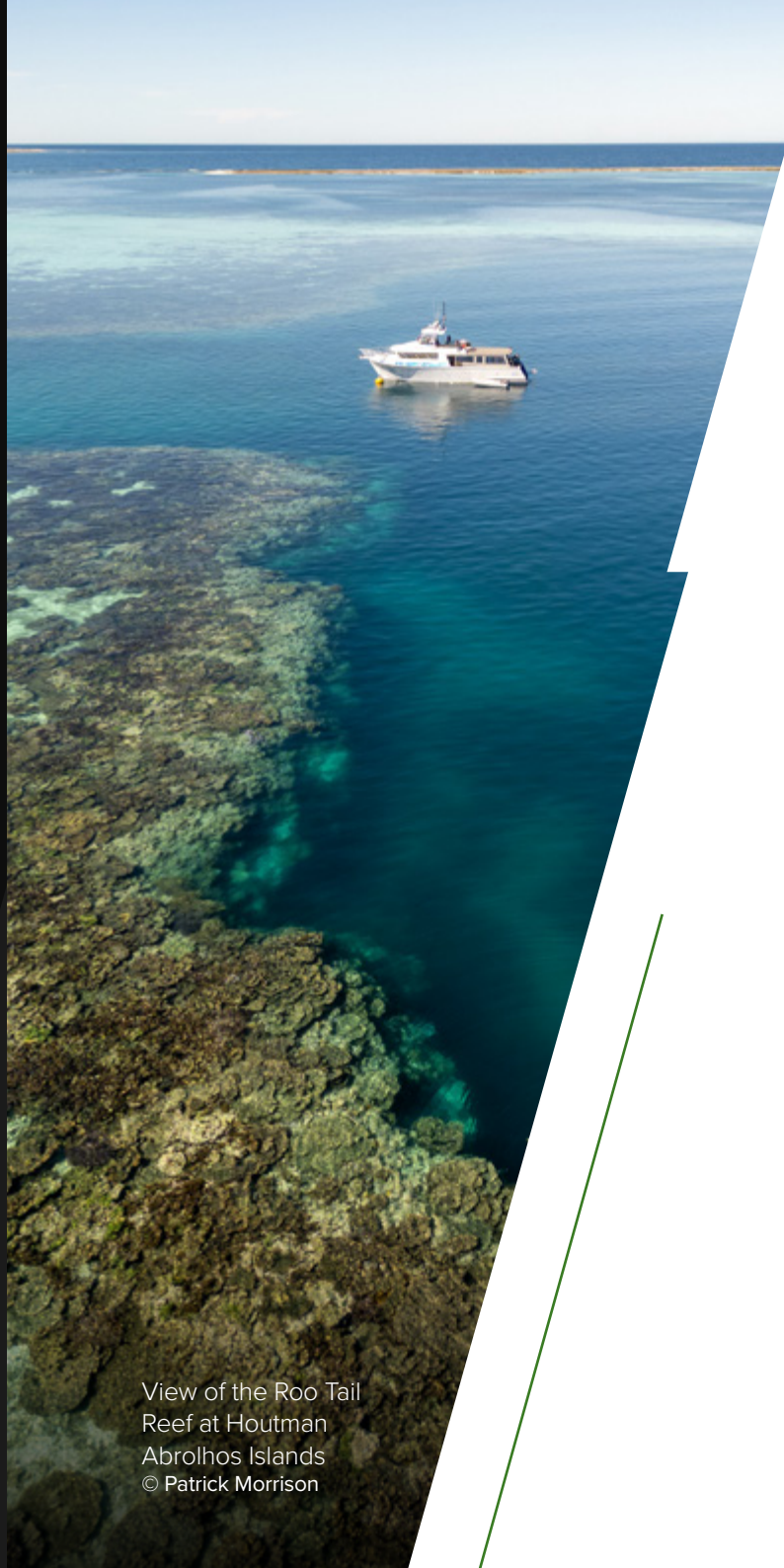
digital guide:

- 271 objects featured
- 123,660 object visits recorded
- 16,157 Gogo tours / average 29 minutes each user



83

outgoing loans for research



View of the Roo Tail
Reef at Houtman
Abrolhos Islands
© Patrick Morrison

Achievements

A flipper bone discovered by the Museum has been confirmed as the youngest ichthyosaur (fish lizard) fossil in the Southern Hemisphere, dating back 95 to 97 million years. This discovery offers unprecedented insights into the final stages of these marine reptiles' existence before their global extinction.

In collaboration with an international team of 29 leading shark palaeontologists and other researchers published a study to challenge the previous size estimates of the megatooth shark, *Otodus megalodon*. The study, which involved analysing vertebrae from fossil specimens in Belgium and Denmark presented the possibility that megalodon may have grown to a staggering 24 metres in length (some 4–9 metres longer than previously believed) and weighed an estimated 94 tonnes.

In another major contribution, Museum researchers described a newly identified deep-sea barnacle *Amigdoscalpellum calicicolum*. Unlike most deep-sea barnacles which attach to any available hard surface, this species may have had a co-dependant relationship with living coral polyps, a behaviour that suggests a more complex and intricate ecological role than previously recognised.

With support from the Australian Biological Resources Study—National Taxonomy Research Grant Program, the Museum led an international project to study *Symbiodiniaceae*, microscopic algae essential to coral survival. The project compared specimens from WA and Australia's east coast, with the aim of exploring and classifying diverse species and fostering a better understanding of coral reef resilience in the face of coral bleaching.

The maritime heritage team visited Garden Island to inspect the WWII anti-submarine boom net at Cockburn Sound, a heritage-listed defence structure once used to protect Australian harbours against submarine attacks. The team recorded the collapse of one of the 'Dolphins'—supports made from groups of timber piles driven into the seabed, which now serves as a refuge for marine life.

The theme for National Science Week 2024, Species Survival—More than just sustainability, highlighted the vital role of individuals in protecting biodiversity and conserving natural environments. The Museum delivered activations, exhibitions, and events such as a talk with NASA's Dr Sandra E. Connelly. All sites contributed to programming, from Marine Life in Miniature workshops at the Maritime Museum to Science After Dark at the Museum of the Goldfields.

The Museum provided scientific and heritage advice, including analysis and significance assessments to government, industry, and community groups to support decision-making and grant applications. Staff delivered supervised placements for university students and professional training in artefact handling and collections care. The Genetic Resources team uploaded more than 13,000 of DNA sequences from preserved specimens to GenBank—a major global data repository.


In conservation efforts, the Museum supported 12 major and 4 community exhibitions and completed a full conservation survey at the Museum of the Goldfields. The team undertook maintenance on HMAS *Ovens* and initiated XRF analysis of taxidermy and anthropology objects for heavy metal contamination. In addition, 308 objects were assessed for acquisition.

Industry partnerships also advanced the Museum's scientific agenda. The Museum, Fortescue, and the Foundation for the WA Museum have announced a 3-year research partnership aimed at enhancing knowledge and understanding of biodiversity in the Fortescue Marsh and surrounding areas in the Pilbara. Gold mining company Gold Fields entered a major 3-year partnership with the Museum and the Foundation for the WA Museum.

Gold Fields will be the Presenting Partner of 2 significant projects focused on regional museum sites: the Aboriginal Bush Food and Medicine Garden at the Museum of the Goldfields, and Digital Audio Guides for all 4 regional museum locations in WA.

A partnership with BHP enabled work improving WA's taxonomy of terrestrial and fresh-water invertebrates. Studies focused on land snails, trapdoor spiders, and assassin bugs.

And finally, the Woodside Energy: WA Down Under Gallery at the Maritime Museum reopened to the public in December, following 12 months of refurbishment. Upgrades included new exhibits and interactive elements to showcase the spectacular marine life found off the coast of WA.

A photograph of a diver in a yellow and black wetsuit, equipped with a scuba tank and fins, swimming over a vibrant, dense meadow of red and yellow macroalgae. The water is clear blue, and bubbles from the diver's tank are visible. The scene is set at the Houtman Abrolhos Islands.

Divers surveying the macroalgae meadow
at the Houtman Abrolhos Islands
Photo by Patrick Morrison

Challenges

The WA Museum holds over 8.3 million objects, yet only 19% have been digitised and made accessible online. As there are benefits to digitising collections, unlocking this important work is a strategic priority for the Museum, as it enables broader public and global access to the Museum's significant cultural and scientific collections.

In 2023–24 the Foundation for the Museum granted funding of \$100,000 per year over 3 years to deliver the Legacy Collection Project. This work will create a comprehensive and accessible online portal of Museum collections for use by the public, educators and researchers across WA and around the world.

Future planning

The Museum has captured its current and future planned activities in environmental, social, and institutional sustainability in a Sustainability Plan, aligning to State and National strategies. This includes exploring how the Museum can contribute to developing community capability in adaptation planning through current exhibitions, learning curriculum and offsite activations, including awareness of Aboriginal sustainable land practices.

Planned research collaborations with industry partners such as Fortescue, Gold Fields, and BHP will contribute to and inform scientific and conservation knowledge.

Biodiversity Projects Supporting Research and Conservation

The Museum undertook collaborative research activities through a unique partnership between Museum scientists, the Wunambal Gaambera Uunguu Rangers and Traditional Owners to deepen scientific knowledge and public appreciation of WA's extraordinary marine biodiversity. The collaboration enabled the development of an exhibition celebrating the incredible marine life of the Kimberley reefs. Kimberley Warrurru (Reefs): Connecting Culture, Science and the Sea, opened at Boola Bardip.

Further south, Museum marine biologists and maritime archaeologists identified several previously unrecorded species at the Houtman Abrolhos Islands. New species identified included *Entovalva bivalves* living in sea cucumbers and *Octopus djinda* coexisting with tropical octopus species on coral reefs. The team also discovered a tiny marine snail found on a sea urchin that had never previously been recorded south of Singapore. These discoveries hold enormous potential as environmental indicators in future conservation efforts.



In the Pilbara, a partnership with Fortescue and the Foundation for the Museum enabled targeted research into ground beetles (Carabidae), using advanced genomic and morphological methods to build essential biodiversity data and expand scientific understanding of biodiversity and conservation in the region.

Finally, the Exploring WA's Deep Sea exhibition at the Shipwrecks Museum revealed the hidden wonders of Australia's marine reserves. Following fieldwork completion in 2024, the exhibition was developed in collaboration with the Munderoo-UWA Deep-Sea Research Centre and offered rare public insight into the biology and ecology of some of the ocean's most remote regions.

Above: Diana Jones, Executive Director of Collections and Research, during her visit to the Kimberley Warrurru (Reefs): Connecting Culture, Science and the Sea exhibition
© Josh Wells Photography



Above: Joanne Huggins being interviewed for the Women in Sport project
© WA Museum

Toward a World-leading Women's Sport Collection

The Museum advanced a major pilot project to build a world-leading women's sport collection, supported by a Minderoo Grant from the Foundation for the WA Museum's Discovery Endowment Fund. This project was initiated in response to a gap in representation of women's sport within the State Collection, particularly over the past 2 decades which saw rapid growth and increased visibility for female athletes.

The project focused on 3 nationally significant sports—Australian rules football, cricket, and basketball—and aimed to document the experiences of athletes, coaches, and community leaders across both elite and grassroots levels. Twelve interviews were completed in 2024, with several donation offers now progressing through the acquisition process.



Diversity, Access and Inclusion at the Museum

The Museum reaffirmed its commitment to diversity, access and inclusion through programs, exhibitions and partnerships that represent Western Australia's diverse community and celebrate multiculturalism.

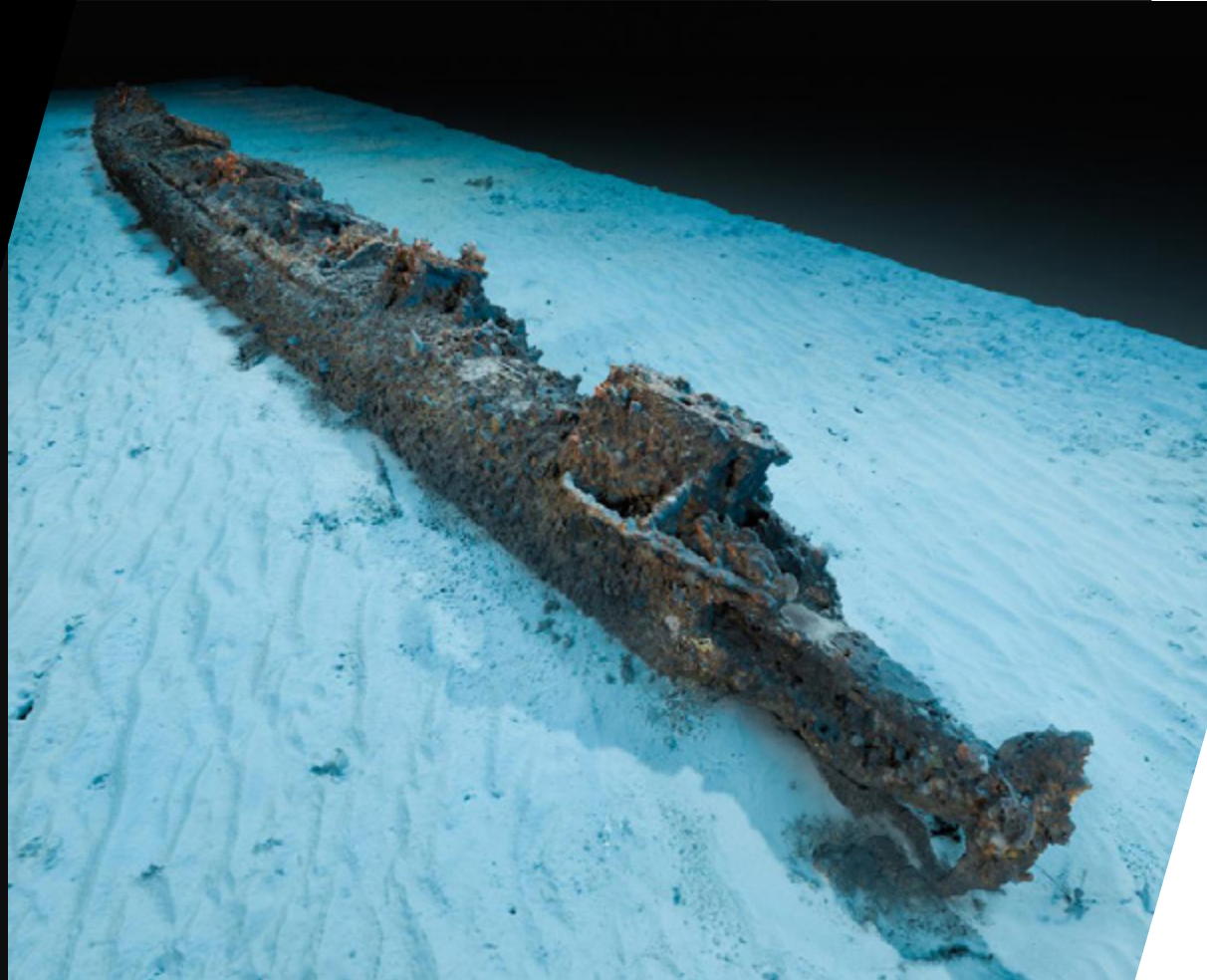
The Museum team participated in the Office of Multicultural Interests' (OMI) 2024 Multicultural Expo and extended its engagement through complementary programming at Boola Bardip, which welcomed 940 visitors. Further, the team hosted Harmony Week activities including Welcome Tours for new migrants and a staff food festival across Museum sites.

The Museum also hosted the OMI Interagency Network Meeting, where Site Manager Helen Simondson spoke about building the community partners program with culturally and linguistically diverse (CaLD) partners at Boola Bardip. Longstanding community partner Cesar Ortega-Sanchez (Friends of Mexico) shared insights on promoting Mexican culture and heritage in WA through events such as seminars and the annual Day of the Dead celebration hosted at Boola Bardip.

Another community partner, Nella Fitzgerald, highlighted the collaboration on the Nonna Project: Journey to a New Life exhibition, which showcased the stories of Italian migration, with planning underway for its follow-up exhibition, From Nonna with Love: Stories of Tradition and Triumph, at the Maritime Museum.

Meanwhile, Dr Maggie Jiang's My Australia Story series gave voice to 5 more Australians—including scientists and entrepreneurs—who have made WA home.

Above: Filipino Australian Multicultural Association of the Goldfields at Welcome to Kalgoorlie event
© Mellen Burns



Above: 3D model of the Dutch submarine HNLMS K XI
© WreckSploration and WA Museum

Discovery and Identification of Dutch WWII Submarine HNLMS K XI

In January, a collaborative effort between technical divers and Museum maritime archaeologists led to the discovery and identification of the wreck of Dutch submarine HNLMS K XI off the coast of Wadjemup / Rottnest Island. Located approximately 7.8 nautical miles south of the island and just outside the Wadjemup Kepawirn Scuttle Ground off the WA coast near Fremantle, the wreck lies at a depth of 40 metres and was identified through aerial magnetometry data provided by Alasdair Cook.

The discovery team included Andrew Oakeley (WreckSploration), David Jackson (Diving WA Shipwrecks), and Patrick Morrison from the WA Museum. High-resolution photogrammetric recording by WreckSploration revealed the submarine was in good condition on the seafloor and substantially buried, with visible features such as torpedo tubes, hatches, and the former conning tower's connection point. The photogrammetry work was developed into a 3D model of the wreck and submitted to the Museum for identification.

HNLMS K XI served during World War II and represents a tangible legacy of Allied cooperation between Australia and the Netherlands. Decommissioned in 1946 and scuttled in 1949, the vessel is now a protected shipwreck site under the Commonwealth's *Underwater Cultural Heritage Act 2018*. The vessel's significance is important to mutual Dutch-Australian heritage values and to the State's underwater cultural heritage.

Activating the Collections

The WA Museum extended the reach and resonance of its State Collection through dynamic regional programming and artistic collaboration. With generous support from Metal Manufactures, the Museum delivered immersive experiences that reactivated the collection and sparked local engagement across the regions.

At the Museum of Geraldton, Ancient Egypt: Secrets of the Museum Collection brought a rare selection of Egyptian artefacts from the Museum's World Cultures collection to this region. The exhibition, curated by Dr Moya Smith, marked her final project with the Museum after 46-years of service in anthropology and archaeology. The program featured curatorial talks, radio interviews, and school learning sessions, along with a unique mummification workshop—offering participants a hands-on encounter with ancient preservation techniques.

At the Museum of the Great Southern, the contemporary artwork *Panoramic View of Albany (Kinjarling)* by Sohan Ariel Hayes found a permanent home. A reinterpretation of the controversial panoramic etching of Albany by Robert Dale in 1834, the work integrates First Nations perspectives (before and after colonisation) and challenges historical narratives.



Plans are underway to further enrich the installation with an interactive touch box exploring the biological and cultural narratives embedded in the piece.

Together, these initiatives demonstrated Museum's commitment to access, innovation, and cultural reflection across WA.

Above: Dr Moya Smith engaging with visitors at the Ancient Egypt exhibition
© WA Museum

Aboriginal and Torres Strait Islander peoples

The Museum values open, honest, collaborative and respectful relationships with Aboriginal and Torres Strait Islander organisations and communities to enable truth-telling and to create welcoming and safe places.

The WA Museum acknowledges Aboriginal and Torres Strait Islander peoples as custodians of their stories and traditions, recognising their ongoing connections to the past, present and future. The Museum’s vision for reconciliation is to create a culturally safe, respectful, and inclusive space for all to learn about Aboriginal and Torres Strait Islander cultures and history, promoting understanding between all peoples.

¹ Since introduction of the Aboriginal and Torres Strait Islander Employment Register introduced in 2022–23



23

participations ‘Let’s Talk about Racism’



9

targeted recruitment campaigns



15

repatriations to Country



8

truth-telling exhibitions



88%

participation in-person Cultural Awareness training



28

appointments¹

Achievements

The launch of the Creation and Culture exhibition at Gwoonwardu Mia brought together creative and cultural contributions of Gascoyne Aboriginal artists, the exhibition re-affirmed the Museum’s role in enabling community engagement and storytelling in the region. The exhibition was featured in the National Indigenous Times.

Statewide, all Museum sites contributed to NAIDOC Week 2024 with culturally aligned school holiday activities under the theme Keep the Fire Burning! Blak, Loud and Proud. The Museum of the Great Southern displayed NAIDOC Posters that have been released throughout the years since 1970, offering historical and artistic insights into the movement’s evolving narrative.

A Family Fun Day at the Maritime Museum featured the Yirra Yaakin Theatre Company performing *Boodjar Kaatijin*, specifically written for younger audiences. The series focused on sharing Noongar language and connecting young people with important cultural knowledge and stories. A Bush Flower Essence workshop explored the natural healing qualities of native Australian Flora. More than 1,000 visitors attended the day.

The Six Seasons Gathering: Walyalup installation, presented in partnership with the City of Fremantle, featured circular artworks by the Gathering Yorgas Collective that reflect the six Nyoongar seasons.

The team at Boola Bardip, partnered with the Department of Justice to welcome women from Boronia Pre-Release Centre for a NAIDOC cultural visit, offering connection, reflection, and hands-on engagement with Aboriginal stories and art.

A special highlight was the opportunity to create unique connections with a group of 10 children from Tjuntjuntjara, who visited Boola Bardip to tour the Spinifex People: Art and Stories of Pila Nguru exhibition. The children excitedly shared their knowledge and connections to the artists and works on display, and enjoyed the picture book *Yaltji Ngayuku Papa? (Where’s My Dog?)* which they helped produce as part of the exhibition.

The Emerging Curators program welcomed 1 new participant, with Kuberan Muir joining the program through a partnership between the Museum and Ngalia Heritage Research Council, while Amy Roberts from the Yamaji Southern Regional Corporation—who completed the program in 2023–24—returned to work at the Museum to support this year’s program.

Challenges

Development of the Aboriginal Engagement Strategy continued throughout the year, though it revealed some complexities in navigating many different perspectives and attitudes, both within the organisation and externally.

Meaningful engagement with regional and remote communities also remained a challenge, with the vast geographic distances in WA challenging the Museum's capacity to maintain consistent, on-the-ground relationships.

Future Planning

Looking ahead, the Museum plans to roll out anti-racism facilitated training sessions for regional managers, to strengthen organisational and personal commitment to equity and cultural safety across all sites.

Additionally, implementation of the Aboriginal Employment Strategy will focus on improving recruitment, retention and professional development pathways.



Above: Emerging Curator Kuberan Muir packing artefacts
© WA Museum

Digital Public Art Program

Boola Bardip featured powerful new digital works by Western Australian Aboriginal artists and content producers as part of the digital public art program, with support from the Aboriginal Art Centre Hub Western Australia (AACHWA). This initiative supported both emerging and established artists by displaying their works to pedestrians on two screens, one overlooking the Cultural centre, and the other a 12 panel screen on the WA Museum Francis St façade.

Stage 3 of the program featured visual stories and animations from artists Brad Coleman, Laurel and Brett Nannup, Patrick Carter, and content producer Big hART. Their works explored complex and deeply personal themes, from the experiences of the Stolen Generation to cultural resilience, matriarchal leadership and the passing of knowledge through generations of women, and relationship to Country.

Stage 4 of the program was delivered by Milpa Tjuntjuntjara (part of the Spinifex Art Collective) and Michael Jalaru Torres. Milpa's contributions included 2 collaborative films—*Nguraku*, a 24-metre digital work tracing the Spinifex people's displacement and return to Country, and *A Tjuntjuntjara Story*, a short documentary blending drawings and real footage to share experiences. These works were created with the involvement of 55 Milpa artists, community members, and visiting facilitators.

Michael Jalaru's work, *Gudgjarra Babali* (Two Brothers) follows 2 young brothers as they listen to their grandmother share an old Djugun story told for generations in Broome featuring family performances and animation based on Michael's sons sketches.



Above: *Nguraku* (returning home) on display at Boola Bardip's Francis Street façade
© Josh Wells Photography



Above: Kalgoorlie resident, Michelle Burton, visits Ngaluk Waangkiny (Us Talking) exhibition
© Mellen Burns

Truth-telling Exhibitions

The WA Museum continued its commitment to truth-telling and reconciliation by delivering a series of exhibitions across the State honouring Aboriginal voices, histories, and lived experiences.

At the Museum of Geraldton, Silence Listening: A Midwest Truth-Telling exhibition explored the enduring impact of colonisation, while fostering understanding and collective healing. The exhibition featured work from 2 important Yamaji artists, alongside British Australian artist George Criddle.

During Reconciliation Week, the Museum of Geraldton presented *Mula-na Bula Wula Bulangu*, a short film marking the 170th anniversary of the 1854 massacre at Pelican Springs on Naaguja/Yamaji Country. At Bootenal Springs, a healing ceremony brought together both descendants of the victims and the colonisers, creating space for healing and shared reflection.

Spinifex People: Art and stories from Pila Nguru and Pila Nguru: Art and Song from the Spinifex People exhibitions celebrated the cultural continuity and resilience of the Spinifex People.

Djanung Nala Meela: Looking Through Our Eyes photographic exhibition, weaving together the threads of language, identity and spirituality, was presented at the Museum of Great Southern. Through 3 interconnected installations, the exhibition invited visitors to see the world through a lens of Aboriginal perspectives with immersive audiovisual displays, photographs and rich narratives.

In Kalgoorlie-Boulder, the Museum of the Goldfields presented *Belong: Language Connecting Feeling, Culture, Country*, an exhibition exploring the strength, significance, and survival of Aboriginal languages in the region. This work highlighted how language is intrinsically linked to culture, identity and wellbeing, and why the preservation of endangered languages is so important.

Also at the Museum of the Goldfields, Ngaluk Wanngkiny (Us Talking) was a powerful multi-media storytelling exhibition sharing the legacy of 10 respected Elders. This was a rare opportunity to hear directly from Elders who dedicated their lives to truth-telling and change, and offered a moving insight into survival, activism and cultural strength.

Let's Talk About Racism

The Museum is committed to reconciliation by fostering culturally safe, respectful, and inclusive environments that elevate Aboriginal and Torres Strait Islander voices. The Museum plays a critical role in truth-telling and historical representation, and as such, the Reconciliation Action Plan (RAP) outlines clear actions to combat racism and promote equity.

The Let's Talk About Racism program was a transformative initiative designed to build allyship and cultural safety across the Museum workforce. It directly supported RAP actions, including:

- reviewing and strengthening anti-discrimination policies
- educating senior leaders through Cultural Safety Training
- consulting with Aboriginal and Torres Strait Islander staff, and
- embedding truth-telling in our institutional practices.

Repatriation

The Museum's commitment to repatriation activities resulted in the successful repatriation of 15 Aboriginal Ancestors to Country. Supported by the Indigenous Repatriation Program, the work honoured long-standing community aspirations and strengthened relationships with the communities involved.

The Mirning community invited Museum staff to join them for a commemorative gathering acknowledging the return of 8 Mirning Ancestors—a poignant moment marking the completion of a project that first commenced in the mid-2000s. With support of Mirning Elders, return plans took shape in more recent years, leading to the final return and re-burial.

The Menang community in Albany welcomed the return and re-burial of 6 Ancestors that were taken from Country in the 1860s, transported initially to Italy before being transferred to the Saxony Ethnographic Collections in Dresden, Germany. A 7th Ancestor in the care of the Museum since 1976 was also returned. All 7 Ancestors were laid to rest at Albany Memorial Cemetery.

The Museum worked with the Ngarluma Yindjibarndi Foundation and Ngarluma Aboriginal Corporation to progress discussions regarding the future return of 2 Ancestors from the Cossack and Karratha region. Work continues in close consultation with the community.

Revealed Art Markets 2025

Revealed: New and Emerging WA Aboriginal Artists made its long-awaited return to the Perth Cultural Centre after more than a decade, reaffirming its role as WA's primary showcase for contemporary Aboriginal art. Presented in partnership with the AACHWA, the WA Museum Boola Bardip was proud to host this vibrant event, featuring works from over 400 emerging and established Aboriginal artists across the state.

Revealed 2025 included a free exhibition, art market, and a special events program, offering unprecedented access to the diversity of Aboriginal art from remote, regional, and metropolitan communities. The program fostered an understanding and appreciation of Aboriginal art and its profound connection to Country through a contemporary lens, amplifying the visibility of Aboriginal artists and nurturing new career pathways.

The Revealed Art Market is the State's largest economic opportunity for Aboriginal artists and art centres to present and sell their works, with 100% of sales directly supporting the artists and their communities.

Presenting Revealed in the heart of Perth brought Aboriginal art and artists to the forefront of cultural conversations, celebrating the diversity and richness of Aboriginal art and culture across the State.

Empowering Regional Youth: Aboriginal Jobs and Skills Program at Gwoonwardu Mia

Gwoonwardu Mia continued to play a leading role in advancing Aboriginal tourism and training through the Aboriginal Jobs and Skills Program, providing transformative hospitality and cultural training for students in the Gascoyne region. A series of immersive events and partnerships showcased how cultural knowledge and industry skills can intersect to create meaningful learning and employment pathways.

Students of the Jardilunji Mia training café gained hands-on experience through a range of food-focused events led by renowned chefs, including Paul ‘Yoda’ Iskov, Mark Attard, and Storyteller Chef Zach Green. These events combined native food foraging, menu planning, and food service with cultural immersion activities guided by local Aboriginal knowledge holders.

The reopening of the Gwoonwardu Mia Art Gallery in October offered another learning opportunity for students to support canapé-style catering for the launch of Culture and Creations exhibition, expanding their skills in event delivery.

In partnership with Real Futures, students also participated in research and presentation activities focused on native plants. This included identifying scientific, common and traditional names, as well as culinary and medicinal uses.



Throughout all activities, past and current students worked together—demonstrating strong alumni engagement and reinforcing career pathways in regional hospitality and cultural industries.

These initiatives reflected Gwoonwardu Mia’s commitment to culturally responsive education and the development of practical, industry-relevant skills in regional WA.

46 students have participated in the Jardilunji Mia training café program, with 31 individuals securing employment outcomes



Left: Food event foraging with the Jardilunji Mia students and chef Mark Attard
© Real Futures

Right: Culture and Creations art exhibition
© DEASMEDIA

Statewide

Working across the State for the benefit of all Western Australians, ensuring regional engagement in organisational practices and processes.

ANNUAL REPORT 2024-25



531,363

WA Museum Boola Bardip visits
• 46% family visits



60,026

Museum of the Goldfields visits



16,084

Cameleers and Camels participants



228,393

WA Maritime Museum visits



7,554

Gwoonwardu Mia: Gascoyne
Aboriginal Heritage &
Cultural Centre visits



283,403

Brickwrecks: Sunken Ships
in LEGO® Bricks visits



210,838

WA Shipwrecks Museum visits



55,333

public tour participants



55,897

National Anzac Centre visits



98,078

Museum of the
Great Southern visits



4,286

participations to public
talks / lectures



Media

• 12,600 mentions
• 8.95 billion total reach



57,145

Museum of Geraldton visits



13,571

WA Day events attendees



Social Media

73.4% increase in social
media engagement¹

¹ Facebook: 85,045 followers (+6.5%) | Instagram: 32,193 followers (+14.1%) | LinkedIn: 7,454 followers (+12.9%)

Achievements

The Museum delivered vibrant, family friendly WA Day celebrations across multiple sites. From Fremantle Harbour activations with culture, music and colour at the Shipwrecks Museum to the market stalls and bouncy castles at the Museum of the Goldfields, each of the Museum's sites hosted localised events bringing communities together.

To improve public engagement and responsiveness, the Museum implemented a new online customer feedback system. Integrated into a centralised backend, the system allows for greater oversight of customer queries and enables staff to direct them efficiently to the right teams. Work also began on replacing the paper-based process item donation with a streamlined digital form.

The Museum's Sandalwood Education Travel Case and Film project also progressed this year, thanks to support from the Forest Product Commission and Minderoo Foundation. A new education travel case on sandalwood was added to the Museum of the Goldfields Loan Catalogue for schools,

while a 4-part film series narrated by Ernie Dingo began production. The films explored sandalwood's life cycle, the role of the woylie, harvesting by Aboriginal communities, and historical trade from the Goldfields region.

The Activating Collections residency program encouraged artists to work with heritage collections to create new work about local histories. In partnership with ART ON THE MOVE, the residency brought new creative energy to regional collections, enabling artists to live and work in the regions and immerse themselves in a significant project while engaging with the local community.

At the Museum of the Goldfields, Fremantle-based American/Australian photographer Brett Leigh Dicks, rephotographed and curated a series of ekphrastic poetry responses to some of the portraits from the Dwyer and MacKay Collection.

At the Museum of the Great Southern, Perth-based artist Erin Coates reinterpreted underwater fauna specimens, delivered a drawing workshop and a short film reflecting on her residency. Meanwhile, Menang Noongar artist Shandell Cummings delivered a series of weaving workshops rooted in Menang knowledge and practice, culminating in a display during Reconciliation Week. Albany-based artist and former environmental scientist Chelsea Hopkins-Allan spent 3 weeks working closely with curators, exploring specimens down to the scale of individual hairs and dust-sized wings.

Further abroad, the Brickwrecks: Sunken Ships in LEGO® Bricks exhibition continued its remarkable international tour. At the Vasa Museum in Sweden, the exhibition was extended by 3 months, drawing over 227,000 visitors in 2024–25. It then travelled to the Historic Dockyard Chatham in the United Kingdom, with more than 55,700 visitors in the first 4 months.



Challenges

Resourcing statewide engagement remains a challenge. In line with the Museum’s commitment to accessibility and outreach, it remains focussed on overcoming challenges to ensuring consistent and meaningful engagement in remote areas.

Future Planning

Looking ahead, the Museum will focus on long-term planning for its regional sites to ensure their sustainability, relevance, and accessibility.

Building stronger, more resilient engagement strategies across regional and remote WA remains a strategic priority.

Above: Djanung Nala Meela: Looking Through Our Eyes night projection
© Martine Perret Photography

Predator and Prey Loan Boxes

The Museum launched the Predator and Prey loan box as part of its commitment to inclusive education. The Museum partnered with the Department of Justice and the Banksia Hill Detention Centre to develop this program for young people in the justice system; responding to the need for stimulation, healing, and educational opportunities. This initiative reflected the Museum's role as a community resource supporting access to learning for all children—regardless of background, ability, or circumstance.

Predator and Prey was designed to provide engaging educational experiences focusing on animal adaptations and survival strategies. The learning box combined hands-on resources with cultural and scientific perspectives.

Prior to the program launch, 25 teachers from Banksia Hill participated in an accompanying professional development program. These sessions introduced the scientific and cultural content of the box and provided lesson plans to support meaningful learning. Educators have since designed complementary programs, making the box a versatile and responsive teaching tool.

Building on this success, the Museum is now developing the Six Seasons Gathering loan boxes, led by Noongar artists and cultural leaders, expanding the project's reach and reaffirming its focus on culturally grounded, accessible education.



Above: Launch of the Predator and Prey loan boxes
© Luke Riley Creative



Living Histories – Connecting with CALD Communities through WA Day and the Museum in a Container

The Living Histories project was a dynamic initiative celebrating WA's multicultural heritage, particularly in regional communities. Anchored in WA Day celebrations and supported by innovative outreach such as the Museum in a Container, the project shared stories from culturally and linguistically diverse (CaLD) communities. The Museum of the Goldfields and the Museum of Geraldton have become central locations for celebrating WA's vibrant multicultural heritage through the Living Histories program. From casual courtyard gatherings to structured storytelling sessions, the program created space for cultural exchange and deeper connection. Living Histories was presented in partnership with

Celebrate WA and Euphorium, with more than 11,000 people attending these events.

Following the success of the community exhibition during the Living Histories project, 2 community groups—Chinese and Cocos Malay—were invited to display their items of cultural heritage at the Museum of Geraldton.

The 2025 WA Day celebrations across the Museum's regional sites further extended this vision with a range of multicultural activities. At the Museum of the Great Southern, local Menang man Larry Blight from Kurrah Mia demonstrated traditional Menang tool making techniques. In Kalgoorlie, cultural performances featured the Filipino Australian Multicultural Association of the Goldfields, the Te Rau Haula Māori Performance Group, and Auslan stage performances by Abbey Mentiplay (Bendy Abbs).

A standout extension of the project was the Museum in a Container Cameleers and Camels exhibit, which explored the historic contributions of the early cameleers—many of whom were migrants and played instrumental roles in the development of WA's goldfields and infrastructure. This exhibition travelled to the Chapman Valley, Geraldton, Kalgoorlie and featured at the 2024 Diwali Mela and WA Day festivals in Perth.

Above: Museum in a Container WA Day activation
© Remote Digital Imagery



Above: Aboriginal Bush Food and Medicine Garden planting day supported by major partner Gold Fields
© Goldfields Audio Visual Service

From Little Sprouts, Big Ideas Grow at Museum of the Goldfields

A 3-year collaborative project to preserve and share Aboriginal knowledge of bush foods and medicinal plants has taken shape at the Museum of the Goldfields, in partnership with Gold Fields through the Foundation for the WA Museum. Titled *From Little Sprouts, Big Ideas Grow*, the heart of the project was the revitalisation of the Museum's entry garden, which transformed into a vibrant showcase of native flora. Extensive consultation with the Goldfields Aboriginal Community Services Ranger team and the Kalgoorlie-Boulder Urban Landcare Group ensured that the garden featured plants of traditional significance—each one selected for its traditional food or medicinal qualities.

A key outcome of the project was the development of an immersive, new education program designed for students. Using sensory engagement—taste, touch, sound, and sight—the program explored plant identification and traditional uses of Goldfields flora. It offered students a tactile, grounded way of connecting with Aboriginal knowledge systems and the natural environment.

To embed community ownership and participation, the Museum hosted 2 community planting days. Adding to the depth of the space, a yarning circle was designed and installed in the garden. This space was first activated during NAIDOC Week.

Preparing for a World-Exclusive – Terracotta Warriors: Legacy of the First Emperor

The Museum embarked on its most ambitious international exhibition project to date, at Boola Bardip: a world-exclusive exhibition, Terracotta Warriors: Legacy of the First Emperor. The exhibition includes large-scale external projections, interactive experiences, and recently excavated pieces making their worldwide debut at this exhibition. From its inception in 2018, this landmark initiative reflects the Museum's strategic focus on cultural diplomacy, tourism partnerships, and world-class visitor experiences that elevates WA's profile on the global stage.

Developed in partnership with the Shaanxi Cultural Heritage Promotion Centre and the Emperor Qin Shihuang Mausoleum Museum, this international exhibition underscored the Museum's growing reputation as a trusted global exhibition partner. It also represents a deepening commitment to international collaboration and mutual cultural exchange between WA and China.

Beyond attracting visitors, the exhibition is poised to generate significant economic, social, and diplomatic benefits, reinforcing the Museum's role as a leader in cultural tourism. Several Chinese museums have already expressed interest in reciprocal collaborations, opening pathways for exhibitions developed by the Museum to tour abroad in the future.

The development and announcement of the exhibition was completed in close consultation with the Office of the Premier and the Minister for Culture and the Arts, ensuring alignment with WA Government priorities. Terracotta Warriors: Legacy of the First Emperor promises to be the most significant exhibition in the Museum's history and a major drawcard for visitors both local and interstate.

Above: Terracotta Warriors exhibition marketing at the Boola Bardip's Francis Street façade
© Luke Riley Creative

Supporting the Collections Sector

The Museum supported the WA's Collections Sector through the management of Collections WA, a centralised digital platform that aggregates collection records from libraries, galleries, museums, archives, historical societies, cultural organisations, and community groups across WA. This initiative was funded by the WA Government and was delivered in partnership with the Australian Museums and Galleries Association (AMaGA) WA.

The Museum also continued to lead the WAnDerland initiative, a digital tourism gateway to WA's diverse collections and cultural institutions. Funded by the WA Government, WAnDerland enable users to explore collections online, plan personalised itineraries, and engage with locally produced content, including articles and a docuseries titled *Such Was Life*, which now also features on SBS on Demand.

Together, Collections WA and WAnDerland enhanced public access to WA's cultural heritage, fostered sector collaboration and promoted regional engagement with collections of historical and cultural significance.

visitwonderland.com.au

collectionswa.net.au



221,741

Collections WA website visits



96,406

Collections WA total records



108,199

WAnDerland website visits



62,287

The Great Kimberley
Wilderness total visitations



Above: The Great
Kimberley Wilderness
VR session
© Luke Riley Creative

The Great Kimberley Wilderness – Virtual Reality Experience

In November, the Museum launched The Great Kimberley Wilderness, a groundbreaking Virtual Reality (VR) experience that transported audiences deep into one of the world's most remote and breathtaking landscapes. Created in partnership with award-winning production company White Spark Pictures, with co-investment from the National Museum of Australia and Tāmaki Paenga Hira Auckland War Memorial Museum, this immersive experience marked the first in a series of 3 world-first VR films to be developed through a multi-year international collaboration.

Presented in an 8K resolution 360° cinema setting, The Great Kimberley Wilderness showcased WA to the world through a 35-minute journey exploring the ancient terrain of the Kimberley region, combining the power of scientific knowledge with the deep cultural insights of Traditional Owners. Narrated by acclaimed Australian actor Luke Hemsworth, it highlighted the environmental and cultural richness of the region, giving viewers a rare opportunity to experience Country from ancestral and scientific perspectives.

The film premiered at Boola Bardip in a purpose-built 250m² VR cinema within Jubilee Hall—an internal design and construction project that

successfully repurposed the heritage space into a cutting-edge immersive gallery. With visitation exceeding projections by 33%, the exhibition has been a major drawcard for both domestic and international audiences. To complement its Perth screenings, the documentary was also showing at 3 of the Museum's regional sites, and at national and international venues including the National Museum of Australia and the Tāmaki Paenga Hira Auckland War Memorial Museum. With more than 24,000 visitors at partner sites, and 38,240 at Museum sites in 2024–25.

The film's inclusion in the 2025 REMIX Perth—a gathering of leaders in immersive storytelling and cultural innovation—highlighted the Museum's growing innovation and leadership in this space.

In addition to public screenings, the Museum offered exclusive school group screenings, enabling more students to engage with topics such as biodiversity, geology, Traditional Owners knowledge systems, and environmental stewardship.

[The Great Kimberley Wilderness
VR promotion video](#)

Museum Supporters

The Foundation for the WA Museum

The Foundation for the WA Museum mobilises, harnesses and directs support for the Museum to increase its cultural, scientific, educational and social impact and help secure its long-term financial sustainability.

The Foundation's priorities are to grow the funds under management in its Discovery Endowment Fund, obtain direct funding support for specific Museum projects, and set up a program of sustainable, regular grant giving that supports the strategic priorities of the Museum.

The Museum and the Foundation recognise the ongoing support of founding partners: Minderoo Foundation, the Stan Perron Charitable Foundation, Rio Tinto, Tianqi Lithium, Wesfarmers and Woodside Energy, and other visionary donors and supporters.

In 2024, the Foundation distributed its second strategic annual grant to the Museum, allocating approximately \$240,000 across the Legacy Collection Project, the Kalyenup / Albany 2026 Project and 4 smaller Minderoo Grant projects.



Several Foundation-supported projects were completed or continued during 2024–25:

- WA Down Under Aquarium project at the Maritime Museum.
- From new species to shipwrecks: a targeted marine faunal and maritime archaeological survey of the Houtman Abrolhos Islands.
- Cretaceous marine vertebrates from the Giralia Range.
- Scoping for redevelopment of the sandalwood permanent display at the Museum of the Goldfields.
- Radiometric dating of a new species of koala from WA.
- A unique discovery: The subterranean fauna of Goat Cave, Nullarbor.
- Acquisition of Matt Wearn's *Laser dinghy*.



The Kalyenup / Albany 2026 program at the Museum of Great Southern is an excellent example of the Museum's continued focus on truth-telling and reconciliation, recognising all aspects of our diverse cultural history and heritage."

Alec Coles, CEO WA Museum

Above: FameLab Australia 2024 finalists, judges and guest
© 7 to 1 Photography

Partnership highlights

Gold mining company Gold Fields entered a major 3-year partnership with the Museum and the Foundation, with Gold Fields becoming the Presenting Partner of 2 significant projects focused on the Museum's regional museum sites.

Fortescue entered a 3-year research partnership to increase the knowledge and understanding of biodiversity in the Fortescue Marsh (Pilbara) and surrounding area.

The Terracotta Warriors: Legacy of the First Emperor exhibition corporate partners included Cathay Pacific, Crown, Norton Gold Fields, Australia China Business Council, Juyo Travel, Limeburners and Vasse Felix.

Acclaimed Chinese actor and director, Zhang Guoli, was appointed the Foundation's Exhibition Cultural Ambassador for the Terracotta Warriors: Legacy of the First Emperor exhibition. Driven by his passion for museums, he helped share the stories of the WA Museum and this exhibition with Chinese communities in WA, across Australia, and in China.

Image: FWAM CEO Coralie Bishop addressing guests at the Terracotta Warriors: Legacy of the First Emperor Exclusive Preview
© Luke Riley Creative



Event highlights

- A patron soirée was held in the To the Moon exhibition space, offering supporters a unique after-hours experience.
- The Foundation welcomed renowned Australian astronaut Katherine-Bennell-Pegg as the 2024 Ngalang Koort (Our heart) Conversations speaker. The lecture series is proudly supported by Founding Partner Wesfarmers.
- A cocktail reception was hosted to celebrate recent object donations to the WA Museum collections and to recognise the generosity of the donors.
- In collaboration with the Museum and the Forrest Research Foundation presented Shaping Tomorrow: Future-proofing WA for the Next Generation—a panel discussion featuring Sophie Howe, the first Future Generations Commissioner for Wales.
- A preview evening, corporate breakfast and formal dinner were held in June to mark the opening of Terracotta Warriors: Legacy of the First Emperor.
- Donors, supporters and partners were invited to explore the Museum sites and hear more about current projects through intimate patron events at Boola Bardip, Lawson Flats and Mello House, as well as through small group tours, Late Night Bars, and hosted dinners.
- As part of outreach activities for the Marine Sustainability Fund, the Foundation organised presentations by Museum and other marine scientists for members of the Pod Squad ocean swimming group, Fremantle Shipping News readers, and members of the WA Underwater Photographic Society.

FameLab Australia

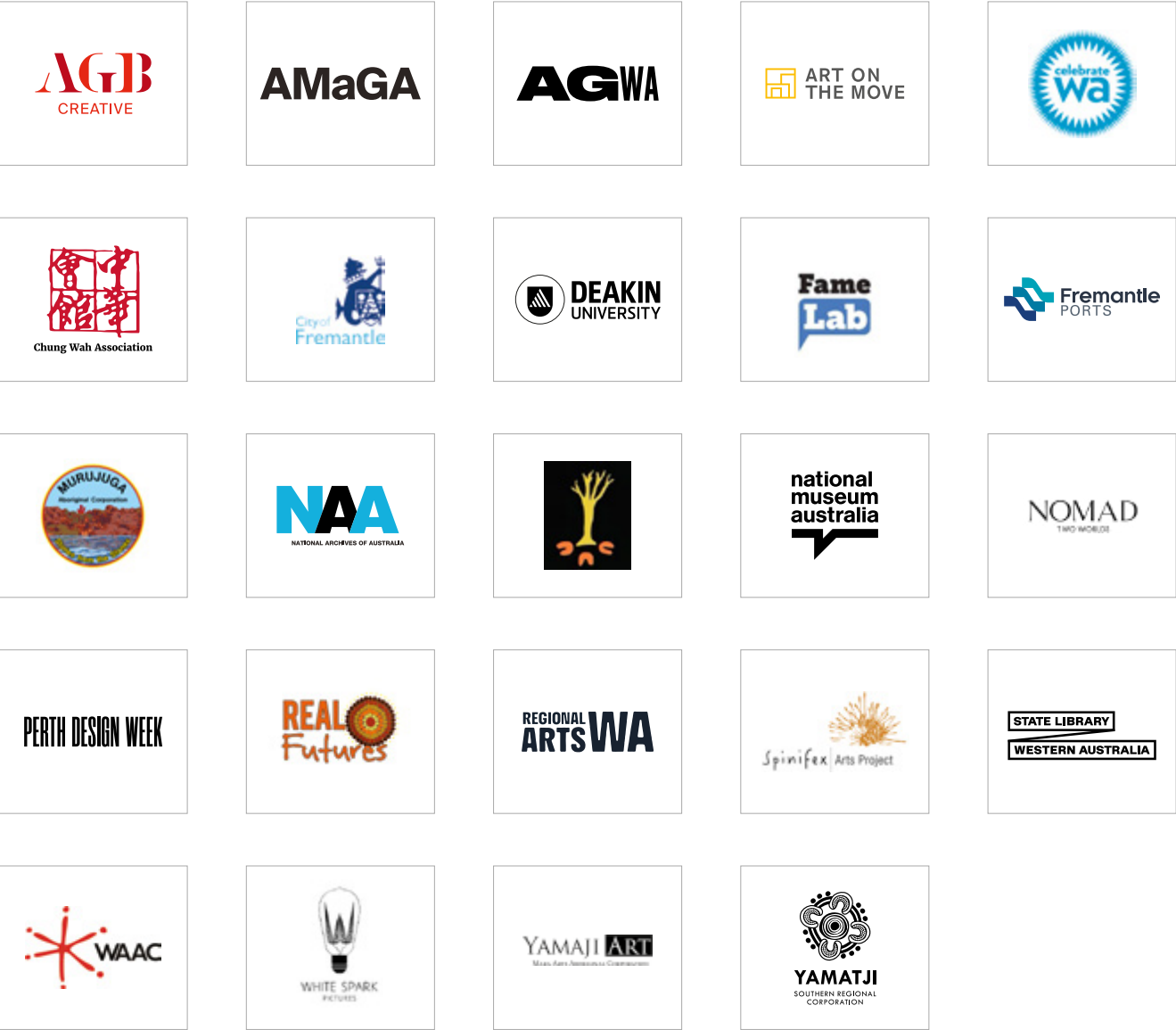
The Foundation also continued producing the science communication competition FameLab Australia. In 2024, 55 applicants participated in online science communication training, with 36 progressing to the semi-final round. Johannes Debler, a molecular biologist representing Curtin University, was named the 2024 winner. The Baker Heart and Diabetes Institute's biomedical engineer Auriane Drack and the University of Technology Sydney's reproductive biologist Claire Richards were named runners-up. Johannes represented Australia in the international FameLab final in November 2024.

Right: Ngalang Koort Conversations with Katherine Bennell-Pegg
© 7 to 1 Photography



Strategic Partnerships

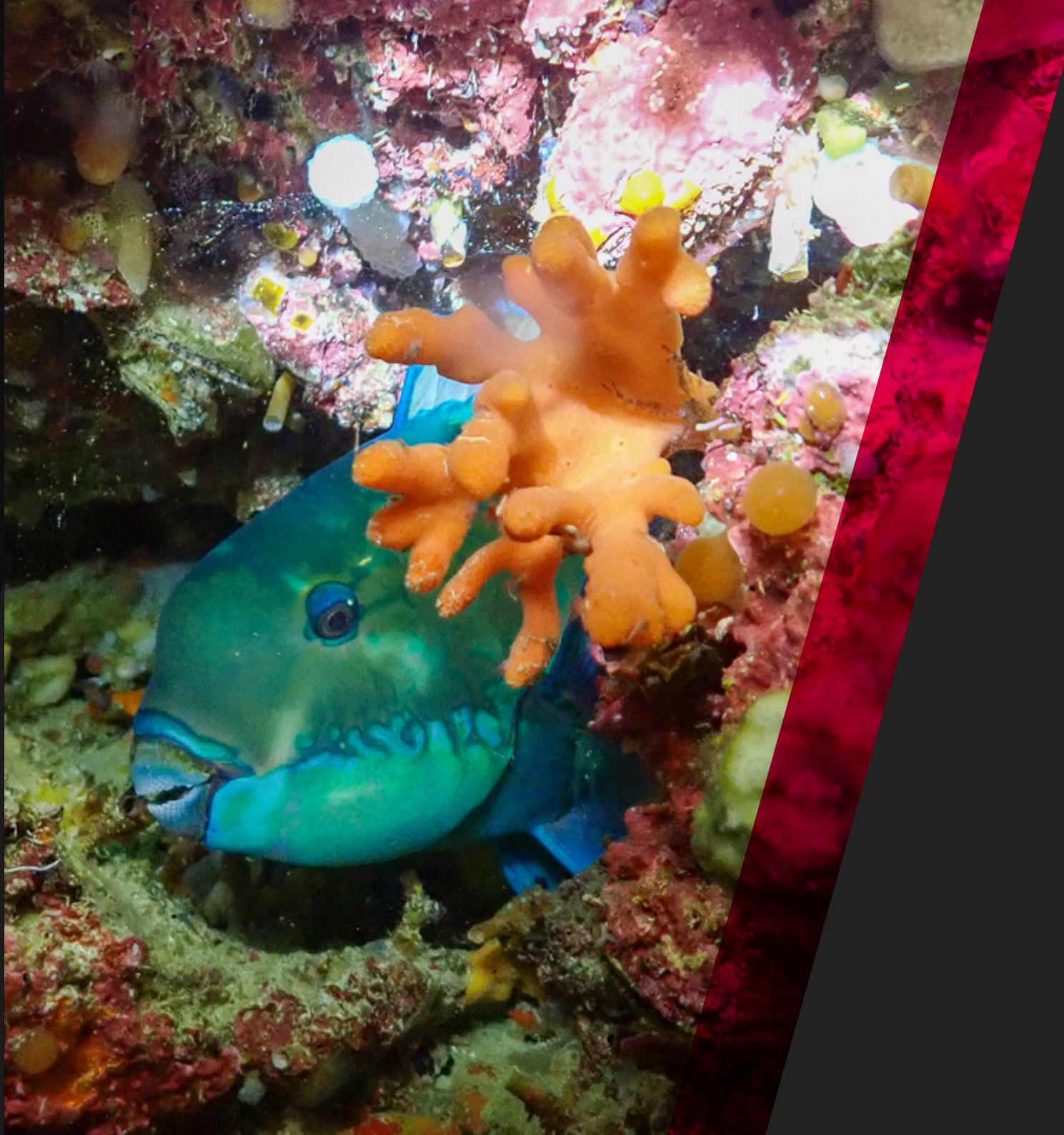
The WA Museum collaborated with many organisations including (but not limited to):



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Significant Issues

Left: Parrotfish hiding among the corals at Houtman Abrolhos Islands
Photo by Rachel Camilleri



The Museum continued to operate in a world of increasing complexity and rapid change.

Climate and Environmental Imperatives

This year, the Museum scientists' work in biodiversity and environmental research contributed to understanding and responding to the accelerating impacts of climate change on ecosystems. Research projects, such as the expedition to the Houtman Abrolhos Islands, uncovered new species and deepened the understanding of ecological interdependencies—vital knowledge in the context of climate resilience and conservation. The Museum actively seeks to build community understanding on the impact of climate change through exhibitions, programs and activations, with a focus on Aboriginal knowledge of the natural environment and sustainable land practices.

Access to Culture

The Museum welcomed the WA Government's introduction of free general admission to all WA Museums from December 2024 to March 2025. The response from the community was overwhelmingly positive, demonstrating the enduring value of cultural institutions as accessible, welcoming spaces for education and inspiration.

Global Geopolitics

Global geopolitics continued to influence economic conditions and international partnerships. With this in mind, museums the world over are not just caretakers of history, but places for dialogue. As such, the Museum continued to champion open discourse while remaining responsive to the diverse views within WA's community.

Reconciliation

The Museum has long been committed to reconciliation and continues to work in partnership with Aboriginal and Torres Strait Islander communities across WA.



Digital Futures: Possibilities and Pressures

The pace of digital change continued to reshape public expectations and institutional practices. Artificial Intelligence (AI) platforms bring promise, but also risk. While AI offered significant opportunities, such as assisting in the cataloguing of vast collections, or rapid identification of species, it also raised concerns around the reliability of information and the authenticity of content.

Immersive digital environments, such as The Great Kimberley Wilderness VR experience, developed in partnership with a WA-based digital production company, White Spark Pictures, demonstrated the Museum's growing leadership in this space. As public appetite for digital spectacle grows, the Museum continues to explore how digital experiences can meaningfully augment, rather than replace, traditional exhibition and interpretation.

Left: The Great Kimberley Wilderness VR
© Luke Riley Creative

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Disclosures And Legal Compliance

Right: Science After Dark, National
Science Week programming.
© EKC Photography



Independent Auditor's Report 2025

The Western Australian Museum

To the Parliament of Western Australia

Report on the audit of the financial statements

Opinion

I have audited the financial statements of The Western Australian Museum (Museum) which comprise:

- the statement of financial position as at 30 June 2025, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended.
- notes comprising a summary of material accounting policies and other explanatory information.

In my opinion, the financial statements are:

- based on proper accounts and present fairly, in all material respects, the operating results and cash flows of the Museum for the year ended 30 June 2025 and the financial position as at the end of that period.
- in accordance with Australian Accounting Standards (applicable to Tier 2 Entities), the *Financial Management Act 2006* and the Treasurer's Instructions.

Basis for opinion

I conducted my audit in accordance with 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 believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibilities of the Trustee for the financial statements

The Trustee is responsible for:

- keeping proper accounts.
- preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards (applicable to Tier 2 Entities), the *Financial Management Act 2006* and the Treasurer's Instructions.
- such internal control as it 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 Trustee is responsible for:

- assessing the entity's ability to continue as a going concern.
- disclosing, as applicable, matters related to going concern.
- using the going concern basis of accounting unless the Western Australian Government has made policy or funding decisions affecting the continued existence of the Museum.

Auditor's responsibilities for the audit of the financial statements

As required by the *Auditor General Act 2006*, my responsibility is to express an opinion on the financial statements. The objectives of my audit are 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 Australian 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. 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.

A further description of my responsibilities for the audit of the financial statements is located on the Auditing and Assurance Standards Board website. This description forms part of my auditor's report and can be found at https://www.auasb.gov.au/auditors_responsibilities/ar4.pdf

Report on the audit of controls

Opinion

I have undertaken a reasonable assurance engagement on the design and implementation of controls exercised by the Museum. The controls exercised by the Museum are those policies and procedures established to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with the State's financial reporting framework (the overall control objectives).

In my opinion, in all material respects, the controls exercised by the Museum are sufficiently adequate to provide reasonable assurance that the controls within the system were suitably designed to achieve the overall control objectives identified as at 30 June 2025, and the controls were implemented as designed as at 30 June 2025.

The Trustee's responsibilities

The Trustee is responsible for designing, implementing and maintaining controls to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property and the incurring of liabilities are in accordance with the *Financial Management Act 2006*, the Treasurer's Instructions and other relevant written law.

Auditor General's responsibilities

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the suitability of the design of the controls to achieve the overall control objectives and the implementation of the controls as designed. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3150 *Assurance Engagements on Controls* issued by the Australian Auditing with relevant ethical requirements and plan and perform my procedures to obtain reasonable assurance about whether, in all material respects, the controls are suitably designed to achieve the overall control objectives and were implemented as designed.

An assurance engagement involves performing procedures to obtain evidence about the suitability of the controls design to achieve the overall control objectives and the implementation of those controls. The procedures selected depend on my judgement, including an assessment of the risks that controls are not suitably designed or implemented as designed. My procedures included testing the implementation of those controls that I consider necessary to achieve the overall control objectives.

I believe that the evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Limitations of controls

Because of the inherent limitations of any internal control structure, it is possible that, even if the controls are suitably designed and implemented as designed, once in operation, the overall control objectives may not be achieved so that fraud, error or non-compliance with laws and regulations may occur and not be detected. Any projection of the outcome of the evaluation of the suitability of the design of controls to future periods is subject to the risk that the controls may become unsuitable because of changes in conditions.

Report on the audit of the key performance indicators

Opinion

I have undertaken a reasonable assurance engagement on the key performance indicators of the Museum for the year ended 30 June 2025 reported in accordance with the *Financial Management Act 2006* and the Treasurer's Instructions (legislative requirements). The key performance indicators are the Under Treasurer-approved key effectiveness indicators and key efficiency indicators that provide performance information about achieving outcomes and delivering services.

In my opinion, in all material respects, the key performance indicators report of the Museum for the year ended 30 June 2025 is in accordance with the legislative requirements, and the key performance indicators are relevant and appropriate to assist users to assess the Museum's performance and fairly represent indicated performance for the year ended 30 June 2025.

The Trustee's responsibilities for the key performance indicators

The Trustee is responsible for the preparation and fair presentation of the key performance indicators in accordance with the *Financial Management Act 2006* and the Treasurer's Instructions and for such internal controls as the Trustee determines necessary to enable the preparation of key performance indicators that are free from material misstatement, whether due to fraud or error.

In preparing the key performance indicators, the Trustee is responsible for identifying key performance indicators that are relevant and appropriate, having regard to their purpose in accordance with Treasurer's Instruction 3 Financial Sustainability – Requirement 5: Key Performance Indicators.

Auditor General's responsibilities

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the key performance indicators. The objectives of my engagement are to obtain reasonable

assurance about whether the key performance indicators are relevant and appropriate to assist users to assess the entity's performance and whether the key performance indicators are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3000 *Assurance Engagements Other than Audits or Reviews of Historical Financial Information* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements relating to assurance engagements.

An assurance engagement involves performing procedures to obtain evidence about the amounts and disclosures in the key performance indicators. It also involves evaluating the relevance and appropriateness of the key performance indicators against the criteria and guidance in Treasurer's Instruction 3 – Requirement 5 for measuring the extent of outcome achievement and the efficiency of service delivery. The procedures selected depend on my judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments, I obtain an understanding of internal control relevant to the engagement in order to design procedures that are appropriate in the circumstances.

I believe that the evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

My independence and quality management relating to the report on financial statements, controls and key performance indicators

I have complied with the independence requirements of the *Auditor General Act 2006* and the relevant ethical requirements relating to assurance engagements. In accordance with ASQM 1 *Quality Management for Firms that Perform Audits or Reviews of Financial Reports and Other Financial Information, or Other Assurance or Related Services Engagements*,

the Office of the Auditor General maintains a comprehensive system of quality management including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

Other information

Those charged with governance are responsible for the other information. The other information is the information in the entity's annual report for the year ended 30 June 2025, but not the financial statements, key performance indicators and my auditor's report.


My opinions on the financial statements, controls and key performance indicators do not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial statements, controls and key performance indicators my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements and key performance indicators or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I did not receive the other information prior to the date of this auditor's report. When I do receive it, I will read it and if I conclude that there is a material misstatement in this information, I am required to communicate the matter to those charged with governance and request them to correct the misstated information. If the misstated information is not corrected, I may need to retract this auditor's report and re-issue an amended report.

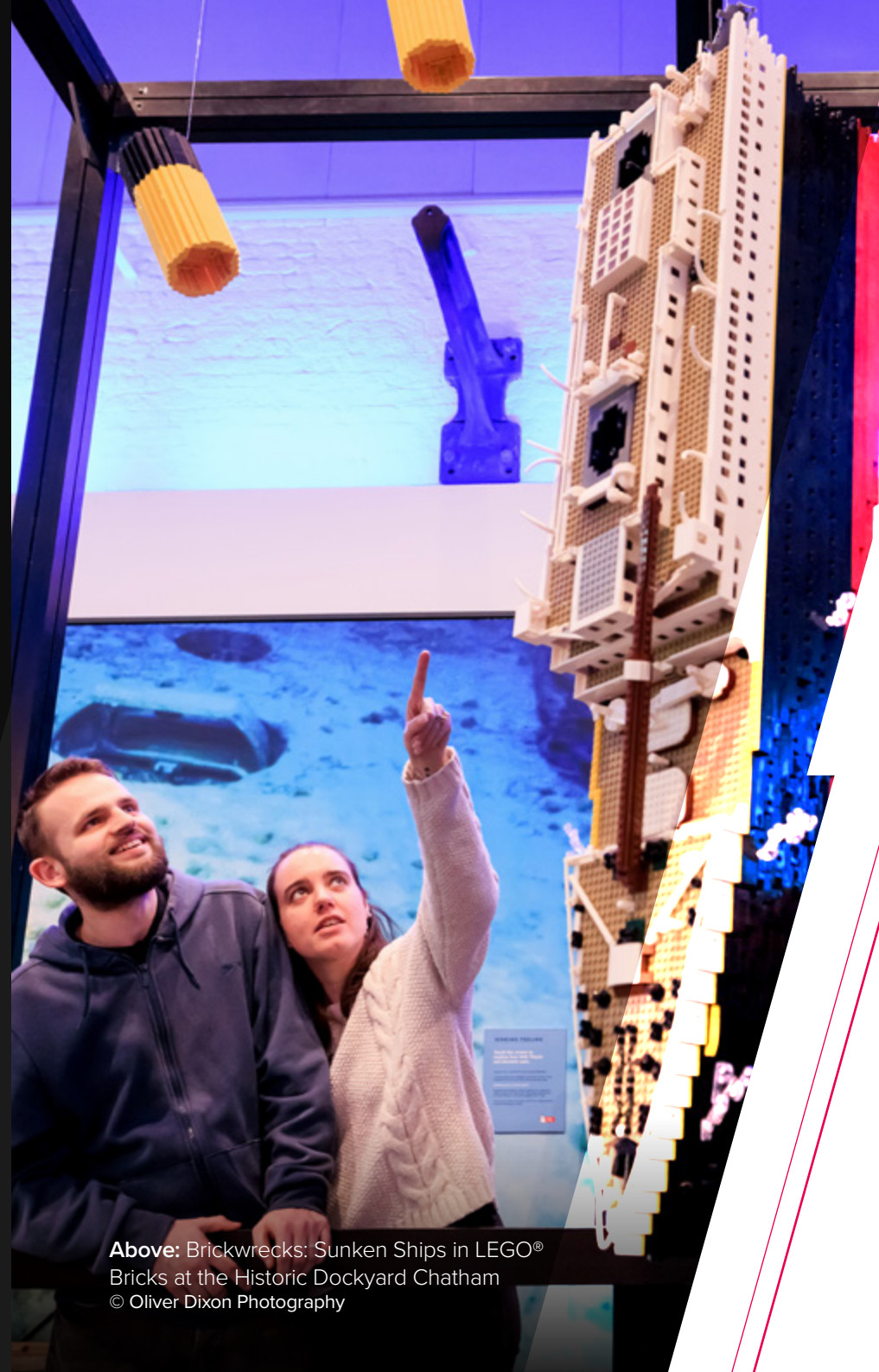
Matters relating to the electronic publication of the audited financial statements and key performance indicators

This auditor's report relates to the financial statements and key performance indicators of The Western Australian Museum for the year ended 30 June 2025 included in the annual report on the Museum's website. The Museum's management is responsible for the integrity of the Museum's website. This audit does not provide assurance on the integrity of the Museum's website. The auditor's report refers only to the financial statements, controls and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from the annual report. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to contact the entity to confirm the information contained in the website version.



Carly Meagher

Acting Senior Director Financial Audit
Delegate of the Auditor General for Western Australia
Perth, Western Australia
29 August 2025



Above: Brickwrecks: Sunken Ships in LEGO® Bricks at the Historic Dockyard Chatham
© Oliver Dixon Photography

Financial Statements

Certification of Financial Statements

For the Financial Year Ended 30 June 2025

The accompanying financial statements of the Western Australian Museum have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ended 30 June 2025 and the financial position as at 30 June 2025.

At the date of signing, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.

Ravikissen Proheea
Chief Finance Officer
Western Australian Museum

28 August 2025

Hon Sheila McHale
Chair, Western Australian
Museum Board of Trustees

28 August 2025

Gary McGrath
Member, Western Australian
Museum Board of Trustees

28 August 2025

Statement of Comprehensive Income

As at 30 June 2025

COST OF SERVICES	NOTES	2025 \$'000	2024 \$'000
Expenses			
Employee benefits expense	2.1(a)	28,337	27,470
Supplies and services	2.3	14,792	11,289
Depreciation and amortisation expense	4.1, 4.2, 4.4	6,599	6,545
Finance costs	6.3	24	15
Accommodation expenses	2.3	5,154	5,592
Grants and subsidies	2.2	140	105
Cost of sales	3.3	1,151	1,077
Other expenses	2.3	3,578	346
Total cost of services		59,775	52,439
Income			
Revenue			
User charges and fees	3.2	4,798	7,138
Sales	3.3	2,237	2,099
Commonwealth grants and contributions	3.4	705	313
Interest revenue	3.5	766	573
Other revenue	3.6	3,714	4,140
Total revenue		12,220	14,263
Total income other than income from State Government		12,220	14,263
NET COST OF SERVICES		47,555	38,176

COST OF SERVICES	NOTES	2025 \$'000	2024 \$'000
Income from State Government			
Service appropriation		44,897	38,610
Royalties for Regions Fund		220	1,345
Services received free of charge		913	2,073
State grants and contributions		2,949	903
Total income from State Government	3.1	48,979	42,931
SURPLUS FOR THE PERIOD		1,424	4,755
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus	4.1, 4.3	8,960	106,541
Total other comprehensive income		8,960	106,541
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		10,384	111,296

The Statement of Comprehensive Income should be read in conjunction with the accompanying notes.

Statement of Financial Position

As at 30 June 2025

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	NOTES	2025 \$'000	2024 \$'000
ASSETS			
Current Assets			
Cash and cash equivalents	6.1	7,647	9,980
Restricted cash and cash equivalents	6.1	5,742	4,196
Inventories	3.3	769	687
Receivables	5.1	1,975	1,008
Total Current Assets		16,133	15,871
Non-Current Assets			
Amounts receivable for services	5.2	75,221	68,682
Receivables	5.1	867	717
Property, plant and equipment	4.1	123,637	119,285
Museum collections	4.3	479,463	478,885
Right-of-use assets	4.2	208	174
Intangible assets	4.4	5,830	7,123
Total Non-Current Assets		685,226	674,866
TOTAL ASSETS		701,359	690,737

	NOTES	2025 \$'000	2024 \$'000
LIABILITIES			
Current Liabilities			
Payables	5.3	1,122	1,696
Lease liabilities	6.2	61	79
Provisions	2.1(b)	3,546	4,326
Other current liabilities	5.4	2,528	2,202
Total Current Liabilities		7,257	8,303
Non-Current Liabilities			
Lease liabilities	6.2	186	136
Provisions	2.1(b)	941	770
Total Non-Current Liabilities		1,127	906
TOTAL LIABILITIES		8,384	9,209
NET ASSETS		692,975	681,528
EQUITY			
Contributed equity	8.8	83,949	82,886
Reserves	8.8	339,988	331,028
Accumulated surplus/(deficit)		269,038	267,614
TOTAL EQUITY		692,975	681,528

The Statement of Financial Position should be read in conjunction with the accompanying notes.

Statement of Changes in Equity

For the year ended 30 June 2025

ANNUAL REPORT 2024-25

	NOTES	CONTRIBUTED EQUITY \$'000	RESERVES \$'000	ACCUMULATED SURPLUS/ (DEFICIT) \$'000	TOTAL EQUITY \$'000
Balance at 1 July 2023	8.8	79,535	224,487	262,859	566,881
Surplus/(deficit)		–	–	4,755	4,755
Revaluation increment		–	106,541	–	106,541
Total comprehensive surplus/(deficit) for the year		–	106,541	4,755	111,296
Transactions with owners in their capacity as owners:					
Capital appropriation received		3,140	–	–	3,140
Other contributions by owners		211	–	–	211
Total transactions with owners		3,351	–	–	3,351
Balance at 30 June 2024		82,886	331,028	267,614	681,528
Balance at 1 July 2024	8.8	82,886	331,028	267,614	681,528
Surplus/(deficit)		–	–	1,424	1,424
Revaluation Increment		–	8,960	–	8,960
Total comprehensive surplus/(deficit) for the year		–	8,960	1,424	10,384
Transactions with owners in their capacity as owners:					
Capital appropriation received		–	–	–	–
Other contributions by owners		1,063	–	–	1,063
Total transactions with owners		1,063	–	–	1,063
Balance at 30 June 2025		83,949	339,988	269,038	692,975

The Statement of Changes in Equity should be read in conjunction with the accompanying notes.

Statement of Cash Flows

For the year ended 30 June 2025

	NOTES	2025 \$'000	2024 \$'000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		38,358	31,974
Capital appropriation		814	3,140
Royalties for Regions Fund		220	1,345
State grants and contributions		2,808	815
Net cash provided by State Government		42,200	37,274
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
PAYMENTS			
Employee benefits		(28,588)	(26,675)
Supplies and Services		(16,634)	(11,603)
Accommodation		(4,455)	(4,537)
Grants and subsidies		(105)	(105)
GST payments on purchases		(1,806)	(1,492)
GST payments to taxation authority		—	(86)
Other payments		(3,643)	(358)
RECEIPTS			
Sale of goods and services		2,219	2,107
User charges and fees		4,923	7,087
Commonwealth grants and contributions		758	386
Interest received		755	501
GST receipts on sales		630	558
GST received from taxation authority		923	1,099
Other receipts		2,693	3,145
Net cash used in operating activities		(42,330)	(29,973)

	NOTES	2025 \$'000	2024 \$'000
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current physical assets		(507)	(1,170)
Net cash used in investing activities		(507)	(1,170)
CASH FLOWS FROM FINANCING ACTIVITIES			
Payment to accrued salaries account		(150)	(149)
Net cash used in financing activities		(150)	(149)
Net increase in cash and cash equivalents		(787)	5,982
Cash and cash equivalents at the beginning of the period		14,176	8,762
Adjustment for the reclassification of accrued salaries account		—	(568)
Cash and cash equivalents at the end of the period	6.1	13,389	14,176

The Statement of Cash Flows should be read in conjunction with the accompanying notes.

Notes to the Financial Statements

For the year ended 30 June 2025

1 Basis of Preparation

The Western Australian Museum (Agency) is a Government not-for-profit entity controlled by the State of Western Australia, which is the ultimate parent.

A description of the nature of its operations and its principal activities have been included in the 'Overview' which does not form part of these financial statements.

These annual financial statements were authorised for issue by the accountable authority of the Western Australian Museum on 28 August 2025.

Statement of compliance

The financial statements are general purpose financial statements which have been prepared in accordance with Australian Accounting Standards – Simplified Disclosures, the Conceptual Framework and other authoritative pronouncements issued by the Australian Accounting Standards Board (AASB) as modified by Treasurer's instructions. Some of these pronouncements are modified to vary their application and disclosure.

The *Financial Management Act* 2006 and Treasurer's instructions, which are legislative provisions governing the preparation of financial statements for agencies, take precedence over AASB pronouncements. Where an AASB pronouncement is modified and has had a significant financial effect on the reported results, details of the modification and the resulting financial effect are disclosed in the notes to the financial statements.

Basis of preparation

These financial statements are presented in Australian dollars applying the accrual basis of accounting and using the historical cost convention. Certain balances will apply a different measurement basis (such as the fair value basis). Where this is the case the different measurement basis is disclosed in the associated note. All values are rounded to the nearest thousand dollars (\$000).

Comparative Information

Except where an AAS permits or requires otherwise, comparative information is presented in respect of the previous period for all amounts reported in the financial statements. AASB 1060 provides relief from presenting comparatives for:

- Property, Plant and Equipment reconciliations;
- Intangible Asset reconciliations; and
- Right-of-Use Asset reconciliations.

Judgements and estimates

Judgements, estimates and assumptions are required to be made about financial information being presented. The significant judgements and estimates made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements and/or estimates are disclosed. Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances.

Accounting for Goods and Services Tax (GST)

Income, expenses and assets are recognised net of the amount of goods and services tax (GST), except that the:

- a) amount of GST incurred by the Western Australian Museum as a purchaser that is not recoverable from the Australian Taxation Office (ATO) is recognised as part of an asset's cost of acquisition or as part of an item of expense; and
- b) receivables and payables are stated with the amount of GST included.

Cash flows are included in the Statement of Cash Flows on a gross basis. However, the GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

Notes to the Financial Statements

For the year ended 30 June 2025

Contributed equity

AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities* requires transfers in the nature of equity contributions, other than as a result of a restructure of administrative arrangements, to be designated by the Government (the owner) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions. TI 8 – Requirement 8.1(i) designates capital appropriations as contributions by owners in accordance with Interpretation 1038 Contributions by Owners Made to Wholly-Owned Public Sector Entities and have been credited directly to Contributed equity.

2 Use of our Funding

Expenses incurred in the delivery of services

This section provides additional information about how the Western Australian Museum’s funding is applied and the accounting policies that are relevant for an understanding of the items recognised in the financial statements. The primary expenses incurred by the Western Australian Museum in achieving its objectives and the relevant notes are:

	NOTES	2025 \$'000	2024 \$'000
Employee benefits expenses	2.1(a)	28,337	27,470
Employee related provisions	2.1(b)	4,487	5,096
Grants and subsidies	2.2	140	105
Other expenditure	2.3	23,524	17,227

2.1(a) Employee benefits expenses

	2025 \$'000	2024 \$'000
Employee benefits	25,414	24,914
Superannuation – defined contributions plans	2,923	2,556
Total employee benefits expenses	28,337	27,470
Add: AASB 16 Non-monetary benefits	67	51
Less: Employee contributions	(28)	(26)
Net employee benefits	28,376	27,495

Employee Benefits include wages, salaries and social contributions, accrued and paid leave entitlements and paid sick leave, and non-monetary benefits recognised under accounting standards other than AASB 16 (such as medical care, housing, cars and free or subsidised goods or services) for employees.

Termination benefits payable when employment is terminated before normal retirement date, or when an employee accepts an offer of benefits in exchange for the termination of employment. Termination benefits are recognised when the Western Australian Museum is demonstrably committed to terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or providing termination benefits as a result of an offer made to encourage voluntary redundancy. Benefits falling due more than 12 months after the end of the reporting period are discounted to present value.

Superannuation is the amount recognised in profit or loss of the Statement of Comprehensive Income comprises employer contributions paid to the GSS (concurrent contributions), the WSS, the GESB schemes or other superannuation funds.

AASB 16 non-monetary benefits are non-monetary employee benefits, predominantly relating to the provision of vehicle and housing benefits that are recognised under AASB 16 and are excluded from employee benefits expense.

2.1(a) Employee benefits expenses (continued)

Employee contributions are contributions made to the Western Australian Museum by employees towards employee benefits that have been provided by the Western Australian Museum. This includes both AASB 16 and non-AASB 16 employee contributions.

2.1(b) Employee related provisions

	2025 \$'000	2024 \$'000
Current		
Employee benefits provisions		
Annual leave	1,560	1,676
Long service leave	1,655	1,994
Purchase leave	2	–
	3,217	3,670
Other provisions		
Employment on-costs	329	656
Total current employee related provisions	3,546	4,326
Non-current		
Employee benefits provisions		
Long service leave	847	662
Other provisions		
Employment on-costs	94	108
Total non-current employee related provisions	941	770
Total employee related provisions	4,487	5,096

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave for services rendered up to the reporting date and recorded as an expense during the period the services are delivered.

Annual leave liabilities are classified as current as there is no unconditional right to defer settlement for at least 12 months after the end of the reporting period.

The provision for annual leave is calculated at the present value of expected payments to be made in relation to services provided by employees up to the reporting date.

Long service leave liabilities are unconditional long service leave provisions are classified as current liabilities as the Western Australian Museum does not have the right at the end of the reporting period to defer settlement of the liability for at least 12 months after the reporting period.

Pre-conditional and conditional long service leave provisions are classified as non-current liabilities because the Western Australian Museum has the right to defer the settlement of the liability until the employee has completed the requisite years of service.

The provision for long service leave is calculated at present value as the Western Australian Museum does not expect to wholly settle the amounts within 12 months. The present value is measured taking into account the present value of expected future payments to be made in relation to services provided by employees up to the reporting date. These payments are estimated using the remuneration rate expected to apply at the time of settlement and discounted using market yields at the end of the reporting period on national government bonds with terms to maturity that match, as closely as possible, the estimated future cash outflows.

Notes to the Financial Statements

For the year ended 30 June 2025

Employment on-costs involve settlements of annual and long service leave liabilities gives rise to the payment of employment on-costs including workers’ compensation insurance. The provision is the present value of expected future payments.

Employment on-costs, including workers’ compensation insurance, are not employee benefits and are recognised separately as liabilities and expenses when the employment to which they relate has occurred. Employment on-costs are included as part of ‘Other expenses, Note 2.3 (apart from the unwinding of the discount (finance cost))’ and are not included as part of the Western Australian Museum’s ‘employee benefits expense’. The related liability is included in ‘Employment on-costs provision’.

	2025 \$'000	2024 \$'000
EMPLOYMENT ON-COSTS PROVISION		
Carrying amount at start of period	764	457
Additional/(reversals of) provisions recognised	(277)	307
Carrying amount at end of period	487	764

Key sources of estimation uncertainty – long service leave

Key estimates and assumptions concerning the future are based on historical experience and various other factors that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next financial year.

Several estimates and assumptions are used in calculating the Western Australian Museum’s long service leave provision. These include:

- expected future salary rates
- discount rates
- employee retention rates
- expected future payments

Changes in these estimations and assumptions may impact on the carrying amount of the long service leave provision. Any gain or loss following revaluation of the present value of long service leave liabilities is recognised as employee benefits expense.

2.2 Grants and Subsidies

	2025 \$'000	2024 \$'000
Recurrent		
Museum Galleries Australia WA – regions	105	105
Regional Arts WA Inc	35	–
Total grants and subsidies	140	105

Transactions in which the Western Australian Museum provides goods, services, assets (or extinguishes a liability) or labour to another party without receiving approximately equal value in return are categorised as ‘Grant expenses’. These payments or transfers are recognised at fair value at the time of the transaction and are recognised as an expense in the reporting period in which they are paid. They include transactions such as: grants, subsidies, personal benefit payments made in cash to individuals, other transfer payments made to public sector agencies, local government, non-government schools, and community groups.

2.3 Other expenditure

	2025 \$'000	2024 \$'000
Supplies and services		
Consultants and contractors	6,086	4,067
Consumables	2,113	2,203
Insurance premiums	898	637
Advertising	929	975
Repairs & maintenance	305	475
Exhibition fees	1,624	386
Freight and cartage	1,070	491
Lease and hire costs	135	71
Travel	434	417
Communications	45	50
Write-down of assets	2	–
Printing	220	231
Sundry equipment	119	270
Legal fees	3	65
Other	809	951
Total supplies and services expenses	14,792	11,289
Accommodation expenses		
Utilities	1,988	1,514
Repairs and maintenance	1,548	2,546
Cleaning	632	697
Security	886	760
Other	100	75
Total accommodation expenses	5,154	5,592

	2025 \$'000	2024 \$'000
Other expenses		
Workers' compensation insurance	294	261
Audit fees	80	82
Grant refund to Commonwealth Department	16	–
Expected credit losses expenses	24	1
Other	3,164	2
Total other expenses	3,578	346
Total other expenditure	23,524	17,227

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any materials held for distribution are expensed when the materials are distributed.

Repairs, maintenance, and cleaning cost are recognised as expenses as incurred.

Other operating expenses generally represent the day-to-day running costs incurred in normal operations.

Building maintenance and equipment repairs and maintenance are recognised as expenses as incurred, except where they relate to the replacement of a significant component of an asset. In that case, the costs are capitalised and depreciated.

Expected credit losses are recognised for movement in allowance for impairment of trade receivables. Please refer to note 5.1 Receivables for more details.

Notes to the Financial Statements

For the year ended 30 June 2025

3 Our funding sources

How we obtain our funding

This section provides additional information about how the Western Australian Museum obtains its funding and the relevant accounting policy notes that govern the recognition and measurement of this funding. The primary income received by the Western Australian Museum and the relevant notes are:

	NOTES	2025 \$'000	2024 \$'000
Income from State Government	3.1	48,979	42,931
User charges and fees	3.2	4,798	7,138
Sales	3.3	2,237	2,099
Commonwealth grants and contributions	3.4	705	313
Interest revenue	3.5	766	573
Other revenue	3.6	3,714	4,140

3.1 Income from State Government

	2025 \$'000	2024 \$'000
Appropriation received during the period:		
Service appropriation	44,897	38,610
	44,897	38,610
Resource received from other public entities during the period:		
Department of Local Government, Sport and Culture Industries:		
Minor equipment – PC Replacement Program	142	246
Building maintenance works	674	777
Global maintenance works	55	988
	871	2,011
The State Solicitor Office	42	62
	42	62
Income from other public sector entities:		
State grants and subsidies	2,949	903
Total State grants and contributions	2,949	903
Royalties for Regions Fund:		
Regional Community Services Fund	220	1,345
Total Royalties for Regions Fund	220	1,345
Total income from State Government	48,979	42,931

Service Appropriations are recognised as income at the fair value of consideration received in the period in which the Western Australian Museum gains control of the appropriated funds. The Western Australian Museum gains control of appropriated funds at the time those funds are deposited in the bank account or credited to the holding account held at Treasury.

3.1 Income from State Government (continued)

Income from other public sector entities is recognised as income when the Western Australian Museum has satisfied its performance obligations under the funding agreement. If there is no performance obligation, income will be recognised when the Western Australian Museum receives the funds.

Resources received from other public sector entities are recognised as income equivalent to the fair value of assets received, or the fair value of services received that can be reliably determined and which would have been purchased if not donated. Contributions to assets or services in the nature of contributions by owners are recognised direct to equity.

Included in State grants and subsidies are non-reciprocal grants received in 2025 from various State Government providers with remaining unspent funds as follows:

	2025 \$'000	2024 \$'000
Tourism WA	10	61
Department of Biodiversity, Conservation and Attractions	404	–
Department of Local Government, Sport and Cultural Industries	1,176	370
	1,590	431

The Regional Infrastructure and Headworks Account and Regional Community Services Accounts are sub-funds within the over-arching ‘Royalties for Regions Fund’. The recurrent funds are committed to projects and programs in WA regional areas and are recognised as revenue when the Western Australian Museum receives the funds.

Summary of consolidated account appropriations for the year ended 30 June 2025

	2025 BUDGET \$'000	2025 ADDITIONAL FUNDING \$'000	REVISED BUDGET \$'000	2025 ACTUAL \$'000	2025 VARIANCE \$'000
Delivery of services					
Item 85 Net amount appropriated to deliver services	41,010	3,887	44,897	44,897	–
Section 25 Transfer of service appropriation	–	–	–	–	–
<i>Amount Authorised by Other Statutes – Salaries and Allowances Act 1975</i>	–	–	–	–	–
Total appropriations provided to deliver services	41,010	3,887	44,897	44,897	–

* Additional funding includes supplementary funding and new funding authorised under section 27 of the Act and amendments to standing appropriations.

Notes to the Financial Statements

For the year ended 30 June 2025

3.2 User charges and fees

	2025 \$'000	2024 \$'000
User charges	890	1,287
Fees	3,908	5,851
Total user charges and fees	4,798	7,138

Revenue is recognised at the transaction price when the Western Australian Museum transfers control of services to customers.

Revenue is recognised at a point-in-time for user charges and fees which include admission fees, venue hire charges and paid exhibition ticketing revenue. The performance obligations of these user charges are satisfied when services have been provided, i.e., the customers have access to the venue or the exhibition.

3.3 Sale of goods

	2025 \$'000	2024 \$'000
Sales	2,237	2,099
Cost of sales:		
Opening inventory	(687)	(903)
Purchases	(1,233)	(861)
	(1,920)	(1,764)
Closing inventory	769	687
Cost of goods sold	(1,151)	(1,077)
Trading profit	1,086	1,022
Closing inventory comprises:		
<i>Current inventories</i>		
Inventories held for resale		
Finished goods		
Museum publications	30	37
Museum shops' stocks	739	650
Total inventories	769	687

Sale of Goods

Revenue from sales of goods is recognised at the transaction price when the Western Australian Museum transfers control of the goods to customers.

Inventories

Inventories are measured at the lower of cost and net realisable value. Costs are assigned by the method most appropriate for each class of inventory, with the majority being measured on average cost basis.

Inventories not held for resale are measured at cost unless they are no longer required, in which case they are measured at net realisable value.

3.4 Commonwealth grants and contributions

	2025 \$'000	2024 \$'000
Recurrent	705	313
Total Commonwealth grants and contributions	705	313

Recurrent Commonwealth grants are recognised as income when the Western Australian Museum achieves milestones specified in the grant agreement.

3.5 Interest revenue

	2025 \$'000	2024 \$'000
Interest revenue received from Department of Treasury	766	573
Total interest revenue	766	573

Revenue is recognised and measured at the fair value of consideration received or receivable. Revenue is recognised as the interest accrues.

3.6 Other revenue

	2025 \$'000	2024 \$'000
Donations and contributions	732	333
Grants and subsidies	1,108	785
Recoups of expenditure	320	2,156
Other revenue	1,554	866
Total other revenue	3,714	4,140

Donations and contributions, recoups of expenditure and other revenue are recognised as income when they are received.

Grants and subsidies are recognised as income when they are received. Where performance obligations are specified in an agreement, the Western Australian Museum recognises income when the performance obligation are satisfied.

4 Key Assets

This section includes information regarding the key assets the Western Australian Museum utilises to gain economic benefits or provide service potential. The section sets out both the key accounting policies and financial information about the performance of these assets:

	NOTES	2025 \$'000	2024 \$'000
Property, plant and equipment	4.1	123,637	119,285
Right-of-use assets	4.2	208	174
Museum collections	4.3	479,463	478,885
Intangibles	4.4	5,830	7,123
		609,138	605,467

Notes to the Financial Statements

For the year ended 30 June 2025

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4.1 Property, plant, and equipment

	LAND \$'000	BUILDING \$'000	LEASEHOLD IMPROVEMENTS \$'000	COMPUTER, PLANT, EQUIPMENT AND VEHICLES \$'000	FURNITURE AND FITTINGS \$'000	TOTAL \$'000
1 July 2024						
Gross carrying amount	15,102	47,200	8,559	7,800	72,570	151,231
Accumulated depreciation	—	(893)	(4,401)	(5,337)	(18,175)	(28,806)
Accumulated Impairment loss ^(a)	—	(3,140)	—	—	—	(3,140)
Carrying amount at start of period	15,102	43,167	4,158	2,463	54,395	119,285
Additions	—	—	—	365	232	597
Cost Adjustment	—	—	—	(14)	28	14
Disposal	—	—	—	—	—	—
Revaluation increments/(decrements)	(799)	9,758 ^(b)	—	—	—	8,959
Impairment losses	—	—	—	—	—	—
Depreciation	—	(926)	(214)	(341)	(3,737)	(5,218)
Carrying amount at 30 June 2025	14,303	51,999	3,944	2,473	50,918	123,637
Gross carrying amount	14,303	56,065	8,559	8,151	72,830	159,908
Accumulated depreciation	—	(926)	(4,615)	(5,678)	(21,912)	(33,131)
Accumulated Impairment loss	—	(3,140)	—	—	—	(3,140)

(a) Recognised in the Statement of comprehensive income in 2024. Where an asset measured at cost is written down to recoverable amount, an impairment loss is recognised in profit or loss. Where a previously revalued asset is written down to recoverable amount, the loss is recognised as a revaluation decrement in other comprehensive income. The impairment loss relates to the WA Maritime Museum building which contains a combination of glazing, concrete panels Aluminium Composite Panels (ACP) and Zinc cladding. The Department of Finance is working on a tender for the partial replacement of the cladding.

(b) Of this amount \$7,946,919 relates to professional and project management fees, which are now included in the value of the current use building assets under the current replacement cost basic as required by the prospective application of AASB 2022-10 *Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-For-Profit Public Sector Entities*.

4.1 Property, plant, and equipment (continued)

Initial recognition

Items of property, plant and equipment and infrastructure, costing \$5,000 or more are measured initially at cost. Where an asset is acquired for no or nominal cost, the cost is valued at its fair value at the date of acquisition. Items of property, plant and equipment and infrastructure costing less than \$5,000 are immediately expensed direct to the Statement of Comprehensive Income (other than where they form part of a group of similar items which are significant in total).

The cost of a leasehold improvement is capitalised and depreciated over the shorter of the remaining term of the lease or the estimated useful life of the leasehold improvement.

Subsequent measurement

Subsequent to initial recognition of an asset, the revaluation model is used for the measurement of:

- land; and
- buildings.

Land is carried at fair value.

Buildings are carried at fair value less accumulated depreciation and accumulated impairment losses. All other property, plant and equipment are stated at historical cost less accumulated depreciation and accumulated impairment losses.

Land and buildings are independently valued annually by the Western Australian Land Information Authority (Landgate). The effective date was at 1 July 2024, with valuations performed during the year ended 30 June 2025 and recognised at 30 June 2025.

In addition, for buildings under the current replacement cost basis, estimated professional and project management fees are included in the valuation of current use assets as required by AASB 2022-10 *Amendment to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-For-Profit Public Sector Entities*.

These valuations are undertaken annually to ensure that the carrying amount of the assets does not differ materially from their fair value at the end of the reporting period.

Notes to the Financial Statements

For the year ended 30 June 2025

Unobservable (level 3) inputs used to determine fair values of property, plant and equipment are:

LAND

Fair value for restricted use land is based on comparison with market evidence for land with low level utility (high restricted use land). The relevant comparators of land with low level utility are selected by Landgate and represents the application of a significant Level 3 input in this valuation technique. The fair value measurement is sensitive to values of comparator land, with higher values of comparator land correlating with higher estimated fair values of land.

BUILDINGS

Fair value for current use buildings is determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset. Current replacement cost is generally determined by reference to the market observable replacement cost of a substitute asset of comparable utility and the gross project size specifications, adjusted for obsolescence. Obsolescence encompasses physical deterioration, functional (technological) obsolescence and economic (external) obsolescence.

Valuation using current replacement cost utilises the significant Level 3 input of obsolescence estimated by Landgate. The fair value measurement is sensitive to the estimate of obsolescence, with higher values of the estimate correlating with lower estimated fair values of buildings.

In addition, professional and project management fees estimated and added to the current replacement costs provided by Landgate for current use buildings represent significant Level 3 inputs used in the valuation process. The fair value of these assets will increase with a higher level of professional and project management fees.

Basis of valuation

In the absence of market-based evidence, due to the specialised nature of some non-financial assets, these assets are valued at Level 3 of the fair value hierarchy on a current use basis (presumed to be the highest and best use), which recognises that restrictions or limitations have been placed on their use and disposal when they are not determined to be surplus to requirements. These restrictions are imposed by virtue of the assets being held to deliver a specific community service.

4.1.1 Depreciation and impairment

	NOTES	2025 \$'000	2024 \$'000
Depreciation			
Buildings	4.1	926	893
Leasehold improvements	4.1	214	214
Computer, plant, equipment and vehicles	4.1	341	321
Furniture and fittings	4.1	3,737	3,715
Total depreciation for the period		5,218	5,143

All surplus assets at 30 June 2025 have either been classified as assets held for sale or have been written-off.

Please refer to note 4.4 'Intangible assets' for guidance in relation to the impairment assessment that has been performed for intangible assets.

4.1 Property, plant, and equipment (continued)

Useful lives

All property, plant and equipment having a limited useful life are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their future economic benefits. The exceptions to this rule include assets held for sale, land and investment properties.

Depreciation is generally calculated on a straight-line basis, at rates that allocate the asset’s value, less any estimated residual value, over its estimated useful life. Typical estimated useful lives for the different asset classes for current and prior years are included in the table below:

ASSET	USEFUL LIFE:
Building	50 years
Computer, plant, equipment and vehicle	3 to 20 years
Furniture and fittings	3 to 40 years
Leasehold improvements	Balance of the current term of lease

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period, and adjustments should be made where appropriate.

Leasehold improvements are depreciated over the shorter of the lease term and their useful lives.

Land is considered to have an indefinite life and is not depreciated. Depreciation is not recognised in respect of these assets because their service potential has not, in any material sense, been consumed during the reporting period.

Impairment

Non-financial assets, including items of plant and equipment, are tested for impairment whenever there is an indication that the asset may be impaired. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is considered impaired and is written down to the recoverable amount and an impairment loss is recognised.

Where an asset measured at cost is written down to its recoverable amount, an impairment loss is recognised through profit or loss.

Where a previously revalued asset is written down to its recoverable amount, the loss is recognised as a revaluation decrement through other comprehensive income to the extent that the impairment loss does not exceed the amount in the revaluation surplus for the class of asset.

As the Western Australian Museum is a not-for-profit entity, the recoverable amount of regularly revalued specialised assets is anticipated to be materially the same as fair value.

If there is an indication that there has been a reversal in impairment, the carrying amount shall be increased to its recoverable amount. However, this reversal should not increase the asset’s carrying amount above what would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised in prior years.

Notes to the Financial Statements

For the year ended 30 June 2025

4.2 Right-of-use assets

	VEHICLES \$'000	RESIDENTIAL HOUSING \$'000	PLANT & EQUIPMENT \$'000	TOTAL \$'000
Carrying amount at beginning of period	89	68	17	174
Addition	95		38	133
Impairment losses	-	(6)	(7)	(13)
Impairment losses reversed	6			6
Depreciation	(47)	(14)	(31)	(92)
Net carrying amount at end of the period	143	48	17	208

The Western Australian Museum has leases for vehicles, residential housing and plant & equipment. The lease contracts are typically made for fixed periods of 1-10 years with an option to renew the lease after that date.

The Western Australian Museum sublease residential housing to employees at subsidised rate. The Western Australian Museum recognises lease payments from operation leases as income on a straight-line basis over the term of the lease.

The WA Museum signed a concessionary lease in November 2020 for 50 years for the WA Museum Boola Bardip premises with the Minister of Culture and the Arts.

Initial recognition

At the commencement date of the lease, the Western Australian Museum recognises right-of-use assets and a corresponding lease liability for most leases. The right-of-use assets are measured at cost comprising of:

- the amount of the initial measurement of lease liability
- any lease payments made at or before the commencement date less any lease incentives received
- any initial direct costs, and
- restoration costs, including dismantling and removing the underlying asset

The corresponding lease liabilities in relation to these right-of-use assets have been disclosed in note 6.2.

The Western Australian Museum has elected not to recognise right-of-use assets and lease liabilities for short-term leases (with a lease term of 12 months or less) and low value leases (with an underlying value of \$5,000 or less). Lease payments associated with these leases are expensed over straight-line basis over the lease term.

4.2 Right-of-use assets (continued)

Subsequent Measurement

The cost model is applied for subsequent measurement of right-of-use assets, requiring the asset to be carried at cost less any accumulated depreciation and accumulated impairment losses and adjusted for any re-measurement of lease liability.

Depreciation and impairment of right-of-use assets

Right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the underlying assets. If ownership of the leased asset transfers to the Western Australian Museum at the end of the lease term or the cost reflects the exercise of a purchase option, depreciation is calculated using the estimated useful life of the asset. Right-of-use assets are tested for impairment when an indication of impairment is identified. The policy in connection with testing for impairment is outlined in note 4.1.1.

4.3 Museum collections

	2025 \$'000	2024 \$'000
Museum Collections		
At fair value	479,463	478,885
	479,463	478,885
Carrying value at start of the year	478,885	370,429
Additions	103	808
Donations	475	69
Revaluation increments	–	107,579
Carrying amount at end of the year	479,463	478,885

Initial recognition

No capitalisation threshold is applied to Museum collection items. These items are considered to form part of a collection and are disclosed separately in the Statement of Financial Position.

Collection items may be acquired through collection, purchase or donation. Acquisitions of collection items are recorded at cost when purchased and at fair value when donated.

Subsequent measurement

The collections of the Western Australian Museum are valued every five years and were valued in the financial year 2023–24. The revaluation of the collections was conducted by independent valuers with fair value determined using a combination of market values and recollection costs as applicable.

At 30 June 2025, the fair value of the Museum’s collections was \$479.463 million.

Depreciation

Collection items controlled by the Western Australian Museum are classified as heritage assets. They are anticipated to have very long and indeterminate useful lives. Their service potential has not, in any material sense, been consumed during the reporting period. As such, no amount for depreciation is recognised in respect of these assets.

Notes to the Financial Statements

For the year ended 30 June 2025

4.4 Intangible assets

	COMPUTER SOFTWARE \$'000	TOTAL \$'000
Year ended 30 June 2024		
At 1 July 2023		
Gross carrying amount	12,111	12,111
Accumulated amortisation	(3,700)	(3,700)
Carrying amount at start of period	8,411	8,411
Additions	—	—
Amortisation expense	(1,288)	(1,288)
Carrying amount at 30 June 2024	7,123	7,123
Gross carrying amount	12,111	12,111
Accumulated amortisation	(4,988)	(4,988)
Year ended 30 June 2025		
At 1 July 2024		
Gross carrying amount	12,111	12,111
Accumulated amortisation	(4,988)	(4,988)
Carrying amount at start of year	7,123	7,123
Additions	—	—
Disposals	—	—
Impairment losses	(4)	(4)
Impairment losses reversed	—	—
Amortisation expense	(1,289)	(1,289)
Carrying amount at 30 June 2025	5,830	5,830
Gross carrying amount	12,083	12,083
Accumulated amortisation	(6,253)	(6,253)

Initial recognition

Intangible assets are initially recognised at cost. For assets acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

Acquired and internally generated intangible assets costing \$5,000 or more that comply with the recognition criteria of AASB 138 Intangible Assets (as noted above) are capitalised.

Costs incurred below these thresholds are immediately expensed directly to the Statement of comprehensive income.

An internally generated intangible asset arising from development (or from the development phase of an internal project) is recognised if, and only if, all of the following are demonstrated:

- the technical feasibility of completing the intangible asset so that it will be available for use or sale;
- an intention to complete the intangible asset, and use or sell it;
- the ability to use or sell the intangible asset;
- the intangible asset will generate probable future economic benefit;
- the availability of adequate technical, financial and other resources to complete the development and to use or sell the intangible asset; and
- the ability to measure reliably the expenditure attributable to the intangible asset during its development.

Costs incurred in the research phase of a project are immediately expensed.

Subsequent measurement

The cost model is applied for subsequent measurement of intangible assets, requiring the asset to be carried at cost less any accumulated amortisation and accumulated impairment losses.

4.4.1 Amortisation and impairment

CHARGE FOR THE YEAR	2025 \$'000	2024 \$'000
Licences	129	127
Computer software	1,160	1,161
Total amortisation for the period	1,289	1,288

As at 30 June 2025 there were no indications of impairment to intangible assets.

The Western Australian Museum held no goodwill or intangible assets with an indefinite useful life during the reporting period. At the end of the reporting period there were no intangible assets not yet available for use.

Useful lives

Amortisation of finite life intangible assets is calculated on a straight-line basis at rates that allocate the asset’s value over its estimated useful life. All intangible assets controlled by the Western Australian Museum have a finite useful life and zero residual value. Estimated useful lives are reviewed annually.

The estimated useful lives for each class of intangible asset are:

ASSET	USEFUL LIFE:
Licences	3 to 10 years
Software ^(a)	3 to 10 years

a) Software that is not integral to the operation of any related hardware.

Licences

Licences have a finite useful life and are carried at cost less accumulated amortisation and accumulated impairment losses.

Website costs

Website costs are expensed when incurred unless they directly relate to the acquisition or development of an intangible asset. In this instance they may be capitalised and amortised. Generally, costs in relation to feasibility studies during the planning phase of a website, and ongoing costs of maintenance during the operating phase are expensed. Costs incurred in building or enhancing a website that can be reliably measured, are capitalised to the extent that they represent probable future economic benefits.

Research and Development costs

Research costs are expensed as incurred. Development costs incurred for an individual project are carried forward when the future economic benefits can be reasonably regarded as assured and the total project costs are likely to exceed \$50,000. Other development costs are expensed as incurred.

Computer software

Software that is an integral part of the related hardware is recognised as part of the tangible asset. Software that is not an integral part of the related hardware is recognised as an intangible asset. Software costing less than \$5,000 is expensed in the year of acquisition.

Impairment of intangible assets

Intangible assets with finite useful lives are tested for impairment annually or when an indication of impairment is identified.

The policy in connection with testing for impairment is outlined in note 4.11 ‘Depreciation and impairment’.

Notes to the Financial Statements

For the year ended 30 June 2025

5 Other assets and liabilities

This section sets out those assets and liabilities that arose from the Western Australian Museum's controlled operations and includes other assets utilised for economic benefits and liabilities incurred during normal operations:

	NOTES	2025 \$'000	2024 \$'000
Receivables	5.1	2,842	1,725
Amounts receivable for services	5.2	75,221	68,682
Payables	5.3	1,122	1,696
Other liabilities	5.4	2,528	2,202

5.1 Receivables

	2025 \$'000	2024 \$'000
Current		
Trade receivables	1,381	545
Allowance for impairment of trade receivable	(27)	(2)
Accrued interest	183	173
GST receivable	438	292
Total current receivables	1,975	1,008
Non-current		
Accrued salaries holding account with Treasury WA ^(a)	867	717
Total non-current receivables	867	717
Total receivables at end of period	2,842	1,725

a) Funds held in the holding account at WA Treasury for the purpose of meeting the 27th pay in the financial year that occurs every 11 years (2026–27). This account is classified as non-current for 10 out of 11 years.

Trade receivables are initially recognised at their transaction price or, for those receivables that contain a significant financing component, at fair value. The Western Australian Museum holds the receivables with objective to collect the contractual cash flows and therefore subsequently measured at amortised cost using the effective interest method, less allowance for impairment.

The Western Australian Museum recognises a loss allowance for expected credit losses (ECLs) on a receivable not held at fair value through the profit and loss. The ECLs based on the difference between the contractual cash flows and the cash flows that the entity expects to receive, discounted at the original effective interest rate. Individual receivables are written off when the Western Australian Museum has no reasonable expectations of recovering the contractual cash flows.

For trade receivables, the Western Australian Museum recognises an allowance for ECLs measured at the lifetime expected credit losses at each reporting date. The Western Australian Museum has established a provision matrix that is based on its historical credit loss experience, adjusted for forward-looking factors specific to the debtors and the economic environment. Please refer to note 2.3 for the amount of ECLs expensed in the financial year.

Accrued salaries account contains amount paid annually into Treasurer's special purpose account. It is restricted for meeting the additional cash outflow for employee salary payments in reporting periods with 27 pay days instead of the normal 26. No interest is received on this account.

5.2 Amounts receivable for services (Holding Account)

	2025 \$'000	2024 \$'000
Non-current		
Asset replacement	74,754	68,215
Leave liability	467	467
Total amounts receivable for services at end of period	75,221	68,682

Amounts receivable for services represent the non-cash component of service appropriations. It is restricted in that it can only be used for asset replacement or payment of leave liability.

The amounts receivable for services are financial assets at amortised cost and are not considered impaired (i.e., there is no expected credit loss of the holding accounts).

5.3 Payables

	2025 \$'000	2024 \$'000
Current		
Trade payables	19	646
Accrued expenses	328	412
Accrued salaries	774	637
Other	1	1
Total payables at end of period	1,122	1,696

Payables: are recognised at the amounts payable when the Western Australian Museum becomes obliged to make future payments as a result of a purchase of assets or services. The carrying amount is equivalent to fair value as settlement is generally within 15–20 days.

Accrued salaries: represent the amount due to staff but unpaid at the end of the reporting period. Accrued salaries are settled within a fortnight after the reporting period. The Western Australian Museum considers the carrying amount of accrued salaries to be equivalent to its fair value.

5.4 Other liabilities

	2025 \$'000	2024 \$'000
Current		
Income received in advance	2,528	2,202
Balance at the end of the period	2,528	2,202

Income received in advance relate to grant income received for research projects and delivery of Museum services.

Income is recognised when the Western Australian Museum achieves milestones specified in the grant agreements.

Notes to the Financial Statements

For the year ended 30 June 2025

6 Financing

This section sets out the material balances and disclosures associated with the financing and cash flows of the Western Australian Museum.

	NOTES
Cash and cash equivalents	6.1
Lease liabilities	6.2
Finance costs	6.3

6.1 Cash and cash equivalents

	2025 \$'000	2024 \$'000
Current		
Cash and cash equivalents	7,647	9,980
Restricted cash and cash equivalents: Specific purpose grant funds ^(a)	5,742	4,196
Balance at end of period	13,389	14,176

- a) Cash held in these accounts includes specific purpose account balances and unspent specific purpose grants.
- b) For the purpose of the statement of cash flows, cash and cash equivalent (and restricted cash and cash equivalent) assets comprise cash on hand and short-term deposits with original maturities of three months or less that are readily convertible to a known amount of cash and which are subject to insignificant risk of changes in value.

6.2 Lease liabilities

	2025 \$'000	2024 \$'000
Not later than one year	61	79
Later than one year and not later than five years	186	136
Later than five years	–	–
	247	215
Current	61	79
Non-current	186	136
Balance at end of period	247	215

Initial measurement

At the commencement date of the lease, the Western Australian Museum recognises lease liabilities measured at the present value of lease payments to be made over the lease term. The lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, the Western Australian Museum uses the incremental borrowing rate provided by Western Australian Treasury Corporation.

Lease payments included by the Western Australian Museum as part of the present value calculation of lease liability include:

- fixed payments (including in-substance fixed payments), less any lease incentives receivable;
- variable lease payments that depend on an index or a rate initially measured using the index or rate as at the commencement date;
- amounts expected to be payable by the lessee under residual value guarantees;
- the exercise price of purchase options (where these are reasonably certain to be exercised);

- payments for penalties for terminating a lease, where the lease term reflects the Western Australian Museum exercising an option to terminate the lease; and
- periods covered by extension or termination options are only included in the lease term by the Western Australian Museum if the lease is reasonable certain to be extended (or not terminated).

The interest on the lease liability is recognised in profit or loss over the lease term so as to produce a constant periodic rate of interest on the remaining balance of the liability for each period. Lease liabilities do not include any future changes in variable lease payments (that depend on an index or rate) until they take effect, in which case the lease liability is reassessed and adjusted against the right-of-use asset.

Variable lease payments, not included in the measurement of lease liability, that are dependent on sales are recognised by the Western Australian Museum in profit or loss in the period in which the condition that triggers those payments occurs.

Subsequent measurement

Lease liabilities are measured by increasing the carrying amount to reflect interest on the lease liabilities; reducing the carrying amount to reflect the lease payments made; and remeasuring the carrying amount at amortised cost, subject to adjustments to reflect any reassessment or lease modifications.

This section should be read in conjunction with note 4.2.

6.3 Finance costs

	2025 \$'000	2024 \$'000
Lease interest expense	24	15
Finance costs expensed	24	15

Finance cost includes the interest component of lease liability repayment.

7 Financial instruments and contingencies

	NOTES
Financial instruments	7.1
Contingent assets	7.2.1
Contingent liabilities	7.2.2

7.1 Financial instruments

The carrying amounts of each of the following categories of financial assets and financial liabilities at the end of the reporting period are:

	2025 \$'000	2024 \$'000
Financial assets		
Cash and cash equivalents	7,647	9,980
Restricted cash and cash equivalents	5,742	4,196
Financial assets at amortised cost ^(a)	78,063	69,339
Total financial assets	91,452	83,515
Financial liabilities		
Financial liabilities measured at amortised cost ^(b)	1,122	1,696
Total financial liabilities	1,122	1,696

- a) The amount of financial assets at amortised cost excludes GST recoverable from the ATO (statutory receivable).
- b) The amount of financial liabilities at amortised cost excludes GST payable to the ATO (statutory payable).

Notes to the Financial Statements

For the year ended 30 June 2025

7.2 Contingent assets and liabilities

Contingent assets and contingent liabilities are not recognised in the statement of financial position but are disclosed and, if quantifiable, are measured at the best estimate. Contingent assets and liabilities are presented inclusive of GST receivable or payable respectively.

7.2.1 Contingent assets

At the reporting date, the Western Australian Museum had no contingent assets.

7.2.2 Contingent liabilities

At the reporting date, the Western Australian Museum had no contingent liabilities.

8 Other disclosures

	NOTES
Events occurring after the end of the reporting period	8.1
Changes in accounting policy	8.2
Key management personnel	8.3
Related party transactions	8.4
Related bodies	8.5
Affiliated bodies	8.6
Remuneration of auditors	8.7
Equity	8.8
Supplementary financial information	8.9

8.1 Events occurring after the end of the reporting period

There is no significant event occurring after the end of the reporting period that would have a material financial effect on the financial statements of the Western Australian Museum.

8.2 Changes in accounting policy

The following table represents a summary of changes in accounting policy from initial application of accounting standards:

The following standards are operative for reporting periods ended on or after 30 June 2025:

- 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

8.3 Key management personnel

The Western Australian Museum has determined key management personnel to include Cabinet Ministers and senior officers of the Western Australian Museum. The Western Australian Museum does not incur expenditures to compensate Ministers and those disclosures may be found in the Annual Report on State Finances.

The total fees, salaries, superannuation, non-monetary benefits and other benefits for senior officers of the Western Australian Museum for the reporting period are presented within the following bands:

Compensation band of members of the accountable authority		
	2025	2024
Compensation band (\$)		
0 – 10,000	–	11
10,001–30,000	6	–
Compensation band of senior officers		
	2025	2024
250,001 – 300,000	1	1
200,001 – 250,000	–	1
150,001 – 200,000	5	4
	2025 \$'000	2024 \$'000
Total compensation of members of the accountable authority	108	36
Total compensation of senior officers	1,134	1,196
Total compensation	1,242	1,232

Total compensation includes the superannuation expense incurred by the Western Australian Museum in respect of senior officers. There were no senior officers employed in the Western Australian Museum at the end of the reporting period, who are members of the Pension Scheme.

8.4 Related party disclosures

The Western Australian Museum is a wholly owned and controlled public sector entity of the State of Western Australia.

Related parties of the Western Australian Museum include:

- all cabinet ministers and their close family members, and their controlled or jointly controlled entities;
- all senior officers and their close family members, and their controlled or jointly controlled entities;
- other departments and statutory authorities, including related bodies, that are included in the whole of government consolidated financial statements (i.e. wholly-owned public sector entities);
- associates and joint ventures, of a wholly-owned public sector entity; and
- the Government Employees Superannuation Board (GESB).

Material transactions with related parties

Outside of normal citizen type transactions with the Western Australian Museum, there were no other related party transactions that involved key management personnel and/or their close family members and/or their controlled (or jointly controlled) entities.

Notes to the Financial Statements

For the year ended 30 June 2025

8.5 Related bodies

The Western Australian Museum has no related bodies.

8.6 Affiliated bodies

The Western Australian Museum has no affiliated bodies.

8.7 Remuneration of auditors

Remuneration paid or payable to the Auditor General in respect of the audit for the current financial year is as follows:

	2025 \$'000	2024 \$'000
Auditing the accounts, controls, financial statements and key performance indicators	40	37
Total	40	37

8.8 Equity

	2025 \$'000	2024 \$'000
Contributed equity		
Balance at start of period	82,886	79,535
<i>Contributions by owners</i>		
Capital appropriation received ^(a)	814	3,140
<i>Other contributions by owners</i> ^(b)	249	211
Total contributions by owners	83,949	82,886
Balance at end of period	83,949	82,886
Asset revaluation surplus		
Balance at the start of period	331,028	224,487
Net revaluation increments/(decrements)		
Land	(799)	(460)
Buildings	9,759	(578)
Museum Collections	–	107,579
Balance at end of period	339,988	331,028
Accumulated surplus		
Balance at start of period	267,614	262,859
Result for the period	1,424	4,755
Balance at end of period	269,038	267,614
Total equity at end of period	692,975	681,528

- a) In 2024, the WA Museum received \$3.14 million in capital funds to partially replace the Aluminium Composite panels at the WA Maritime Museum. The Department of Finance is overseeing the procurement and the tender documents will be published in 2025–26.
- b) With the opening of the WA Museum Boola Bardip in 2020–21, assets under the control and managed by the WA Museum were transferred from the Department of Creative Industries Tourism and Sport (CITS) as contributed equity.

8.9 Supplementary information

a) Write-offs

	2025 \$'000	2024 \$'000
Obsolete stock written off by the Western Australian Museum during the financial year	–	–
	–	–

b) Losses through theft, defaults and other causes

	2025 \$'000	2024 \$'000
Losses of public monies and public or other property through theft or default	–	–
	–	–

c) Forgiveness of debts

	2025 \$'000	2024 \$'000
Gifts of public property provided by the Western Australian Museum	–	–
	–	–

d) Gift of public property

	2025 \$'000	2024 \$'000
Gifts of public property provided by the Western Australian Museum	–	–
	–	–

9 Explanatory statement

This section explains variations in the financial performance of the Western Australian Museum.

	NOTES
Explanatory statement (controlled operations)	9.1

9.1 Explanatory statement for controlled operations

This explanatory section explains variations in the financial performance of the Western Australian Museum undertaking transactions under its own control, as represented by the primary financial statements.

All variances between annual estimates (original budget) and actual results for 2025, and between the actual results for 2025 and 2024 are shown below. Narratives are provided for major variances which are more than 10% of the comparative and which are more than 1% of the following (as appropriate):

- 1) Estimate and actual results for the current year:
- Total Cost of Services of the annual estimates for the Statement of comprehensive income and Statement of cash flows (i.e. 1% of \$53,830,000 in the example below), and
 - Total Assets for the annual estimates for the Statement of Financial Position (i.e. 1% of \$576,814,000 as per below).
- 2) Actual results between current year and the previous year:
- Total Cost of Services of the previous year for the Statement of comprehensive income and Statement of cash flows (i.e., 1% of \$52,439,000 in the example below); and
 - Total Assets of the previous year for the Statement of financial position (i.e. 1% of \$690,737,000 in the example below).

Notes to the Financial Statements

For the year ended 30 June 2025

9.1.1 Statement of Comprehensive Income Variances

Statement of Comprehensive Income						
Expenses						
Employee benefits expense		26,833	28,337	27,470	1,504	867
Supplies and services	A	13,871	14,792	11,289	921	3,503
Depreciation and amortisation expense		6,539	6,599	6,545	60	54
Finance costs		–	24	15	24	9
Accommodation expenses		4,923	5,154	5,592	231	(438)
Grants and subsidies		105	140	105	35	35
Cost of sales		1,244	1,151	1,077	(93)	74
Other expenses	1, B	315	3,578	346	3,263	3,232
Total cost of services		53,830	59,775	52,439	5,945	7,336
Income						
Revenue						
User charges and fees	2, C	6,755	4,798	7,138	(1,957)	(2,340)
Sales		2,268	2,237	2,099	(31)	138
Commonwealth grants and contributions	3	71	705	313	634	392
Interest revenue	4	50	766	573	716	193
Other revenue	5	1,782	3,714	4,140	1,932	(426)
Total revenue		10,926	12,220	14,263	1,294	(2,043)
NET COST OF SERVICES		42,904	47,555	38,176	4,651	9,379

9.1.1 Statement of Comprehensive Income Variances (continued)

	VARIANCE NOTE	ESTIMATE 2025 \$'000	ACTUAL 2025 \$'000	ACTUAL 2024 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2025 AND 2024 \$'000
INCOME FROM STATE GOVERNMENT						
Service appropriation	D	41,010	44,897	38,610	3,887	6,287
Royalties for Regions Fund	E	249	220	1,345	(29)	(1,125)
Services received free of charge	6, F	1,645	913	2,073	(732)	(1,160)
State grants and contributions	7, G	–	2,949	903	2,949	2,046
Total income from State Government		42,904	48,979	42,931	6,075	6,048
SURPLUS/(DEFICIT) FOR THE PERIOD		–	1,424	4,755	1,424	(3,331)

Major Estimate and Actual (2025) Variance Narratives

1. Other expenses were higher (1036%) compared to the 2025 Estimate due to a one-off transfer of funds to the Department of Local Government Sport and Cultural Industries for the partial replacement of the combustible cladding at the WA Maritime Museum.
2. User charges and fees were 29% lower when compared to the 2025 Estimate due to free admission, approved by the State Government as a cost-of-living incentive, to the Museums' sites in summer between 15 December 2024 and 31 March 2025.
3. Commonwealth grants and contributions exceeded 2025 Estimate by 893% (\$0.634 million) due to additional grant received to cover the insurance cost of touring exhibitions and to deliver on services as per the Indian Ocean Territory Service Delivery Agreement.
4. Interest revenue was higher when compared to 2025 Estimate due to higher interest rates and additional restricted funds received in advance for ongoing research projects.
5. Other revenue exceeded the 2025 Estimate by 108% (\$1.931 million) due to donated collections received (\$0.474 million) and additional grant income (\$1.1 million) received to conduct research projects and deliver on exhibitions in the regions.
6. Services received free of charge were below 2025 Estimate due to delays in procurement process for building maintenance works for Museums sites.
7. State grants and contributions received consisted of \$1.2 million to operate the Gwoonwardu Mia Aboriginal Cultural Centre in Carnarvon, \$1.2 million for the optimisation works at WA Museum Boola Bardip and \$0.55 million to enhance digital access to the state collections.

Notes to the Financial Statements

For the year ended 30 June 2025

Major Actual (2025) and Comparative (2024) Variance Narratives

- A. Supplies and services were higher in 2025 by 31% when compared to 2024 due to expenditure on the major exhibition, *Terracotta Warriors: Legacy of the First Emperor*.
- B. Other expenses were higher (934%) compared to the 2024 due to a one-off transfer of funds to the Department of Local Government Sport and Cultural Industries for the partial replacement of the combustible cladding at the WA Maritime Museum.
- C. User charges and fees were lower by 33% when compared to the 2024 due free admission, approved by the State Government as a cost-of-living incentive, to the Museums’ sites in summer between 15 December 2024 and 31 March 2025.
- D. Service appropriation was higher in 2025 by 16% (\$6.287 million) due to additional funds (\$1.504 million) received from Treasury for the major exhibition, *Terracotta Warriors: Legacy of the First Emperor*, State Government approved free admission to Museum’s sites between 15 December 2024 and 31 March 2025 as a cost-of-living incentive and multimedia replacement program transitioning to a leased equipment model for interactive contents, furniture and digital and technical equipment at WA Museum Boola Bardip.
- E. Royalties for Regions Fund were lower in 2025 due a change in reporting of additional income received to operate the Gwoonwardu Mia Aboriginal Cultural Centre in Carnarvon to State grants and contributions.
- F. Services received free of charge in 2025 were lower than 2024 due to delays in procurement process for building maintenance works for Museums sites.
- G. The WA Museum received additional State grants and contributions to operate the Gwoonwardu Mia Aboriginal Cultural Centre in Carnarvon and to complete the optimisation works at WA Museum Boola Bardip.

9.1.2 Statement of Financial Position Variances

	VARIANCE NOTE	ESTIMATE 2025 \$'000	ACTUAL 2025 \$'000	ACTUAL 2024 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2025 AND 2024 \$'000
Statement of Financial Position						
Assets						
Current Assets						
Cash and cash equivalents		1,739	7,647	9,980	5,908	(2,333)
Restricted cash and cash equivalents		2,940	5,742	4,196	2,802	1,546
Inventories		903	769	687	(134)	82
Receivables		406	1,975	1,008	1,569	967
Total Current Assets		5,988	16,133	15,871	10,145	262
Non-Current Assets						
Amounts receivable for services		75,221	75,221	68,682	—	6,539
Receivables		668	867	717	199	150
Property, plant and equipment		116,769	123,637	119,285	6,868	4,352
Museum collections	8	370,907	479,463	478,885	108,556	578
Right-of-use assets		145	208	174	63	34
Intangible assets		7,116	5,830	7,123	(1,286)	(1,293)
Total Non-Current Assets		570,826	685,226	674,866	114,400	10,360
TOTAL ASSETS		576,814	701,359	690,737	124,545	10,622

Notes to the Financial Statements

For the year ended 30 June 2025

ANNUAL REPORT 2024-25

	VARIANCE NOTE	ESTIMATE 2025 \$'000	ACTUAL 2025 \$'000	ACTUAL 2024 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2025 AND 2024 \$'000
Liabilities						
Current Liabilities						
Payables		2,450	1,122	1,696	(1,328)	(574)
Lease liabilities		79	61	79	(18)	(18)
Provisions		3,630	3,546	4,326	(84)	(780)
Other current liabilities		1,416	2,528	2,202	1,112	326
Total Current Liabilities		7,575	7,257	8,303	(318)	(1,046)
Non-Current Liabilities						
Lease liabilities		163	186	136	23	50
Provisions		955	941	770	(14)	171
Total Non-Current Liabilities		1,118	1,127	906	9	221
TOTAL LIABILITIES		8,693	8,384	9,209	(309)	(825)
NET ASSETS		568,121	692,975	681,528	124,854	11,447
EQUITY						
Contributed equity		81,435	83,949	82,886	2,514	1,063
Reserves	9	224,487	339,988	331,028	115,501	8,960
Accumulated surplus/(deficit)		262,199	269,038	267,614	6,839	1,424
TOTAL EQUITY		568,121	692,975	681,528	124,854	11,447

Major Estimate and Actual (2025) Variance Narratives

- 8. The Museum collections value increased by 29% following an external valuation of the collections by Australian Valuations in 2024.
- 9. Reserves increased by 51% due the revaluation surplus of the Museum collections and buildings.

Major Actual (2025) and Comparative (2024) Variance Narratives

Nil

9.1.3 Statement of Cash Flows Variances

	VARIANCE NOTE	ESTIMATE 2025 \$'000	ACTUAL 2025 \$'000	ACTUAL 2024 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2025 AND 2024 \$'000
Statement of Cash Flows						
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation	10, H	34,471	38,358	31,974	3,887	6,384
Capital appropriation	I	–	814	3,140	814	(2,326)
Royalties for Regions Fund	J	249	220	1,345	(29)	(1,125)
State grants and contributions	K	–	2,808	815	2,808	1,993
Net cash provided by State Government		34,720	42,200	37,274	7,480	4,926

Notes to the Financial Statements

For the year ended 30 June 2025

ANNUAL REPORT 2024-25

	VARIANCE NOTE	ESTIMATE 2025 \$'000	ACTUAL 2025 \$'000	ACTUAL 2024 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2025 AND 2024 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee benefits		(27,083)	(28,588)	(26,675)	(1,505)	(1,913)
Supplies and services	L	(16,905)	(16,634)	(11,603)	271	(5,031)
Accommodation	11	(2,861)	(4,455)	(4,537)	(1,594)	82
Grants and subsidies		(105)	(105)	(105)	—	—
GST payments on purchases		(1,712)	(1,806)	(1,492)	(94)	(314)
GST payments to taxation authority		(32)	—	(86)	32	86
Other payments	12, M	(315)	(3,643)	(358)	(3,328)	(3,285)
Receipts						
Sale of goods and services		2,268	2,219	2,107	(49)	112
User charges and fees	13, N	6,733	4,923	7,087	(1,810)	(2,164)
Commonwealth grants and contributions	14	71	758	386	687	372
Interest received	15	50	755	501	705	254
GST receipts on sales		560	630	558	70	72
GST receipts from taxation authority		819	923	1,099	104	(176)
Other receipts		3,132	2,693	3,145	(439)	(452)
Net cash used in operating activities		(35,380)	(42,330)	(29,973)	(6,950)	(12,357)
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchase of non-current physical assets	O	—	(507)	(1,170)	(507)	663
Net cash used in investing activities		—	(507)	(1,170)	(507)	663
CASH FLOWS FROM INVESTING ACTIVITIES						

9.1.3 Statement of Cash Flows Variances (continued)

	VARIANCE NOTE	ESTIMATE 2025 \$'000	ACTUAL 2025 \$'000	ACTUAL 2024 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2025 AND 2024 \$'000
Principal elements of lease payments		(33)	–	–	33	–
Net cash used in financing activities		(33)	–	–	33	–
CASH FLOWS FROM FINANCING ACTIVITIES						
Payment to accrued salaries account		–	(150)	(149)	(150)	(1)
Net cash used in financing activities		–	(150)	(149)	(150)	(1)
Net (decrease)/increase in cash and cash equivalents		(693)	(787)	5,982	56	(6,768)
Cash and cash equivalents at the beginning of the reporting period		6,040	14,176	8,762	8,136	5,414
Adjustment for the reclassification of accrued salaries account				(568)	–	568
Cash and cash equivalents at the end of the reporting period		5,347	13,389	14,176	8,192	(786)

Major Estimate and Actual (2025) Variance Narratives

10. Service appropriation were higher in 2025 by 11% due to additional funds (\$1.504 million) received from Treasury for the major exhibition, *Terracotta Warriors: Legacy of the First Emperor* and State Government approved free admission to Museum's sites between 15 December 2024 and 31 March 2025 as a cost-of-living incentive.
11. Accommodation expenses were higher by 56% (1.594 million) in 2025 Actual due to payment of accrued utilities bills for WA Museum Boola Bardip.
12. Other payments were higher (1056%) compared to the 2025 Estimate due to a one-off transfer of funds to the Department of Local Government Sport and Cultural Industries for the partial replacement of the combustible cladding at the WA Maritime Museum.
13. User charges and fees were lower by 27% when compared to the 2024 Actual due to free admission approved by the State Government to the Museums' sites in summer between 15 December 2024 and 31 March 2025 as a cost-of-living incentive.
14. Commonwealth grants and contributions exceeded 2025 Estimate by 968% (\$0.687 million) due to additional grant received to cover the insurance cost of touring exhibitions and to deliver on services as per the Indian Ocean Territory Service Delivery Agreement.
15. Interest revenue was higher when compared to the 2025 Estimate due to higher interest rate and additional restricted funds received in advance for ongoing research projects.

Major Actual (2025) and Comparative (2024) Variance Narratives

- H. Service appropriation were higher in 2025 by 20% (\$6.384 million) due to additional funds (\$1.504 million) received from Treasury for the major exhibition, *Terracotta Warriors: Legacy of the First Emperor*, State Government approved free admission to Museum’s sites between 15 December 2024 and 31 March 2025 as a cost-of-living incentive and multimedia replacement program transitioning to a leased equipment model for interactive contents, furniture and digital and technical equipment at WA Museum Boola Bardip.
- I. Additional capital appropriation was received to Actual 2025 for the acquisition of the artwork collection Le Pley Spinifex.
- J. Royalties for Regions Fund were lower in 2025 due a change in reporting of additional income received to operate the Gwoonwardu Mia Aboriginal Cultural Centre in Carnarvon to State grants and contributions.
- K. The WA Museum received additional State grants and contributions to operate the Gwoonwardu Mia Aboriginal Cultural Centre in Carnarvon and to complete the optimisation works at WA Museum Boola Bardip.
- L. Supplies and services were higher in 2025 by 43% when compared to 2024 due to expenditure on the major exhibition, *Terracotta Warriors: Legacy of the First Emperor*.
- M. Other payments were higher (917%) compared to 2024 Actual due to a one-off transfer of funds to the Department of Local Government Sport and Cultural Industries for the partial replacement of the combustible cladding at the WA Maritime Museum.
- N. User charges and fees were lower by 31% when compared to 2024 Actual due to free admission approved by the State Government to the Museums’ sites in summer between 15 December 2024 and 31 March 2025 as a cost-of-living incentive.
- O. Purchase of non-current physical assets were higher in 2024 due the acquisition of the artwork collection Le Pley Spinifex.



Above: Soft corals, feather star and vibrant tunicates on a reef at the Houtman Abrolhos Islands
Photo by Rachel Camilleri

Key Performance Indicators

Certification of Key Performance Indicators

For the Financial Year Ended 30 June 2025

We hereby certify that the key performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Western Australian Museum’s performance, and fairly represent the performance of the Western Australian Museum for the financial year ended 30 June 2025.

Hon Sheila McHale
Chair, Western Australian
Museum Board of Trustees

Gary McGrath
Member, Western Australian
Museum Board of Trustees

28 August 2025

28 August 2025

Detailed Key Performance Indicators

Investing in WA's Future:

Tackling climate action and supporting the arts, culture and sporting sectors to promote vibrant communities

DESIRED OUTCOMES	SERVICES DELIVERED
Outcome 12 Sustainable care and development of the State’s Museum collections for the benefit of present and future generations.	Service 13 Collections Management, Research and Conservation Services
	Service 14 Collections Effectively Documented and Digitised
Outcome 13 Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections.	Service 15 Public Sites, Public Programs and Collections Accessed On-Site
	Service 16 Online Access to Collections, Expertise and Programs
	Service 17 Museum Services to the Regions

Explanatory notes:
The non-sequential numbering of the Museum’s desired outcomes, services and measures reflects that they are a subset of Department of Local Government Sport and Cultural Industries’ Outcomes Based Management structure.

OUTCOME 12

Sustainable care and development of the State’s Museum collections for the benefit of present and future generations.

KEY EFFECTIVENESS INDICATORS

INDICATOR 12.1: Percentage of the Collection stored to the required standard.

This Key Effectiveness Indicator (KEI) measures how well the Collection is stored to ensure its conservation for the benefit of present and future generations. The Collection is at the core of the Museum’s purpose. The authentic objects are the foundation of research and knowledge that underpin exhibitions, public and education programs; they embody the ideas and stories shared between and connect communities.

National and international standards exist for the conditions which support the conservation of cultural materials. Adherence to these standards and the resources required to meet them are the measure of the sustainable care of the Collection. The Australian Institute for the Conservation of Cultural Material (AICCM) – Guidelines for Environmental Control is the Australian Standard for conservation of museum collections. These guidelines assist in developing appropriate environmental strategies to preserve cultural objects in storage and on display. These are the ‘standards’ referred to in this KEI.

Measurement of the Indicator:

(Total number of items in the Collection – Total number of items not stored in ‘safe environmental parameters’) / Total number of items in the Collection X 100 = Percentage of the Collection stored to the required standard.

	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 TARGET	2024-25 ACTUAL
Key Effectiveness Indicator 12.1					
Percentage of the Collection stored to the required standard	99%	99%	99%	99%	99%

Measurement of the Indicator:
Total number of items documented and digitised available online / Total number of items in the Collection X 100 = percentage of the Collection accessible online.

Measurement of the Indicator:
Total number of items documented and digitised / Total number of items in the Collection X 100 = Proportion (or percentage) of the Collection documented and digitised.

Indicator 12.2: Percentage of the State’s Museum Collection accessible online.
This KEI measures the extent to which the Collection is made as widely accessible as possible to a diverse and dispersed audience. It recognises an increasing investment in the digitisation of collections to enable improved accessibility for both researchers and the public in an online environment.

	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 TARGET	2024-25 ACTUAL
Key Effectiveness Indicator 12.2					
Percentage of the Collection accessible online	18%	19%	19%	19%	19%
Total number of items documented and digitised available online ^(a)	1,517,350	1,546,515	1,563,352	1,606,515	1,564,509

Explanatory notes:
(a) The total number of items documented and digitised available online in 2024–25 actual increased by 1,157 items (0.1%) when compared to 2023–24 actual and were below 2024–25 target. The 2024–25 performance was below target as resources were allocated to migrate collection databases to the new Collection Management System, EMu.

INDICATOR 12.3: Proportion of the State’s Museum Collection documented and digitised.
Digitisation refers to the creation of digitised object records and not specifically to the capturing of digital images. The management and development of the Collection for the benefit of present and future generations is enhanced through digitisation. Digitisation enables improved access to information on Collection items for researchers and the public and may result in greater preservation through reducing the handling of fragile objects.

	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 TARGET	2024-25 ACTUAL
Key Effectiveness Indicator 12.3					
Proportion of the Collection documented and digitised ^(b)	27%	28%	29%	29%	30%

Explanatory notes:
(b) Although the Collection is primarily documented in manual form, only a portion has been digitised to date. This reflects the legacy of many decades of collecting before the advent of digital technology. As of 30 June 2025, the number of items in the Collection documented and digitised was 2,511,375 which represents 30% of the total Collection items (8,337,940 items).

OUTCOME 13

Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections.

KEY EFFECTIVE INDICATORS

INDICATOR 13.1: Number of people engaging with and accessing Museum content and collections.

This measure aligns with the Museum’s organisational priorities:

- Establishing the Museum in the hearts and minds of all Western Australians and including them in the creation and sharing of knowledge.
- Building an international reputation for collections, research, public engagement and creativity through inspiring programming and partner involvement.

This broadens the measure of the Museum’s reach beyond its public sites. It recognises the State’s investment in content development, which is derived from the Collection. It also recognises that the flow of content is two-way – both from the Museum to the community and from the community to the Museum through effective partnerships, co-curating and / or co-presenting inspiring programs and exhibitions.

This measure excludes visitors to interstate and international travelling exhibitions where the Museum created the content. This is because the costs associated with the showing of exhibitions interstate or overseas are not borne by the Museum and is therefore not reflected in its appropriation or expenses.

This measure excludes access to Museum developed content through social networking platforms such as Facebook, Twitter, Pinterest and Instagram as there is currently no industry standard for measuring access through these platforms.

Measurement of the Indicator:

Total number of visitors + Total number of online visitors to website = Number of people engaging with and accessing Museum content and collections.

Measurement of the Indicator:
Total number of visitors to Museum sites surveyed that report they are satisfied or very satisfied / Total number of visitors to Museum sites surveyed X 100 = Percentage of visitors to Museum sites satisfied with services.

	2021–22 ACTUAL	2022–23 ACTUAL	2023–24 ACTUAL	2024–25 TARGET	2024–25 ACTUAL
Key Effectiveness Indicator 13.1					
Number of people engaging with and accessing Museum content and collections	3,188,245	3,978,487	3,772,204	3,055,040	4,550,180
Total number of visitors (to Museum and non-Museum sites and outreach programs) ^(c)	902,568	1,266,129	1,251,422	952,944	1,647,208
Total number of online visitors to website ^(d)	2,244,588	2,712,358	2,520,782	2,102,096	2,902,972

- Explanatory notes:
- (c) The Total number of visitors to Museum and non-Museum sites increased by 73% (694,264) in 2024–25 actual when compared to 2024–25 target and was 32% (395,786) above 2023–24 actual. The increase in visitations was due to the success of the *The Great Kimberley Wilderness* exhibition and free admission approved by the State Government to Museums’ sites in summer between 15 December 2024 and 31 March 2025.
 - (d) The Total number of online visitors to the website increased in 2024–25 actual by 38% (800,876) when compared to the 2024–25 target and by 15% (382,190) when compared with the 2023–24 actual. The Museum has been working to drive visitation to the website ahead of people physically visiting our sites. The popularity of online programs resulted in higher visitations to the Museums sites and also increased visitors’ access to website.

INDICATOR 13.2: Percentage of visitors to the Museum sites satisfied with services

Levels of satisfaction measured through randomly sampled surveys of visitors to Museum sites remains the only reliable qualitative KPI of service delivery. The Museum conducts a program of year-round audience research at all its sites. Minimum daily targets for the number of completed surveys are set for sites to achieve. Results are weighted to reflect the variation in visitor volumes across each site using the total number of visitors to Museum sites.

This is a subset of the ‘Total number of visitors’ under Key Effectiveness Indicator 13.1, as the Museum only conducts and can only administer controlled randomly sampled audience research at its own sites, and the survey instrument used is not applicable across the wider range of visitors (e.g., support to rural, regional and remote communities through outreach programs, school and public program visitors, or venue hire users).

	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 TARGET	2024-25 ACTUAL
Key Effectiveness Indicator 13.2					
Percentage of visitors of the Museum sites satisfied with services ^(e)	98%	96%	97%	97%	97%

Explanatory notes:

(e) The Museum achieved an overall satisfaction rating of 97% across all the sites in 2024-25. The satisfaction rating demonstrates that the programs and exhibitions are current, engaging and are very much appreciated by audiences.

SERVICE 13

Collections Management, Research and Conservation Services

INDICATOR 13.1: Average cost per object of managing the State’s Museum collection

This measure provides greater transparency of the investment required to manage the Collection. This number includes individual items, as well as lots of items, that are registered, as well as those that are yet to be registered but which still sit within the State Collection.

Measurement of the Indicator:

Total cost of service / Total number of items in the Collection = Average cost per object of managing the Collection.

	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 TARGET	2024-25 ACTUAL
Key Efficiency Indicator 13.1					
Average cost per object of managing the Collection ^(f)	\$1.18	\$1.18	\$1.40	\$1.36	\$1.38
Total cost of services (\$'000) ^(g)	9,727	9,758	11,633	11,497	11,532
Revenue (\$'000) ^(h)	1,265	1,006	2,603	1,530	2,618
Total number of objects in the Collection ⁽ⁱ⁾	8,253,208	8,276,327	8,314,448	8,359,081	8,337,940

Explanatory notes:

- (f) The combination of variances in the total number of objects in the Collection and the total cost of services in 2024-25 actual when compared to 2024-25 target contributed to the increase in the average cost per object of managing the Collection by 2%.
- (g) Higher expenditure in Collections management, research and conservation services in 2024-25 actual was attributed to higher income received from industry for research projects when compared to 2024-25 target.
- (h) The revenue received in 2024-25 actual was higher by 71% (\$1.088 million) when compared to the 2024-25 target as additional revenue were received for externally funded grant projects.
- (i) The total number of objects added to the Collection were below 2024-25 target by 0.3% (21,141) as the Museum collected fewer collection items during fieldtrips in 2024-25.

Measurement of the Indicator:
Total Cost of the Service / Total number of items documented and digitised = Average cost per object of documenting and digitising the Collection.

SERVICE 14
Collections effectively documented and digitised

INDICATOR 14.1: Average cost per object of documenting and digitising the State’s Museum Collection

With the increasing investment in documenting and digitising the collections to enhance internal and public accessibility, this measure captures the efficiency with which this is accomplished.

It should be noted that in a Museum context the value of digitising the collections is not merely related to capturing and storing an image of a specimen or item. The real value is related to the information or data associated with the object, such as its provenance. For example, a specimen of a kangaroo has no value in itself, however, the location and date it was found, with a description of the significance of the specimen, and a unique registration number is of consequence.

	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 TARGET	2024-25 ACTUAL
Key Efficiency Indicator 14.1					
Average cost per object of documenting and digitising the Collection ^(j)	\$0.76	\$0.74	\$0.86	\$0.65	\$0.81
Total cost of services (\$'000) ^(k)	1,717	1,722	2,054	1,597	2,035
Revenue (\$'000) ^(l)	223	178	459	226	462
Total number of objects in the Collection	8,253,208	8,276,327	8,314,448	8,359,081	8,337,940
Number of items documented and digitised in the Collection	2,244,588	2,312,304	2,400,924	2,455,044	2,511,375

Explanatory notes:

(j) The combination of an increase in the total number of objects documented and digitised and an increase in cost of services contributed to an increase in the average cost for documenting and digitising the Collection by 25% when compared with the 2024–25 target.

(k) Overspend in Collections management, research and conservation services in 2024–25 actual was attributed to an increase in expenditure on externally funded grant projects.

(l) Revenue received in 2024–25 actual was higher by 104% (\$0.236 million) when compared to the 2024–25 target as additional revenue were received for externally funded grant projects.

SERVICE 15

Public sites, public programs and collections accessed on-site

INDICATOR 15.1: Average cost of Museum services per Museum access

This is a measure which targets, more accurately, the average cost per access of delivering services at and through the Museum’s public sites, through its programs and through accessing collections physically. It does not include accessing Museum services, either virtually or through regional sites, as these costs have been reported under Service 16.

Measurement of the Indicator:

Total cost of service / Number of public sites, public programs and collections accessed on site = Average cost of Museum Services per Museum Access.

	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 TARGET	2024-25 ACTUAL
Key Efficiency Indicator 15.1					
Average cost of Museum services per Museum access ^(m)	\$44.12	\$39.00	\$28.67	\$46.50	\$26.62
Total cost of services (\$'000) ⁽ⁿ⁾	27,340	31,066	27,009	31,280	35,947
Revenue (\$'000) ^(o)	5,849	9,259	10,732	7,369	9,581
Number of public sites, public programs and collections accessed on site ^(p)	619,673	796,493	942,215	672,689	1,350,516

Explanatory notes:

- (m) The average cost of Museum services per Museum access in 2024–25 actual decreased by 43% when compared to 2024–25 target and by 7% when compared to the 2023–24 actual. The decrease in average cost per access was attributed to above target visitors’ number.
- (n) The increase in total cost of services in 2024–25 actual, when compared to 2024–25 target (15%) and 2023–24 actual (33%) was due to additional expenditure on the Terracotta Warriors: Legacy of the First Emperor exhibition project.
- (o) Revenue was higher in 2024–25 actual by 30% (\$2.212 million) when compared to the 2024–25 target due the success of paid ticketed exhibition, The Great Kimberley Wilderness, and additional funds received for the Terracotta Warriors: Legacy of the First Emperor exhibition. The revenue was lower by 11% (\$1.151 million) when compared with 2023–24 actual due to the free admission approved by the State Government during the summer holidays between 15 December 2024 and 31 March 2025.
- (p) Visitations were 101% (677,827) above 2024–25 target and 43% (408,301) above 2023–24 actual. The increase was due to the success of temporary and touring exhibitions and free admission during the summer holidays.

Measurement of the Indicator:
Total cost of service / Number of online access to collections, expertise and programs = Average cost of Museum Services per Museum Access.

SERVICE 16

Online access to collections, expertise and programs

INDICATOR 16.1: Average cost of Museum services per Museum access

The investment in providing online access to collections, expertise and programs is a very cost-effective means to deliver particular kinds of services. This measure captures the efficiency of delivering these services.

Please note this measure is different from the ‘Total number of online visitors to the website’ in Key Effectiveness Indicator 13.1. The former measures the number of ‘things’ people view online; the latter is a measure of the number of people visiting online.

	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 TARGET	2024-25 ACTUAL
Key Efficiency Indicator 16.1					
Average cost of Museum services per Museum access ^(q)	\$0.44	\$0.50	\$0.63	\$0.43	\$0.52
Total cost of services (\$'000) ^(r)	845	1,080	1,331	948	1,401
Revenue (\$'000)	32	14	31	–	–
Number of online access to collections, expertise and programs ^(s)	1,921,724	2,142,105	2,127,286	2,222,072	2,676,070

- Explanatory notes:
- (q) The average cost of Museum services per online access increased in 2024–25 actual by 23% when compared to the 2024–25 target and decrease by 16% when compared to 2023–24 actual due to a combination of increase in expenditure and increase in accesses.
 - (r) The total cost of services were higher in 2024–25 actual due to additional expenditure to publish new online programs and collections.
 - (s) Online accesses to collections, expertise and programs in 2024–25 actual increased by 20% (453,998) when compared to 2024–25 target and by 26% (548,784) when compared to 2023–24 actual. This is attributed to new programs and collections available online.

SERVICE 17

Museum access to the Regions

INDICATOR 17.1: Average cost per access

The delivery of services to the State’s regions is a priority for the WA Government and the Museum. The Museum delivers this service through fixed assets, that is public sites located at Geraldton, Kalgoorlie-Boulder and Albany, through its outreach programs (supporting regional collections, including community galleries, libraries, archives and museums in rural, regional and remote communities), and through targeted programs and partnerships such as the National Anzac Centre in Albany, with which it has a service level agreement. This measure captures the efficiency of delivering these services to regional Western Australia.

	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 TARGET	2024-25 ACTUAL
Key Efficiency Indicator 17.1					
Average cost of per access ^(t)	\$31.38	\$19.73	\$33.67	\$29.29	\$29.86
Total cost of services (\$'000) ^(u)	8,290	9,265	10,412	8,508	8,860
Revenue (\$'000) ^(v)	1,250	1,178	1,341	1,751	2,508
Total number of regional accesses ^(w)	264,154	469,636	309,207	280,255	296,692

Explanatory notes:

- (t) The average cost per access in the regions increased by 2% when compared to 2024–25 target and decreased by 11% when compared with 2023–24 actual.
- (u) The increase in total cost of services was due to an additional expenditure on exhibition projects in the regions when compared to the 2024–25 target. The total spend were lower in 2024–25 actual when compared to 2023–24 actual due one-off repairs and maintenance of buildings works completed in 2023–24 in the regions.
- (v) Revenue was higher in 2024–25 actual by 43% (\$0.757 million) when compared to the 2024–25 target and by 87% (1.167 million) when compared with 2023–24 actual. The increase relates to additional State grants received to operate Gwoonwardu Mia Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon.
- (w) The total number of regional accesses were higher by 6% (16,437) when compared to the 2024–25 target due to the success of The Great Kimberley Wilderness touring exhibition in the regions. The accesses were below 2023–24 actual by 4% (12,515) due a popular one-off outreach programs in 2023–24 which attracted high visitations.

Measurement of the Indicator:

Total cost of service / Total number of regional accesses = Average cost per access.

Other Statutory Information

Ministerial Directions

No Ministerial directives were received during the financial year as the *Museum Act 1969* (WA) does not provide for them.

Other Financial Disclosures

Pricing Policies Of Services Provided

The Museum charges for goods and services rendered on a full or partial cost recovery basis. These fees and charges were determined in accordance with *Costing and Pricing Government Services: Guidelines for Use by Agencies in the Western Australian Public Sector* published by Treasury.

Details are available on the Museum’s website at museum.wa.gov.au.

Major Capital Works

All expenditure related to the New Museum Boola Bardip is paid directly by DLGSC, and accounted for as work in progress for the project. In 2024–25, \$490,591 was expended on the project, of which \$249,453 related to equipment for the Jubilee XR Hub. The assets transferred to the Museum during the year.

Capital Projects in Progress: Nil.

Capital Projects Completed: Nil.

Employment and Industrial Relations

The following table summarises the Museum’s employee demographics and headcount as of 30 June 2025.

EMPLOYMENT TYPE	HEADCOUNT	FTE
Permanent full-time	126	126
Permanent part-time	104	63
Fixed term full-time	25	25
Fixed term part-time	12	7
On secondment	2	2
Total	269	223

Staff Development

The WA Museum is committed to building a highly skilled, professional workforce with the ability to adapt to changing business needs and organisational priorities.

Throughout 2023–24, 246 staff completed an estimated 2,240 hours of in-house and external training.

In line with the Museum’s commitment to its second Innovate Reconciliation Action Plan, an Aboriginal and Torres Strait Islander recruitment, retention and professional development strategy is in development.

Workers Compensation And Injury Management

In 2024-25 the WA Museum had seven (7) active workers compensation claims of which 1 claim related to 2023-24 and 2 claims related to 2021-22.

Other Legal Requirements

Annual Estimates

Statement of Comprehensive Income for period ending 30 June 2026

	ESTIMATE \$000
Cost Of Services	
Expenses	
Employee benefits	29,921
Supplies and services	15,248
Depreciation and amortisation expense	6,539
Accommodation	3,633
Grants and subsidies	105
Cost of sales	1,268
Other expenses	311
Total Cost Of Services	57,025
Income	
User charges and fees	9,515
Sales	2,187
Grants and subsidies	400
Commonwealth grants and contributions	71
Other revenue	1,882
Total Income	14,055
Net Cost Of Services	42,970

	ESTIMATE \$000
Income From State Government	
Service appropriation	38,851
Royalties for Regions Fund	249
Resources received free of charge	1,645
Interest revenue	50
Grants and subsidies from State Government	1,167
Total Income From State Government	41,962
Surplus / (Deficiency) For The Period	(1,008)

Annual Estimates

Statement of Financial Position for period ending 30 June 2026

	ESTIMATE \$000
Assets	
Current Assets	
Cash and cash equivalents	3,658
Restricted cash and cash equivalents	3,117
Inventories	687
Receivables	940
Other current assets	68
Total Current Assets	8,470
Non-Current Assets	
Restricted cash and cash equivalents	717
Amounts receivable for services	75,221
Property, plant and equipment	223,963
Museum Collections	370,907
Works of Art	814
Right of use assets	173
Intangibles	4,807
Total Non-Current Assets	676,602
Total Assets	685,072

	ESTIMATE \$000
Liabilities	
Current Liabilities	
Payables	1,058
Provisions	4,325
Borrowings and leases	78
Other	2,840
Total Current Liabilities	8,301
Non-Current Liabilities	
Provisions	770
Borrowings and leases	135
Total Non-Current Liabilities	905
Total Liabilities	9,206
Equity	
Contributed equity	83,700
Reserves	331,027
Accumulated surplus/(deficit)	261,139
	675,866
Total Liabilities And Equity	685,072

Annual Estimates

Statement of Cash Flow for period ending 30 June 2026

	ESTIMATE \$000
CASH FLOWS FROM STATE GOVERNMENT	
Service Appropriations	32,312
Capital Appropriation	0
Royalties for Regions Fund	249
Interest Revenue	50
State Grants and Subsidies	1,167
Net Cash Provided by State Government	33,778
CASH FLOWS FROM OPERATING ACTIVITIES	
Payments	
Payment from Trust Fund	
Employee Benefits	(30,171)
Supplies and Services	(18,282)
Accommodation	(1,571)
Grants and Subsidies	(105)
GST Payments on Purchases	(1,712)
GST Payments to Tax Authority	(32)
Other Payments	(335)

	ESTIMATE \$000
Receipts	
Sale of Goods and Services	2,187
User Charges and Fees	9,493
Grants and Subsidies	400
Commonwealth Grants and Contributions	71
GST Receipts	560
GST Receipts from Taxation Authority	819
Other Receipts	3,232
Net Cash From Operating Activities	(35,446)
CASH FLOWS FROM INVESTING ACTIVITIES	
Purchase of Non-Current Assets	0
Net Cash from Investing Activities	0
CASH FLOWS FROM FINANCING ACTIVITIES	
Repayment of Borrowings and Leases	(33)
Net Cash from Investing Activities	(33)
Net Increase/(Decrease) in Cash Held	(1,701)
Cash Assets at the Beginning of the Reporting Period	9,193
Cash Assets at the End of the Reporting Period	7,492

Unauthorised Use of Credit Cards

Personal expenditure under Treasurer’s Instructions T15 Expenditure and Payments I Requirement 2: Credit Cards I TG12 Registers I Chapter 11 User of credit cards for personal purpose. This financial year, the number of instances in which a WA Government Purchasing Card was used for a personal purpose was 29 occasions, for a total cost of \$1,538.20. The instances were investigated and determined to be minor, inadvertent use of purchase cards in 26 cases, the total amount was repaid within 5 days with 3 occasions repaid over 5 days. There was no referral for disciplinary action.

The Museum requires holders of Government Purchase Cards to sign a cardholder agreement that states the terms and conditions under which the card can be used. All credit card transactions are required to be coded, acquitted, and approved by a manager every month.

Advertising and Market Research Expenditure

In accordance with section 175ZE of the *Electoral Act 1907* (WA), the Museum incurred the following expenditure in advertising, market research, polling, direct mail, and media advertising.

Total expenditure for 2024–25 was \$1,070,841.

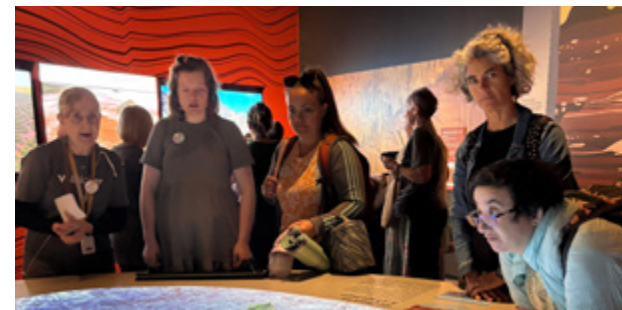
EXPENDITURE	TOTAL (EXCL. GST)	EXPENDITURE	AMOUNT (EXCL. GST)
Market Research	\$158,824	Morris Hargreaves McIntyre	\$85,985
		Mystery Customer	\$3,321
		Metrix Consulting	\$20,918
		Seed Insights	\$48,600
Polling	Nil	Nil	
Direct Mail	Nil	Nil	
Media Advertising	\$912,017	Advertising (under \$2,300 ea)	\$11,969
		Kalsigns Pty Ltd	\$3,044
		So Media Group	\$3,053
		City of Perth	\$3,281
		Hot History	\$3,380
		Most WA Media	\$5,000
		Word of Mouth Agency	\$5,000
		Southern Cross Austereo Pty Ltd	\$5,325
		Pinterest Advertising	\$5,373
		The Poster Girl	\$5,748
		Premium Publish	\$6,500
		Australian Traveller Media	\$6,750
		WA Newspapers Ltd	\$7,254
		RTRFM 92.1 LTD	\$9,000
		Dilate Digital	\$9,207
		Google ADS	\$9,310
		Quick Mail	\$12,788
		Trilogy Advertising and Marketing	\$16,170
		Wanderlust Communications	\$43,000
		Facebook	\$159,034
		Carat Australia Media Services	\$573,398
		Initiative Media	\$8,435

Disability Access and Inclusion

The Museum is committed to ensuring it is accessible to every community sector by removing or reducing physical, emotional or intellectual barriers to access. An annual progress report against the Museum's Disability Access and Inclusion Plan (DAIP) is submitted to the Department of Communities, with 2024–25 key achievements across each outcome listed below.

- Boola Bardip received an accessibility accreditation in Limited Mobility and Mobility Aids.
- Refurbishment of the Maritime Museum Theatre enhanced accessibility, with upgrades including removable seating to allow for 13 to 15 wheelchairs or prams and 6 audio loop headsets to support people with impaired hearing.
- Sensory back packs were made available for hire at the Museum of the Goldfields and the Museum of Geraldton, including visual stories, visual checklists for visiting the museum, a communication board, a sensory map, noise cancelling headphones, timers and fidgets.
- The Museum of the Goldfields website added an 'Everyone is Included' page detailing site and building access limitations to help visitors plan their visit.

- As part of the Maritime Festival, the Museum of the Great Southern collaborated with the City of Albany and the festival organising committee to deliver engaging and accessible activities for children attending the All at Sea event.
- In collaboration with The Centre for Accessibility, individuals with lived experience of disability conducted experimental audits of all permanent galleries at Boola Bardip and temporary exhibitions at Boola Bardip and the Maritime Museum, including To the Moon, Spinifex People: Art and stories from Pila Nguru, The Great Kimberley Wilderness, and Empress Joséphine's Garden.
- The Museum established an informal internal access and inclusion committee with representatives from across the business. Its inaugural meeting reviewed progress against the DAIP, challenges, and opportunities in access and inclusion.



Above: Footsteps programming at Boola Bardip
© WA Museum

- The Museum of Geraldton loaned handling kits to Juniper Aged Care for use with dementia clients and visiting special needs students and revised its education programs to better support the Educational Support Centres.
- The Museum of the Goldfields hosted a student with selective mutism for a 12-month work placement, in partnership with Eastern Goldfields Education Support. During the placement, the student developed valuable skills, including a love of gardening, and demonstrated increased confidence and communication skills. Following the placement, the Museum recommended the student to Workpower, a social enterprise, where they are now employed maintaining the Museum's gardens.
- The Museum of Geraldton engaged a Disability Employment Services provider GForce to maintain the Museum grounds.
- Training on reasonable adjustments and inclusive recruitment practices was delivered in person to managers during the May Managers' Forum.

The Museum's Disability Access and Inclusion Plan 2024–29 is available at museum.wa.gov.au/about/corporate-documents/daip.

Compliance with Public Sector Standards and Ethical Codes

The Museum is a statutory authority within the DLGSC and works with the department and the Public Sector Commission on agency, and sector wide policies, procedures and guidelines, where relevant, to ensure public sector standards in human resource management, Commissioner's Instructions and governance practices. The Museum has 2 designated Public Interest Disclosure Officers.

In 2024–25 the Museum recorded:

- No breaches of the Public Sector Standards in Human Resources Management.
- No breaches of the Public Sector Code of Ethics or the Culture and Arts Portfolio Code of Conduct.
- No Public Interest Disclosures.

Record Keeping Plans

Under Section 19 of the *State Records Act 2000* (WA), all public sector agencies are required to develop and maintain a Record Keeping Plan. The Museum's current Plan was approved by the State Records Commission on 28 November 2022, and is reviewed every 5 years, or sooner if significant organisational changes take place.

Government organisations are required to report on the following:

The Museum continued to monitor, review, and update its recordkeeping practices to improve the efficiency and effectiveness of records management and the use of Content Manager. The records management unit ensure that all records are retained and disposed of in line with approved disposal authorities.

The Museum actively seeks ways to strengthen its information management and privacy practices. A comprehensive review of key policies and procedures has been completed, including the Records Management Policy, Website Management Policy, Metadata Policy and Migration Policy. The review incorporated requirements from the Information Classification Policy to ensure data is appropriately stored, handled, and secured throughout its lifecycle. These efforts support ongoing privacy awareness and will continue into the 2025–26 period, aligning with compliance obligations under the Privacy and Responsible Information Sharing legislation.

In 2024–25, the Museum upgraded its Content Manager system from version 10.1 to 23.4. This upgrade improves system functionality, security, and overall efficiency, aligning with best practices and regulatory standards. The system remains covered under the vendor's software assurance program, ensuring access to updates and reliable performance.

More than 610,449 records are registered in Content Manager. During 2024–25, a total of 214,824 new records were created, 26,260 records were lawfully destroyed, 17,653 were prepared for archiving, and 5,553 were flagged for future destruction.

Growth of records registered in Content Manager 2020-25

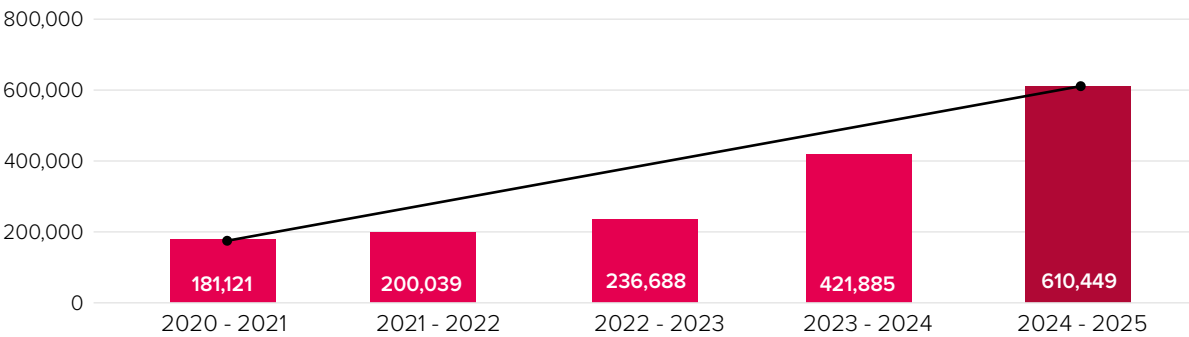
As part of the Museum’s strategic objective to modernise and automate recordkeeping processes, integrating of Microsoft Outlook service mailboxes with Content Manager was undertaken. This integration resulted in a 44.69% increase in records captured, significantly improving operational efficiency, accuracy, and compliance.

The implementation of this system ensures email records are securely managed, appropriately retained, and disposed of in accordance with regulatory requirements, reinforcing the Museum’s commitment to robust information governance.

This initiative demonstrates the Museum’s efforts to leverage technology to further streamline recordkeeping practices to ensure a high standard of information management.

The nature and extent of the record keeping training program conducted by, or for, the organisation.

The Museum supports effective records management and compliance by providing staff with necessary knowledge and resources.



This commitment was demonstrated through the provision of comprehensive training programs and clear guidelines for both new and existing employees. In 2024-25, 113 new starters and 13 existing staff completed the Record Awareness e-learning module. Additionally, 22 new users requiring access to Content Manager received interactive, facilitator-led training in Content Manager, while 6 existing users attended a refresher session to reinforce their skills.

Whether the efficiency and effectiveness of the record keeping training program have been reviewed or, alternatively, when this is planned to be done.

The record-keeping training program was regularly reviewed to evaluate its effectiveness and efficiency, with staff surveys used to collect practical feedback. Content Managers reports were regularly provided to the executive team to identify and address any usage gaps.

Assurance that the organisation’s induction program addresses employee roles and responsibilities regarding their compliance with the organisation’s record keeping plan.

Comprehensive e-learning on record-keeping is embedded in the Museum’s induction and ongoing training programs covering key learning outcomes, including record-keeping obligations, roles and responsibilities, procedures, the Museum’s Record Keeping Plan, and general awareness. This is supported by in-person training delivered by the Records Management Unit and detailed user guidelines, all designed to strengthen staff understanding and effective use of Content Manager.

Workforce Inclusiveness
Requirements

The Museum remains committed to fostering a diverse, inclusive and culturally safe workplace that reflects the communities it serves. In alignment with the Strategic Plan 2024–26, the Museum continued to embed equity and accessibility across the recruitment, retention, and professional development practices.

The Aboriginal and Torres Strait Islander Employment Register introduced in the 2023-24 year enabled an increase in workforce representation across the workforce. As of 30 June 2025, Aboriginal and Torres Strait Islander representation at the Museum is 9%.

	2021-22	2022-23	2023-24	2024-25
Aboriginal and Torres Strait Islander people	4.6%	4.7%	7.7%	9%
People from culturally and linguistically diverse backgrounds	15.4%	14%	16.8%	15.4%
People with disability	1.6%	2.6%	3.2%	3.9%
Youth	3.8%	6.8%	8.9%	9.6%



Right: Coiled basket
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Government Policy Requirements

Board and Committee Remuneration

Western Australian Museum Board of Trustees

POSITION TITLE	MEMBER NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	BASE SALARY / SITTING FEES**	GROSS/ACTUAL REMUNERATION
Chair	Hon Sheila McHale	Bi-annual	12 months	\$37,353 pa	\$28,998
Vice Chair	Vacant	Vacant	Vacant	\$20,544 pa	\$0
Member	Daniel McAullay	Bi-annual	12 months	\$20,544 pa	\$15,821
Member	Deborah Leavitt	Bi-annual	12 months	\$20,544 pa	\$15,821
Member	Gary McGrath	Bi-annual	12 months	\$20,544 pa	\$15,821
Member	Warren Pearce	Bi-annual	12 months	\$20,544 pa	\$15,821
Member	Terri-ann White	Bi-annual	12 months	\$20,544 pa	\$15,821
Ex-Officio	Lanie Chopping	Not eligible	12 months	Nil	\$0

* This item refers to a person's membership during the reporting period, not their entire tenure on the committee. The period of membership for each member correlates with their respective remuneration received.

** The Governor in Executive Council determined an increase in remuneration rates for the WA Museum Board of Trustees, effective as of 4 February 2025.

Board and Committee Remuneration Cont...

Western Australian Museum Aboriginal Advisory Committee

POSITION TITLE	MEMBER NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	BASE SITTING FEES	GROSS/ACTUAL REMUNERATION
Chair	Libby Jackson-Barrett**	Sessional	12 months	\$230/sitting	\$0
Member	Chad Creighton	Sessional	12 months	\$160/sitting	\$0
Member	Sarah Bellottie	Sessional	12 months	\$160/sitting	\$0
Member	Perun Bonser	Sessional	12 months	\$160/sitting	\$0
Member	Krystyn Bonney	Sessional	12 months	\$160/sitting	\$0
Member	Jarra Somerville****	Not eligible	12 months	Nil	\$0
Member	Cohen Taylor****	Not eligible	12 months	Nil	\$0
Member	Julie Jones***	Sessional	3 months	\$160/sitting	\$0
Member	Christian Miller-Sabbioni	Sessional	12 months	\$160/sitting	\$320

* This item refers to a person’s membership during the reporting period, not their entire tenure on the committee. The period of membership for each member correlates with their respective remuneration received.

** Elected not to receive remuneration.

*** Resigned 20 September 2024

**** Full-time public sector employees are ineligible to receive sitting fees.

No other advisory committees received remuneration.

WA Multicultural Policy Framework

An annual progress report against the Museum’s Multicultural Plan is submitted to the Office of Multicultural Interests.

Outcomes are further reported on pages 45 and 60.

Black Diasporas Boorloo / Perth

A digital storytelling installation highlighting the lived experiences of Perth’s African diaspora. Featuring over 500 stories told through short films and audio recordings, the project captures themes of family, childhood, activism, mental health, and the impact of racial stereotyping.

Presented at Boola Bardip, the installation developed by afroOURban builds on previous editions in Naarm, Tkaronto, and Manhattan. This project celebrates the tradition of African oral storytelling, offering a rich and personal archive of life across suburbs from Fremantle to Mandurah.

The launch event featured reflection circles, panel discussions, and a film screening, while the closing event—part of Perth Design Week—explored how these stories shape the city’s architecture and urban life.

The project was supported by the Scanlon Foundation, Australian Multicultural Foundation, Curtin University, and community partners



7%

Chinese visitors



2%

Japanese visitors



4%

Indian visitors



3,609

Gogo App digital tours
in other languages

Left: Conversations at the
Black Diasporas Boorloo installation
© Tim Campbell

Substantive Equality

The Museum is an equal opportunity employer committed to creating an inclusive, and diverse work environment with equal opportunity for Aboriginal and Torres Strait Islander people, people with disability, people from culturally diverse backgrounds and young people.

Employment practices at the Museum aim to mirror this, and sections 51 and 50(d) under the *Equal Opportunity Act 1984* (WA) are used where appropriate.

The Museum continued to leverage section 66R of the Act to implement innovative recruitment strategies that promote equity and support candidates through the recruitment process.

Work, Health and Safety
and Injury Management

The Museum maintained a robust and proactive approach to Work Health and Safety through embedded consultation mechanisms, including 4 dedicated committees and Health and Safety Representatives across all 8 sites. Supported by a Senior Project Officer, the Museum facilitated injury management and return-to-work planning in close collaboration with managers.

In July 2024, an external audit of the Museum’s Work Health and Safety Management System

and 3 sites confirmed 97% compliance with the *Work Health and Safety Act 2020* (WA) and associated regulations, with areas of non-compliance addressed and implemented by November. The audit paid particular attention to laboratories, conservation spaces, storage areas, and workshops, resulting in the retirement of some plant and improved housekeeping practices to ensure compliance with relevant regulations. The audit noted recent inspections of asbestos, and sound policies and procedures in areas of diving to include new safety regulations for dive supervision, and handling of biological materials.

Digital workplace inspections were introduced at 2 metropolitan sites, with plans for broader implementation, alongside centralised digital tracking of all open safety actions. Mental health support capacity expanded through training for 15 additional staff in Mental Health First Aid. Further, inspections of the arms and explosives collection were conducted by WA Police and the Department of Defence in response to new firearms legislation and a review of all collections items that fall into the categories of ordnances, explosives, or arms.

MEASURE	ACTUAL RESULTS			RESULTS AGAINST TARGET	
	2022–23	2023–24	2024–25	Target	Comment on result
Number of fatalities	0	0	0	0	No Fatalities
Lost time injury and disease incident rate ^(a)	0 ^(c)	1.79	2.25	0 or 10% reduction in incidence rate	Note that the 2022–23 results were zero due to a lag in reporting.
Lost time injury and disease severity rate ^(b)	0 ^(c)	0.44	0.45	0 to 10% reduction in severity rate	Note that the 2022–23 results were zero due to a lag in reporting.
Percentage of injured workers returned to work:	100%	83%	100%	80%	Target met
(i) Within 13 weeks					
(ii) Within 26 weeks	100%	83%	100%	Greater than or equal to 80%	Target met
Percentage of managers trained in occupational safety, health and injury management responsibilities, including refresher training within 3 years	91%	91%	94%	Greater than or equal to 80%	WHS Training for Managers on GO1

^{a)} how many lost time injuries per 100 workers. ^(b) how many severe injuries per 100 workers. ^(c) as reported by RiskCover

Appendices

Lacquerware container with gold leaf
lotus and floral designs, Myanmar
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Bequests
We thank the following benefactors and their families for their generosity and contribution towards the State Collection.
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Marjorie Keller-Tun
Dennis King
Dr Brian Leary
Shelagh Wakely
Ethel Patricia Wright
Anonymous (1)

In Memoriam

Vale Emeritus Professor
Alan Robson AO CitWA

Vale John Dell

Vale Ruben Willis

Image: Intricate armour
made of stone pieces
© Miles Noel Studio

Right: Creating a 3D model
of the *City of York* wreck
Photo by Patrick Morrison

ANNUAL REPORT 2024-25



ANNUAL REPORT 2024-25



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