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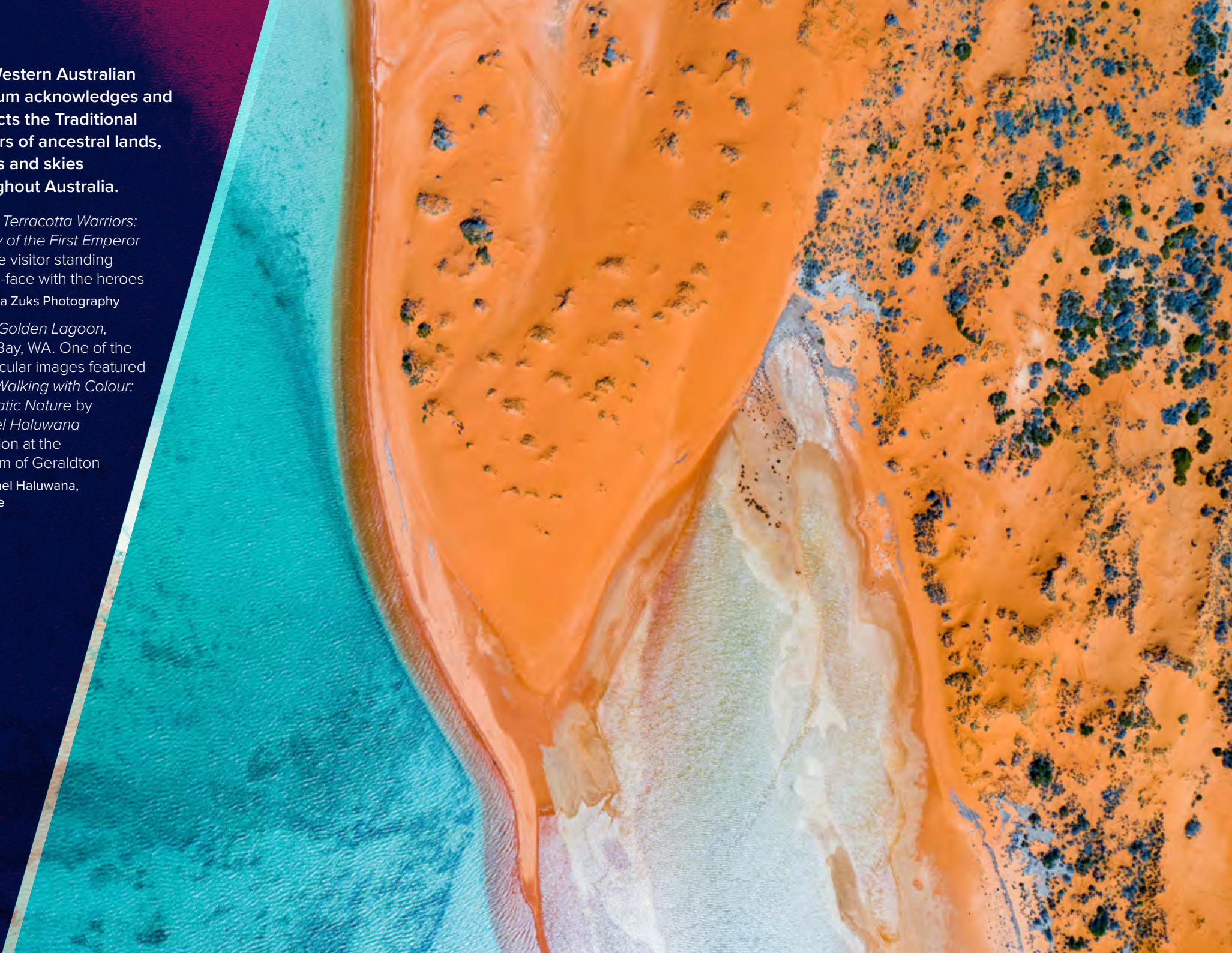


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The Western Australian
Museum acknowledges and
respects the Traditional
Owners of ancestral lands,
waters and skies
throughout Australia.

Cover: *Terracotta Warriors:
Legacy of the First Emperor*
– a little visitor standing
face-to-face with the heroes
© Danica Zuks Photography

Right: *Golden Lagoon,*
Shark Bay, WA. One of the
spectacular images featured
in the *Walking with Colour:
Cinematic Nature* by
Michael Haluwana
exhibition at the
Museum of Geraldton
© Michael Haluwana,
Aeroture



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[au.linkedin.com/company/
western-australian-museum](https://au.linkedin.com/company/western-australian-museum)

Our Museums and Cultural Sites

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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museum.wa.gov.au



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About this Report

The Western Australian Museum Annual Report 2025–26 reviews the Museum’s performance for the financial year ending 30 June 2026.

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 images, names, and stories of people who have passed away. All Aboriginal and Torres Strait Islander content has been used with the appropriate permissions.

Left: Prehistoric encounters
at Boola Bardip
© Luke Riley Creative

Right: Behind the scenes at the Museum’s
Collections and Research Centre
© Luke Riley Creative

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Statement of Compliance

For the year ended 30 June 2026

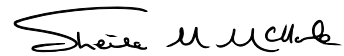
Hon Simone McGurk MLA

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 2026.

The Annual Report has been prepared in accordance with the provisions of the *Financial Management Act 2006*.

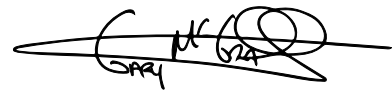
The financial statements comply with Australian Accounting Standards – Simplified Disclosures issued by the Australian Accounting Standards Board.



Hon Sheila McHale AM

Chair, Western Australian Museum Board of Trustees

27 August 2026



Gary McGrath

Chair, Western Australian Museum Finance and Audit Committee

27 August 2026



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Visitors at the WA Shipwrecks
Museum examining a 28lb cannon
(cast in 1616) that was recovered
from the wreck of *Batavia*

© Luke Riley Creative

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Drone image of the *Lanterns of the
Terracotta Warriors* at Boola Bardip
© Michael Haluwana



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Message from the Chairperson



The Western Australian Museum delivers remarkable experiences for our community. I am privileged to present the Western Australian Museum's Annual Report for 2025–26, demonstrating another year of achievement, resilience, and continued service to the people of Western Australia.

During the year, the Museum delivered exceptional exhibitions, research and public programs across our network of metropolitan and regional sites. At WA Museum Boola Bardip we celebrated five years since opening, marking an important milestone of inspiring local, interstate and international audiences.

The outstanding success of *Terracotta Warriors: Legacy of the First Emperor* demonstrated the Museum's international reach. As the most visited exhibition in Western Australian history, it attracted more than 323,000 visitors from more than 26 countries.

Beyond the Museum walls, initiatives such as the city-wide Terracotta Warrior lanterns installation and the involvement of Mr Zhang Guoli as Cultural Ambassador reinforced the exhibition's role as a powerful example of cultural exchange and international collaboration.

In Fremantle, exhibitions such as *From Nonna with Love* at the WA Maritime Museum demonstrated how the WA Museum really does sit at the heart of its community.

These and other achievements were reflected in national and international recognition, including TripAdvisor's 2026 Travellers' Choice Best of the Best Awards, the 2025 Qantas Australian Tourism Awards and the 2025 Perth Airport WA Tourism Award: the latter being the third year running in which Boola Bardip won gold for Major Visitor Attraction, resulting in its elevation to the WA Tourism Hall of Fame.

Research and scientific discovery also remained central to the Museum's mission. During the year, our Museum's outstanding researchers contributed to internationally significant discoveries, including the identification from fossils in the Museum collection of a previously unrecognised koala species in Western Australia, the discovery of a previously unknown bandicoot species in Indonesia, and new evidence showing that giant sharks inhabited Australian waters at least ten million years earlier than previously thought. Together, these discoveries expanded global scientific knowledge while reinforcing the Museum's role as a trusted research partner and leader in biodiversity, palaeontology and natural sciences.

Our regional museums make an important contribution to their local communities while supporting regional tourism, creating employment opportunities, strengthening community identity and ensuring cultural experiences remain accessible across Western Australia.

From the expansion of the Living Histories program across the Gascoyne and Great Southern, to the Aboriginal Jobs and Skills Program at Gwoonwardu Mia, our regional Museum network celebrated local stories, strengthened community connections and fostered learning, employment and cultural participation.

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Despite the impacts of broader economic global pressures, our regional museums continued to deliver high quality visitor experiences and meaningful engagement with their local communities.

I would like to acknowledge the Board and staff of the Foundation for the WA Museum for their unwavering support and commitment to the Museum's future. Through the generosity of donors, members and partners, the Foundation enables initiatives that extend the Museum's impact well beyond what would otherwise be possible. During the year, the Foundation secured additional external funding for two significant projects, the Genome Library and the Woodside Exmouth Gulf initiative, strengthening the Museum's capacity to advance research, preserve Western Australia's natural heritage and deepen our understanding of the State's unique biodiversity.

The achievements highlighted throughout this report are the result of collaboration, innovation and a shared commitment to excellence. As the Chair, I am supported by a strong and talented Board, and I thank my fellow Trustees for their thoughtful stewardship and strategic guidance.

On behalf of the WA Museum Board of Trustees, I express our sincere appreciation to the Government of Western Australia and in particular, the Hon Simone McGurk MLA, Minister for Creative Industries, for her ongoing support of the Museum and advocacy for the importance of creative industries.



The Hon Sheila McHale at the launch of *Life in the Great Barrier Reef* experience at the Maritime Museum

© Still Media

We have a great team at the WA Museum, and I thank our Chief Executive Officer, Alec Coles OBE, the executive team, staff, volunteers, members, partners and supporters. Their expertise, commitment and passion enable the Museum to fulfil its purpose of preserving, sharing and celebrating Western Australia's rich natural and cultural heritage while inspiring curiosity and lifelong learning.

As we look to the future, the Board's focus remains on ensuring that the internationally acclaimed WA Museum continues to evolve as a trusted cultural institution, one that preserves our shared heritage, embraces new opportunities, responds to emerging challenges and enriches the lives of Western Australians.

Hon Sheila McHale AM

Chairperson
Western Australian Museum
Board of Trustees

Message from the CEO



It is a pleasure to foreshadow the contents of this report, which describes the achievements of an exceptional year.

Without doubt, the highlight of the year was the *Terracotta Warriors: Legacy of the first Emperor* exhibition at WA Museum Boola Bardip. *Terracotta Warriors* will receive extensive coverage elsewhere in this report, but its significance was such that it bears repetition. The exhibition was marked by record visitor figures, strong audience satisfaction and extraordinary reach, yet some of its most notable achievements perhaps lay beyond museum walls, but just as importantly, it fostered a deep and enduring relationship with Chinese colleagues and delivered an estimated \$72 million boost to the WA economy, largely driven by the 70,000 visitors from outside the State.

There were significant achievements elsewhere: *Albany then & now: Historical panoramas of Menang Noongar Boodja* kicked off the Albany 2026 bicentenary commemorations at the Museum of the Great Southern; award-winning photographer and videographer Michael Haluwana's *Walking with Colour* drew crowds at the Museum of Geraldton. The Museum of the Goldfields' Bush food and medicine garden, supported by Gold Fields, burst into life, whilst at Gwoonwardu Mia, Jardilunji Mia café, a hospitality training hub for local Aboriginal people, continued to flourish and made a notable contribution towards the WA Government's Jina Plan to support Aboriginal tourism business.

In Fremantle, at the WA Maritime Museum, pasta was prominent amongst the 24 menu giveaways, which accompanied the *From Nonna with Love* exhibition.

Behind the scenes, the Museum transitioned to a new organisational structure with the former Collections and Research Division being replaced by three distinct divisions:

- Science
- Culture and Communities
- Collections Management and Conservation

The new structure enhances the status, visibility and potential of the Museum's collections and research, and reflects the Museum's commitment to growing its research capabilities.

Another highlight of the year was the extraordinary *Wake Up the Snake* exhibition at Boola Bardip, led by Nyikina Warrwa traditional custodian Dr Anne Poelina, and created through a consortium of partner organisations, working in close collaboration with the WA Museum. The exhibition marked the culmination of an Australian Research Council project examining the transfer of Indigenous knowledges in two Western Australian regions.

Boola Bardip was also proud to play host to the *Revealed* Aboriginal Art Market for the second-year running. The market hosted over 40 stalls offering direct-from-artist sales, including paintings, textiles, jewellery, and sculptures and achieved record sales.

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The Foundation for the WA Museum has brokered considerable investment into the Museum’s research programs, whilst direct research partners of the Museum included the Minderoo Foundation, which is supporting whole genome sequencing of Western Australian marine vertebrates, and the Department of Biodiversity, Conservation and Attractions, which is funding an 18 month project to digitise biological specimens.

An unexpected accolade was an honourable mention of the Museum in the Australian Financial Review which, on reviewing the annual reports of major Australian museums for the previous year, concluded that ‘the WA Museum’s three sites achieved by far the highest per capita penetration of any taxpayer-subsidised museum in Australia’. Our team should be hugely proud of that achievement.

These are only some personal highlights of another exceptional year, and it is fitting to acknowledge those whose support made them possible.

I wish to thank, in particular, the Foundation for the WA Museum for its ongoing funding of so many projects. Neither the *Terracotta Warriors* exhibition, nor much of the Museum’s research, nor its regional activity would be possible without the support of the Foundation.

The coming year promises to be just as exciting with a continued focus on collections and research, more visibility of those collections in our regional museums and some very significant international exhibitions visiting Boola Bardip. Additionally, it will see the launch of the Museum’s new Strategic Plan.



Museum CEO, Alec Coles, with an 8m-long whale shark model on display at WA Museum Boola Bardip
© Luke Riley Creative

I thank the Museum staff, volunteers and associates, whose endeavour is critical to the organisation’s success. In particular, I thank my executive management team for their support.

My thanks to the Museum’s Board of Trustees and especially its dedicated Chairperson, the Hon Sheila McHale.

Finally, my thanks go to the Minister for Creative Industries, the Hon Simone McGurk MLA, and to the WA Government for its ongoing commitment to the Western Australian Museum.

Alec Coles

Alec Coles OBE CitWA FRSA FLS

Chief Executive Officer
Western Australian Museum

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The Western Australian Museum

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.

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WA treasures at the Museum – Otto the Whale.
The blue whale, found near the mouth of the
Vasse River in 1897, was given the moniker
“Otto” in honour of Otto Lipfert, the taxidermist
who oversaw its preparation for the WA Museum
© Luke Riley Creative

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The Year in Review

Collections



8,356,931
objects now in the collection



1,632
objects treated



716
DNA sequences uploaded
to public database



19%
of the collection
accessible online



231
objects assessed



50
exhibitions hosted

Visitors



1,519,123
visits to Museum sites, off-site
events, and touring exhibitions



97%
visitor satisfaction



5,711,152
visitors to website



24%
international visitors



24%
interstate visitors



50,636
student participation

People



410
volunteers



31,942
volunteer hours



4,213
professional development
courses completed



6.3%
Aboriginal workforce



441
participants in Educator
Professional Learning
workshops



73
peer reviewed publications

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Launch of the *OceanXperience* exhibition
at Boola Bardip, 1 April 2026

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Highlights

The Museum's growing reputation was recognised through a series of prestigious tourism and visitor experience awards. WA Museum Boola Bardip entered the WA Tourism Hall of Fame after winning Gold for Major Tourist Attraction for the third consecutive year at the 2025 Perth Airport WA Tourism Awards, before receiving Silver in the same category at the 2025 Qantas Australian Tourism Awards. In 2026, Boola Bardip was ranked second in TripAdvisor's Travellers' Choice Best of the Best attractions, while *Terracotta Warriors: Legacy of the First Emperor* was recognised by Time Out as one of the world's top exhibitions. The WA Maritime Museum, WA Shipwrecks Museum and Boola Bardip were also recognised among the world's top visitor attractions through TripAdvisor's Travellers' Choice Awards.

The Kimberley Coast, the Kimberley coastline, WA. Aerial photograph, featured in the *Walking with Colour: Cinematic Nature* by Michael Haluwana exhibition at the Museum of Geraldton

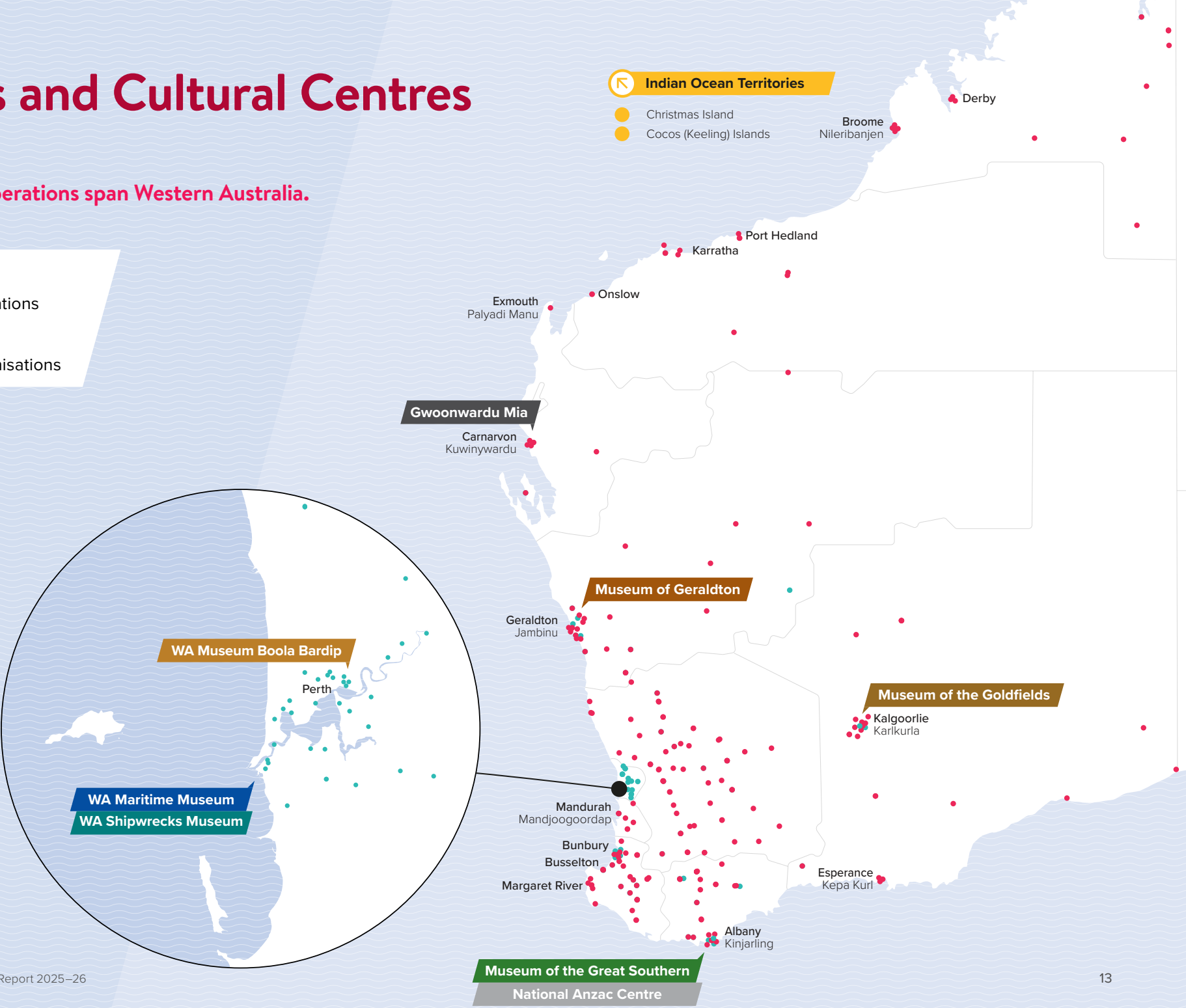
© Michael Haluwana, Aeroture

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Museums and Cultural Centres

The WA Museum’s operations span Western Australia.

- 223 Wanderland Organisations
- 102 Collections WA Organisations



Awards and Honours

2025 Travelers' Choice Awards

- **WA Museum Boola Bardip**
- **WA Maritime Museum**
- **WA Shipwrecks Museum**
- Travelers' Choice Award – Winners
- Rated in the top 10% of things to do worldwide.

2025 Perth Airport WA Tourism Awards

- **WA Museum Boola Bardip**
- Major Tourist Attraction – Gold
- Cultural Tourism – Silver
- Excellence in Accessible Tourism – Bronze

2025 Fremantle Business Awards

- Major Tourist Attraction – Winner
WA Maritime Museum

2025 Access Awards

- Government Website of the Year – Finalist
The Western Australian Museum

2025 Tidy Towns Sustainable Communities Awards

- Environmental Education – Finalist
**Bush Food and Bush Medicine Program,
Museum of Goldfields**

2025 Qantas Australian Tourism Awards

- Major Tourist Attraction – Silver
WA Museum Boola Bardip

2025 Campaign Brief WA's Advertiser of the Year

- WA's Advertiser of the Year – Winner
WA Museum Boola Bardip
Terracotta Warriors: Legacy of the First Emperor

2026 TripAdvisor Travellers' Choice Awards

- Best of the Best – ranked second
WA Museum Boola Bardip

The Institute of Public Administration Australia WA's (IPAA WA) 41st Annual W.S. Lonnie Awards for excellence and accountability in annual reporting

- State Records Commission Award for Excellence in Records and Information Management
- Winner – **The Western Australian Museum**
- Best Annual Report: Category 2 (Agencies with 101–1,000 FTEs)
- Bronze – **The Western Australian Museum**

2026 Time Out

- Named one of the top exhibitions in the world
**The Terracotta Warriors: Legacy of the First Emperor,
WA Museum Boola Bardip**

Governance Structure

The WA Museum is a statutory authority within the Department of Creative Industries, Tourism and Sport portfolio, established under the *Museum Act 1969*. It is a Body Corporate with Perpetual Succession and Common Seal, governed by a Board of eight Trustees, including the Chairperson and Vice-Chairperson, who are appointed by the Governor of Western Australia. The Director General of the Department of Creative Industries, Tourism and Sport, or his or her nominee, is an ex officio Board member. Appointments are made for a term of four years and incumbents are eligible for reappointment.

The effective governance of the Museum is supported by advisory committees established by the Board of Trustees to focus and advise on specified matters or areas of responsibility.

The Museum's Chief Executive Officer (CEO) is appointed by the Board of Trustees with the approval of the Minister. The CEO oversees management and operations, on behalf of the Trustees, and reports to the Board of Trustees and the Public Sector Commission.

On 1 July 2025 the Department of Local Government, Sport and Cultural Industries (DLGSC) became the Department of Creative Industries, Tourism and Sport (CITS) as part of the WA Government's public sector reforms. The Museum welcomed Mr Chad Anderson, the new department's Director General, on 8 August 2025.



Enabling Legislation

- *Museum Act 1969* (WA)

Responsible Minister

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

As at 30 June 2026, the Western Australian Museum was a statutory authority within the portfolio of Department of Creative Industries, Tourism and Sport (CITS), governed by a Board of Trustees.

Above: The Museum welcomes Mr Chad Anderson, the Director General of the Department of Creative Industries, Tourism and Sport

© WA Museum

Organisational Governance and Management Structure

Responsible Minister



Hon Simone McGurk MLA
Minister for Creative Industries

Western Australian Museum Board of Trustees



Hon Sheila McHale AM
Chairperson



Elizabeth Shaw
Deputy Chairperson



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



Chad Anderson
Ex-Officio
Director General, CITS

WA Museum Executive



Alec Coles OBE
Chief Executive Officer



Jason Fair OSI
Director
Engagement



Ravi Proheea
Director
Corporate and Strategy,
Chief Finance Officer



Kirrily Williams
Director
Strategy and Governance



Scott Mitchell
Director
Collections Management
and Conservation



Melanie Piddocke
Director
Culture and Communities



Jennifer McIlwain
Director
Sciences



Jessica Machin
Director
Regions



Leanne Woods
Senior Aboriginal and Torres Strait Islander Advisor
Aboriginal and Torres Strait Islander Interests

Advisory Committees

Western Australian Museum
Aboriginal Advisory Committee

Fremantle Museums
Advisory Committee

Gwoonwardu Mia
Advisory Committee

Museum of Geraldton
Advisory Committee

Museum of the Goldfields
Advisory Committee

Museum of the Great Southern
Advisory Committee

Maritime Archaeology
Advisory Committee

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Office of the Chief Executive

Responsible for:

- Aboriginal and Torres Strait Islander Interests
- 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, compliance, risk management, boards and committees, and workplace health and safety
- Compliance and performance reporting
- Legislation
- Oversight of Office of the Chief Executive

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 Management and Conservation

Responsible for:

- Collections auditing, condition reporting, digitising, and monitoring
- Exhibition collections management and conservation
- Infrastructure management and development
- WA Museum Collections and Research Centre – site operations
- WA Museum Library

Culture and Communities

Responsible for:

- Research
- Content creation – integration of culture and communities research and collections into public programs and exhibitions
- Repatriation
- Collection development, documentation and digitisation
- Community engagement

Science

Responsible for:

- Research
- Content creation – integration of scientific research and collections into public programs and exhibitions
- Collection development, documentation and digitisation
- Management of Research Associates
- Partnership development and stakeholder engagement
- Community engagement

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
- WAndersonland – regional collections
- Tourism portal

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Administered legislation

Legislation and Regulations administered by the Museum

- The *Museum Act 1969* and *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.

Left: Behind the scenes at the Museum's Collections and Research Centre

© Luke Riley Creative

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Performance Management Framework

The Museum reports against a range of government strategies to relevant state or federal authorities including to the Public Sector Commission on integrity, equity and governance. Some key performance management agreements and frameworks are listed below.

CEO Performance Agreement

Annually, the CEO prepares an agreement assessing and reflecting on leadership performance and progress against deliverables which is evaluated and endorsed by the Chairperson of the Board, and the Minister before a final endorsement by the Public Sector Commission.

The agreement sets out the outcomes and standards a CEO must meet during the term of the agreement, including delivery of management requirements, delivery of government priorities and initiatives, election commitments, Minister and Board Chair priorities and effective leadership and how their performance is assessed.

Outcome Based Management Framework

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

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.	14. Collections management, research and conservation services.
	15. Collections effectively documented and digitised.
13. Enhance cultural identity and understanding by promoting and ensuring the widest possible use of Museum content and collections.	16. Public sites, public programs and collections accessed on-site.
	17. Online access to collections, expertise and programs.
	18. 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 CITS’ Outcomes Based Management structure.

Changes to Outcome Based Management Framework

There were no changes to the Museum’s Outcome Based Management Framework during 2025–26.

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 30 June 2028.

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Museum Supporters

The Foundation for the WA Museum

The Foundation for the WA Museum exists exclusively to support the WA Museum through advocacy and fundraising. It mobilises support to amplify the cultural, scientific, educational and social impact of the Museum. The Foundation achieves this through growing funds under management with the Discovery Endowment Fund; securing direct funding for landmark Museum projects; and building a program of sustainable, ongoing grant giving aligned with the Museum's strategic priorities.

The Museum and the Foundation recognise the ongoing support of:

Founding Partners

- Minderoo Foundation
- Rio Tinto
- The Stan Perron Charitable Foundation
- Tianqi Lithium
- Wesfarmers
- Woodside Energy

Major Partners

- Fortescue
- Gold Fields
- Northern Star Resources

International Exhibition Fund Donors

Marine Sustainability Fund Donors

**The Foundation's broad
community of patrons,
donors and supporters.**

Left: *Koojaman Cliffs*, Koojaman Cliffs, Cape Leveque, WA. Aerial photograph, featured in the *Walking with Colour: Cinematic Nature* by Michael Haluwana exhibition at the Museum of Geraldton

© Michael Haluwana, Aerature

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In 2025–26, the Foundation for the WA Museum continued its commitment to advancing the Museum’s exhibitions, collections, research and community impact, through its various programs. Foundation-supported projects completed, or continued through the year include:

- *Terracotta Warriors: Legacy of the First Emperor* exhibition was part underwritten by the Foundation through its International Exhibition Fund. In addition, Acclaimed Chinese actor and director Zhang Guoli was appointed as Cultural Ambassador for the exhibition, and the Foundation supported the exhibition’s public Closing Festival, thanks to closing partners Rio Tinto and China Construction Bank.



- *Fantastic Beasts and Where to Find Them*: The WA Museum’s Aquatic Zoology team’s expedition to Christmas and Cocos (Keeling) Islands discovered and documented new marine species, strengthening the Museum’s scientific collections and research capabilities. The project also supported genetic sequencing, potential exhibition development and collaborative research outcomes.
- *From New Species to Shipwrecks*: This project continued the WA Museum’s long-standing research at the Houtman Abrolhos Islands through comprehensive biodiversity surveys and genetic sampling to better understand changes in marine life over time. It also strengthened the State Collection while advancing knowledge of the region’s globally significant natural and cultural heritage.



- *Naval Sea Power in Miniature*: The Shipwrecks Museum presented more than 170 meticulously crafted model ships, showcasing centuries of global maritime history through stories of exploration, trade, conflict and discovery. Supported by the generous contributions of the D.G. Myers Fund, the exhibition combined Gerry Westenberg’s extraordinary collection with digital storytelling to inspire visitors of all ages.

Top left: Acclaimed actor and director Zhang Guoli, Cultural Ambassador for the *Terracotta Warriors: Legacy of the First Emperor* exhibition
Photo by Liang Xu

Top middle: Visitors at the *Naval Sea Power in Miniature* exhibition at the Shipwrecks Museum
© Luke Riley Creative

Top right: More than 170 meticulously crafted model ships were featured at the Shipwreck Museum’s *Naval Sea Power in Miniature* exhibition
© Luke Riley Creative

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Highlights

- The Legacy Collection Project aims to address the demand for access to WA Museum specimen data through the digitisation and registration of key sub-collections and objects held by the WA Museum. The project will allow the vast wealth of objects and information contained in the Museum's collections to reach a wider audience.
- The exhibition *Kalyagul: Connections to Menang Country*, developed in collaboration with the Menang Noongar community and Deakin University, celebrated the enduring knowledge and cultural heritage of the Menang people, highlighting their vital role in shaping early understanding of Albany's land, sea and skies.
- The Chinese New Year Gala: the Gala celebrated the year of the Horse and coincided with the conclusion of the *Terracotta Warriors* exhibition. The sold-out event was held at the WA Museum Boola Bardip amongst the illuminated lantern displays, and was attended by 550 guests from government, business and the diplomatic community, and co-hosted with Australia China Business Council WA and China Chamber of Commerce Australia Perth Branch and supported by closing partners Rio Tinto and China Construction Bank.

Left: Closing festival for the *Terracotta Warriors: Legacy of the First Emperor* exhibition

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Strategic Partnerships

The *Terracotta Warriors: Legacy of the First Emperor* exhibition was achieved in partnership with:

EXHIBITION PARTNERS



WA MUSEUM
BOOLA
BARDIP



上海市文物交流中心
SHANGHAI CULTURAL HERITAGE
PROMOTION CENTER



秦始皇帝陵博物院
QIN SHI HUANG MUSEUM

MAJOR PARTNERS



Foundation
for the WA Museum



CITY OF
PERTH
City of Light



CATHAY PACIFIC

AIRLINE PARTNER

ACCOMMODATION PARTNER



CROWN

PROUDLY SUPPORTED BY



Australian Government
International Exhibitions
Insurance Program

MEDIA PARTNER



9

PR PARTNER

DETAIL

INTERNATIONAL EXHIBITION FUND DONORS

Kate Budiselik



The McClements
FOUNDATION



MINERAL
RESOURCES

Nev Power
and Family

JADE EVENT PARTNER



NORTON GOLD FIELDS

FOUNDING PARTNERS

HEYDER & SHEARS



GAGE
ROADS
Brew Co



★ | OMG | EVENTS



MINDEROO
FOUNDATION



RioTinto



STAN PERRON
CHARITABLE
FOUNDATION

TIANQI LITHIUM

REECES HIRE



VASSE FELIX
MARGARET RIVER



Limeburners
western australian
Single Malt Whisky



Wesfarmers



Woodside
Energy

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Revealed Aboriginal Art Market – Boola Bardip

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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 WA 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 2025–26 \$000	ACTUAL 2025–26 \$000	VARIATION \$000
FINANCIAL TARGETS			
Total cost of services (expense limit)	59,718	65,603	5,885 ^(a)
Net cost of services	43,508	44,575	1,067 ^(b)
Total equity	675,866	695,430	19,564 ^(c)
Net increase/(decrease) in cash held	(1,701)	(2,035)	(334)
Approved salary expense level	27,767	27,103	(664)

¹Further explanations are contained in Notes 2.1, 2.3, 3.2, 3.3, 3.6, 8.8 and 9.1 to the financial statements.

(a) The variation includes additional expenditure incurred on the major international exhibition, *Terracotta Warriors: Legacy of the First Emperor*.

(b) In addition to the explanation above regarding expenses, the variation is mainly due to expenditure on research projects for which funding was received in prior years.

(c) The variation is mainly due to higher than expected asset valuation for collection, land and buildings.

	2026 AGREED LIMIT (\$000)	2026 TARGET/ ACTUAL (\$000)	VARIATION (\$000)
WORKING CASH TARGETS			
Agreed working cash limit (at Budget)	2,500	2,500	-
Agreed working cash limit (at Actuals)	2,803	2,120	(683)

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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 2024-25	TARGET 2025-26	ACTUAL 2025-26
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 Total number of items documented and digitised available online	19%	19%	19%
12.3 Proportion of the Collection documented and digitised	30%	31%	32%
Key Efficiency Indicators			
SERVICE 14 Collections Management, Research and Conservation Services			
14.1 Average cost per object of managing the Collection	\$1.38	\$1.36	\$1.67
SERVICE 15 Collections Effectively Documented and Digitised			
15.1 Average cost per object of documenting and digitising the Collection	\$0.81	\$0.69	\$0.92

Outcome 13

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

	ACTUAL 2024-25	TARGET 2025-26	ACTUAL 2025-26
Key Effectiveness Indicators			
13.1 Number of people engaging with and accessing Museum content and collections	4,550,180	4,335,039	7,230,275
(a) Total number of visitors (to Museum and non-Museum sites and outreach programs)	1,647,208	1,168,079	1,519,123
(b) Total number of online visitors to website	2,902,972	3,166,960	5,711,152
13.2 Percentage of visitors to the Museum sites satisfied with services	97%	97%	97%
Key Efficiency Indicators			
SERVICE 16 Public Sites, Public Programs and Collections Accessed On-site			
16.1 Average cost of Museum services per Museum access	\$26.62	\$37.14	\$35.85
SERVICE 17 Online Access to Collections, Expertise and Programs			
17.1 Average cost of Museum services per Museum access	\$0.52	\$0.48	\$0.25
SERVICE 18 Museum Services to the Regions			
18.1 Average cost per access	\$29.86	\$31.67	\$22.23

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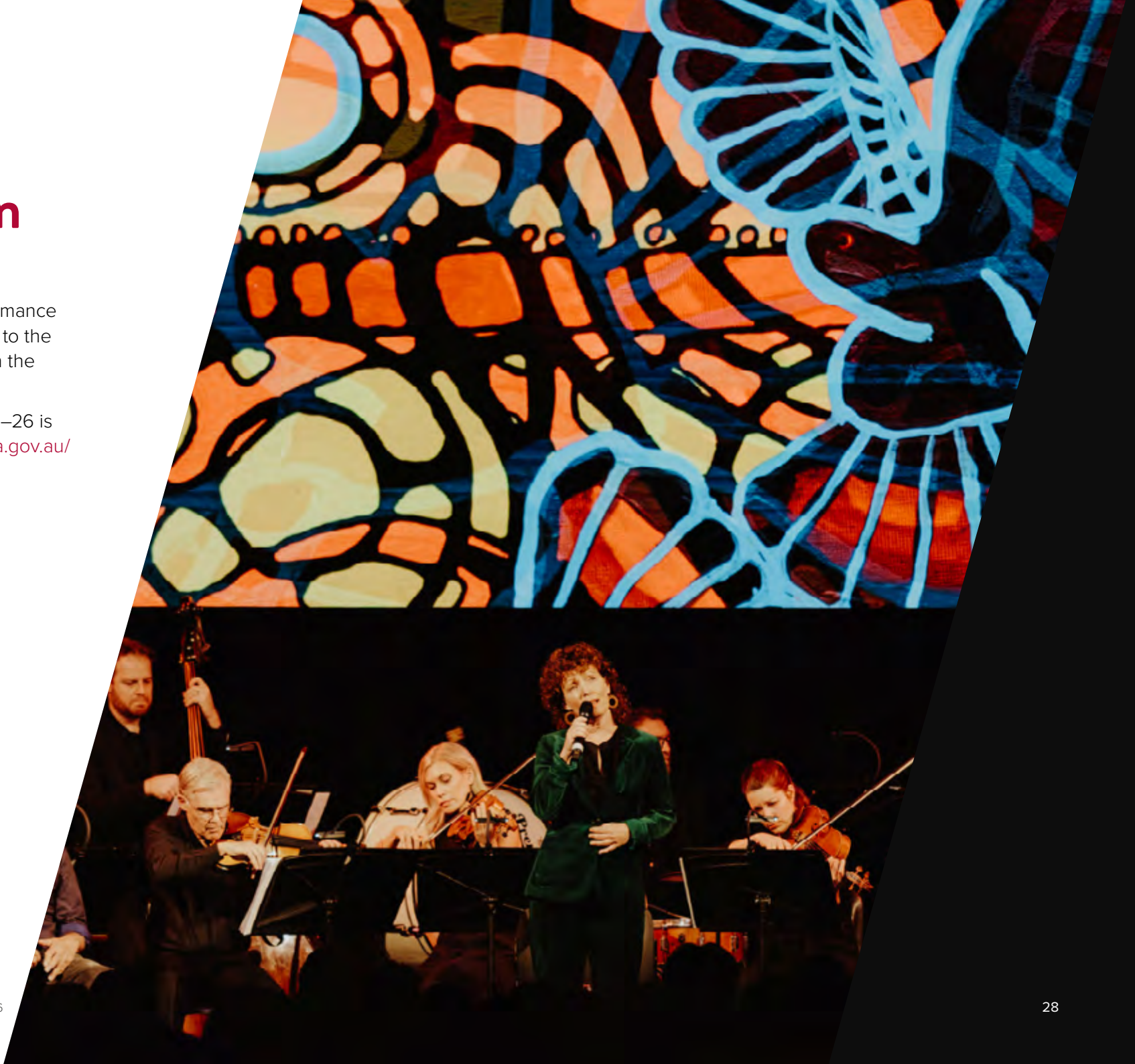
Performance Against Strategic Plan

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.

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

Right: Perth Symphony Orchestra performs at Boola Bardip

Artwork by Dr Richard Walley OAM
© WA Museum



At the Heart of the Community

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



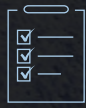
44%

repeat visitors
(vs. 41% last year)



213,168

public program participation



50,787

active Museum
memberships



87,476

holiday activity participation



58,784

education visits



5,852

people joined 867 HMAS
Ovens submarine tours at
the WA Maritime Museum



151,665

visitors to 4 touring exhibitions,
including 146,332 across the
UK, the US, and New Zealand



113.26

minutes average dwell time
of Museum visitor



290

students and teachers from
13 schools engaged with
HMAS Ovens guides



161,139

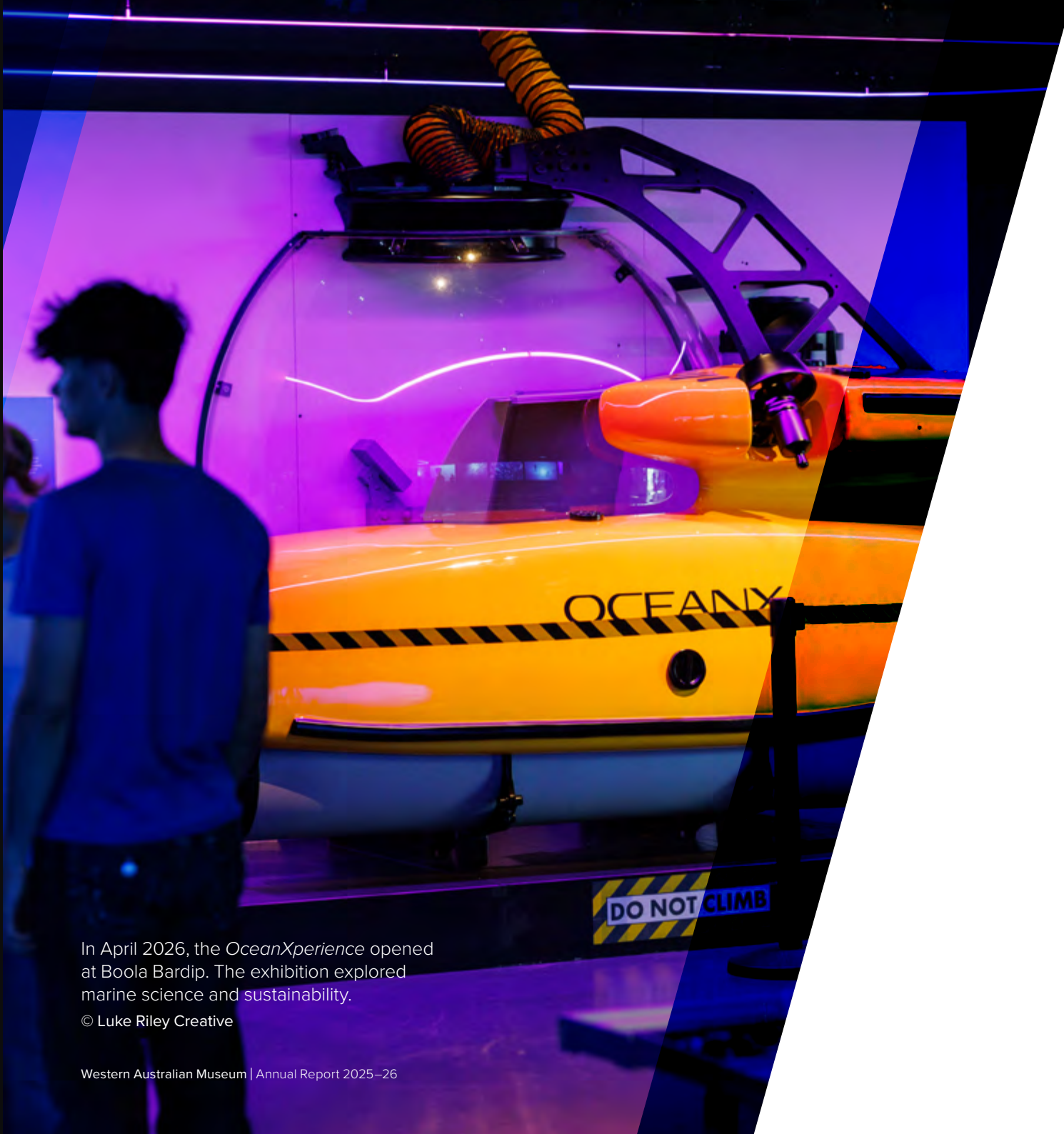
participants in
off-site events



215

language tours provided
(in Mandarin, German,
Japanese, and Spanish)

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In April 2026, the *OceanXperience* opened at Boola Bardip. The exhibition explored marine science and sustainability.
© Luke Riley Creative

Achievements

Throughout 2025-26, the WA Museum continued to bring people together across the state through exhibitions, events, cultural experiences and community partnerships.

In April, Boola Bardip welcomed *OceanXperience*, an interactive exhibition exploring marine science and sustainability. Drawing on the work of the OceanXplorer research vessel, the exhibition includes objects and research from the Museum’s collections and provided an opportunity to highlight the Foundation for the WA Museum’s Marine Sustainability Fund.

In partnership with North Metropolitan TAFE, Boola Bardip hosted a community showcase featuring the final creations of students from North Metropolitan TAFE’s EAL II Employment Fashion course. The showcase brought together the work of students from diverse cultural backgrounds, unified by the dragonfly motif. In Japanese culture, the dragonfly symbolises strength, courage and resolve.

One of the stories behind the North Metropolitan TAFE Community Showcase is Erehmet’s. Originally from Ethiopia, Erehmet moved to Australia four years ago and works with the WA Museum cleaning team. Her final project was on display at the Museum and included an overcoat and a simple tie-front dress with a double tie and headscarf.

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As part of the public program supporting *From Nonna with Love*, the WA Maritime Museum, with support from the Consulate of Italy, hosted a live performance by acclaimed Italian musicians Riccardo Tesi and Giua, bringing together members of Perth's Italian community through music, storytelling and shared cultural experiences. Partnerships with the City of Fremantle, Fremantle Fishing Boat Harbour and other organisations supported participation in community events including the Fremantle Dragon Boat Festival, Little Italy by the Sea, Grandies Big Day Out and school holiday programs.

Jointly, the WA Maritime Museum and WA Shipwrecks Museum in Fremantle delivered a vibrant community exhibition program representing local artists, collectors and community members.



Exhibitions including *Naval Sea Power in Miniature*, *Ships from Around the World*, *Fathoming the Abrolhos*, *B Shed Builds*, *Djanga – Spirit and The Edge of the Earth* enabled the Museum to present diverse stories and specialist knowledge while maximising use of existing gallery spaces and community partnerships.

Through its longstanding agreement with the Australian Government, the Museum continued to support the preservation and sharing of cultural heritage and traditional knowledge in the Indian Ocean Territories. On the Cocos (Keeling) Islands, significant progress was made on the Jukong boat restoration project, with Lantar Puteh and Selarang completed and work progressing on Fashion Baru, supported by the expertise of community Seniors.



The Museum's Conservation team travelled to Christmas Island to assess the objects on display and in storage, clean objects on open display and conduct an environmental conservation survey of Tai Jin House.

Top left: North Metropolitan TAFE Community Showcase at Boola Bardip brought together garments created by students from many countries, unified by the dragonfly motif

© WA Museum

Top middle: Erehmet, who works with the Museum, next to her creation as featured at the North Metropolitan TAFE Community Showcase, Boola Bardip

© WA Museum

Top right: A creation from the *B Shed Builds* community LEGO® exhibition at the Maritime Museum

© Luke Riley Creative

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Highlights

- *The Great Kimberley Wilderness* virtual reality experience returned to the WA Maritime Museum for an encore season from 23 May to 21 June.
- The new *WA on Display: Stories of the Great Southern* podcast shared the voices and knowledge of Menang Noongar Elders, historians, researchers and community members with audiences beyond the Museum's physical sites. Supported through a Foundation for the WA Museum Minderoo Grant.
- New acquisitions included a rare early white rayon gown by internationally recognised Western Australian designer Aurelio Costarella and stamps from the former Hutt River Province, both filling identified gaps in the State Collection.
- A showcase at WA Museum Boola Bardip featuring memorabilia from Western Australia's first State of Origin game provided the setting for the promotion of the February AFL Origin match.
- The WA Maritime Museum partnered with Theatre 180 and community organisations to commemorate the 150th anniversary of the Catalpa rescue, one of the most significant maritime and humanitarian stories associated with Fremantle and Western Australia. The performance, *Catalpa Escape: Bringing a Fremantle Story to Life*, was attended by 2,377 people.

The future

Planning is underway for significant upcoming anniversaries that provide opportunities to promote the Museum's contribution to Western Australia's rich maritime heritage and strengthen its international profile. The 400th anniversary of the *Batavia* shipwreck in 2029 presents an opportunity to promote collections and displays at both for the WA Shipwrecks Museum and the Museum of Geraldton. *Batavia* is one of Western Australia's most significant international heritage stories. Planning is also progressing for public outcomes associated with the anniversaries of the *Zeewijk* in 2027 and the establishment of the Swan River Colony in 2029.

The Museum will also consider opportunities to align with state government priorities in design, screen, gaming and First Nations creative leadership. This will provide opportunities to build on the Museum's existing contribution to Western Australia's creative ecosystem and strengthen connections between collections, creativity and contemporary cultural practice.

Top left: Theatre180 actors during the performance of *Catalpa Escape* at the Maritime Museum

© Stuart Thorpe Photography

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Terracotta Warriors: Legacy of the First Emperor



Visitor immersed in the *Terracotta Warriors: Legacy of the First Emperor* exhibition at Boola Bardip

© Miles Noel Studio



After eight months at WA Museum Boola Bardip, *Terracotta Warriors: Legacy of the First Emperor* closed on 22 February 2026, as the most successful exhibition in Western Australian history in terms of both visitation and economic impact, and promoted Western Australia as a world-class cultural destination.

The exhibition attracted 323,223 attendances, including 26,664 international visitors from more than 26 countries, and had an economic impact of \$71.95 million for Western Australia. It enhanced the State’s international profile, being recognised by *Time Out* as one of the world’s top exhibitions of the year.

The exhibition highlighted the ability of cultural collaboration to foster mutual understanding through the sharing of history, art and ideas

to strengthen international relationships. The partnerships formed to develop and deliver the exhibition included government, industry and international institutions building strong cultural connections between Australia and China.

The Foundation for the WA Museum, through its International Exhibition Fund and generous partners and donors, played a pivotal role in supporting the exhibition and its associated initiatives including the Cultural Ambassador Program with acclaimed actor and director Zhang Guoli serving as Cultural Ambassador. More than half of the exhibition’s three million website visits originated from China, largely as a result of Zhang Guoli’s involvement, demonstrating his extraordinary reach and appeal.



Top left: *The Terracotta Warriors: Legacy of the First Emperor* – over 225 ancient artefacts were on display during the exhibition

© Miles Noel Studio

Top right: *The Terracotta Warriors* at Boola Bardip

© Luke Riley Creative

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In partnership with the Western Australian Government’s Deputy Trade Commissioner in Shanghai, the Beijing Chaoyang International Cultural Exchange Association and the City of Perth, 80 Terracotta Warrior lanterns transformed Perth into a celebration of Chinese culture. The Association has since donated three lanterns to the Museum’s permanent collection, creating a lasting legacy of the collaboration.

Perhaps the exhibition’s greatest legacy was its ability to inspire curiosity. One memorable example came from a young artist, four-year-old Brody, who anonymously gifted a Terracotta Warrior that he made after becoming fascinated by the exhibition.



His gift, and the Museum’s efforts to find and recognise him, reflected the exhibition’s enduring impact on visitors of all ages and its capacity to spark a lifelong interest in history, culture and creativity.

Top left: Visitors experienced *Jade Nights* every Friday night during the *Terracotta Warriors: Legacy of the First Emperor* exhibition to enjoy special talks and cultural performances
© Aaron Claringbold

Top middle: *Terracotta Warriors: Legacy of the First Emperor* – closing week performance
© Luke Riley Creative

Top right: WA Museum instigate the search for young artist with viral Facebook post
© Luke Riley Creative





From Nonna with Love: Community, Culture and Connection

From Nonna with Love closed at the WA Maritime Museum in April following a highly successful seven-month season that attracted 46,733 visits, exceeding visitation targets by 33.5 per cent.

Developed by the WA Museum in collaboration with local guest curator Nella Fitzgerald, the exhibition celebrated the contribution of Italian migrant women to Western Australia's cultural identity through stories of migration, family, food and community. Drawing on personal histories, treasured objects and shared traditions, the exhibition resonated strongly with visitors of all backgrounds by highlighting the universal themes of belonging, resilience and intergenerational connection.

Left: *From Nonna with Love* exhibition at the Maritime Museum
© Jessica Wylde Photography



The exhibition extended well beyond the gallery through an extensive public program, including *Nonna's Coffee Club*, *Cook Like a Nonna* workshops, *Nonna Bingo*, children's story-time sessions and live performances.

The Museum partnered with the Consulate of Italy in Perth and the WA Association of Teachers of Italian to develop education experiences connected to *From Nonna with Love*. Teacher networking events, curriculum resources, gallery trails and walking tours encouraged schools to explore stories of Italian migration and multicultural heritage.

Above: *From Nonna with Love* exhibition at the Maritime Museum
© Jessica Wylde Photography

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These initiatives supported more than 1,348 education visitors to the exhibition and created resources that will continue to enrich learning well beyond the exhibition's conclusion.

The exhibition reflected the Museum's commitment to community-led storytelling, demonstrating how exhibitions developed in partnership with communities can foster inclusion, celebrate cultural diversity and strengthen understanding of Western Australia's shared heritage.



Visitor feedback highlighted the exhibition's emotional impact that brought families together:

One visitor said:

"It was a wonderful day that I shared with my family across multiple generations. We cried, laughed and had some beautiful conversations."

Another visitor described the exhibition as:

"Well organised and really inspiring. I have already recommended it to friends."



From Nonna with Love provided the opportunity for the Italian community to see their history and stories reflected, while inviting others to discover the experiences that have shaped Western Australia's multicultural identity.

Top left: Story time with Nonna
© Luke Riley Creative

Top middle: The *From Nonna with Love* exhibition at the Maritime Museum brought to life the stories of WA's Italian migrant women
© Jessica Wylde Photography

Top right: Nonna's Big Day Out events were family day cultural celebrations of the Italian Nonnas featured in the *From Nonna with Love* exhibition
© Luke Riley Creative

Volunteers at the Heart of the Museum

Volunteers play an essential role in bringing the WA Museum to life, sharing knowledge, supporting visitor experiences, carrying out research, digitisation and collections management work and strengthening connections between the Museum and the communities it serves.

Volunteers support visitors through guided tours, public programs, education activities and exhibitions. At the Fremantle Museums alone, volunteers engaged with more than 4,500 visitors on the gallery floor, while HMAS *Ovens* volunteer guides welcomed 5,852 visitors across 867 submarine tours.

Volunteers to the Collection and Research Centre in Welshpool perform vital work such as databasing, labelling and photographing, as well as assisting with taxonomic work, conservation treatments, and field investigations.

National Volunteer Week provided an opportunity to celebrate the contributions of volunteers. WA Maritime Museum and WA Shipwrecks Museum volunteers joined colleagues from the Rottnest Volunteer Guide Association for a reciprocal visit to Wadjemup/Rottnest Island, exploring links between the Island's history and the Museum's collections.



Supported by SeaLink and the Rottnest Island Authority, the exchange reinforced the value of collaboration and the important role volunteers play in interpreting Western Australia's shared heritage.

At the WA Shipwrecks Museum, volunteer Gerry Westenberg showed more than 170 handcrafted model ships in the exhibition *Naval Sea Power in Miniature*. Through public talks and model building workshops, Westenberg shared his knowledge and craftsmanship with visitors of all ages.



Across the Museum's sites, volunteer-led initiatives such as *Story Time*, the dementia-friendly *Making Memories* program, the Kaya Wandjoo Club, the *Footsteps* aged care program and annual ANZAC Day tours continued to create welcoming, inclusive experiences for diverse communities.

The dedication of the Museum's volunteers demonstrates that museums are not only places where stories are preserved, but places where communities actively contribute to creating them.

Above right: Volunteer submarine guide Sid, who has been leading tours for more than 25-years, leads a group through HMAS *Ovens*.
Photo by Jennifer Goldberg

Above left: The Kaya Wandjoo Club
© WA Museum

Living Histories: Building Connections Through Community

The *Living Histories* program was initially piloted in Geraldton and Kalgoorlie in partnership with Euphorium Creative, bringing together 14 culturally diverse community groups to build relationships and celebrate the many communities that call regional Western Australia home. This year, the program expanded to the Gascoyne and the Great Southern through a partnership with Celebrate WA, broadening its reach and impact.

Yamatji artist Carol Martin OAM, after engaging with *Living Histories*, led a collaborative mural workshop at the Museum of Geraldton centred on the Beemurrah, a sacred Creation being in Yamatji Lore that symbolises protection, care and belonging to Country.

The artwork invited children, families and community members to add their handprints to the piece, with Carol communicating that “the Beemurrah provides a nest for the handprints of our children.” In keeping with Yamatji cultural protocol, the artwork was completed when Senior Yamatji man Derek Councillor painted the eyes of the Beemurrah, bringing the figures to life.



Reflecting on the day, Carol said that watching children, families and community members create the artwork together felt like “reconciliation in action.” The completed mural will be displayed at the Museum of Geraldton during Reconciliation Week 2027 and will be a lasting reminder of the relationships, shared experiences and mutual respect that made the project possible.

The *Living Histories* program reflects the Museum’s commitment to working with communities over time, recognising that meaningful engagement is built through listening, partnership and shared experiences.

Above: Living Histories Evening Talking Panel – seven cultures represented

© Mellen Burns Photography

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Preserving an Olympic Legacy

The WA Museum continued its commitment to preserving stories of statewide significance through the acquisition of the ILCA 7 sailing dinghy used by Western Australian Matt Wearn to win gold at the 2024 Paris Olympic Games, made possible by a grant from the Foundation for the WA Museum.

The acquisition ensures that one of Australia's most significant sporting achievements has become part of the State Collection. Matt made history in Paris by becoming the first Australian sailor to win Olympic gold medals at consecutive games, following his victory at the Tokyo 2020 Olympic Games.

The acquisition extends beyond the preservation of an iconic object. Museum curators worked closely with Matt Wearn to record an oral history reflecting on his career, Olympic experiences, and the dedication required to compete at the highest level.

Left: Left to right: CEO Alec Coles, Matt Wearn, and Foundation for the WA Museum CEO Coralie Bishop with Matt's Olympic ILCA 7. Courtesy of Foundation for the WA Museum

© Luke Riley Creative



In January, the Museum and the Foundation for the WA Museum partnered with the Royal Perth Yacht Club to host an In Conversation event with Matt Wearn, where the dinghy was displayed publicly for the first time.

Plans are now underway to install the dinghy at the WA Maritime Museum, where it will inspire future visitors and celebrate Western Australia's enduring contribution to Olympic sailing.

Above: Matt Wearn and Assistant Curator David O'Sullivan during the Q&A event at Royal Perth Yacht Club. Courtesy of Foundation for the WA Museum

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OceanX Exhibition		04.04.2026 – 11.10.2026	<i>OceanXplorer</i> invites visitors to think, play, and act like a real ocean scientist. Large-scale media and interactive experiences bring the ocean to life. The exhibition is augmented with specimens from the Museum's collections.
Biomass		03.02.2026 – 12.04.2026	<i>Biomass</i> provided visitors the opportunity to experience ground-breaking works from artists across the globe by transforming an exhibition space into a gallery of virtual reality.
Terracotta Warriors: Legacy of the First Emperor	Shaanxi Cultural Heritage Promotion Centre, The Emperor Qinshihuang's Mausoleum Site Museum, City of Perth, Cathay Pacific, Crown, Channel 9, Foundation for the WA Museum.	25.06.2025 – 22.02.2026	This exhibition invited visitors to step into the extraordinary world of China's first emperor Qin Shihuang, to explore his life, legacy, and afterlife. Immersive, cutting-edge technology in combination with more than 225 exceptional original artefacts provided an extraordinary experience.
Celebrating 60 years: Channel 9 Perth		10.06.2025 – 31.07.2025	Celebrating Channel 9 Perth's 60th anniversary, this exhibition drew on archives to journey back in time.
The Lester Prize 2025	The Lester Prize Inc.	20.09.2025 – 16.11.2025	The Lester Prize is Australia's most valuable portraiture exhibition.
Rangelands School of the Air	School of the Air	03.11.2025 – 01.02.2026	This exhibition was hosted at the historic Old Goal building at WA Boola Bardip featuring photography from children who attend remote outback schools.
Chirriger Moort: A 30-Year Retrospective of the Work of Peter Farmer	Perth Design Week Peter and Miranda Farmer	11.02.2026 – 31.03.2026	To launch Perth Design Week <i>Chirriger Moort</i> celebrated Noongar artist and designer Peter Farmer.
The Lester Prize Youth 2026	The Lester Prize Inc.	24.04.2026 – 19.07.2026	A selection of exceptional portraits created by high school age artists across Australia. The third year the exhibition was held at Boola Bardip.
Friends of Mexico in WA 20th Anniversary	Friends of Mexico	03.05.2026 – 29.06.2026	Friends of Mexico in WA (FOMEX), organised an exhibition marked 20 years of events, traditions and stories from FOMEX that have shaped the Mexican cultural presence in Western Australia.

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Celebrating 60 Years of the Western Australian Botanic Garden	Kings Park	21.08.2025 – 24.09.2025	The Western Australian Botanic Garden celebrated the 60-year legacy of this Perth icon.
Spring Into Parks	WA Parks Foundation FORM Scribblers Festival	27.09.2025 – 30.10.2025	The WA Parks Foundation exhibit featured the Spring into Parks Commemorative Quilt, celebrating the biodiversity of Western Australia’s national parks, created by the West Australian Quilters Association. The display included artwork from the FORM Creative Schools program and from the Scribblers Festival.
Plastic Free July	Plastic Free Inc	02.07.2025 – 14.08.2025	Plastic Free July® is a global movement seeking solutions to plastic pollution.
Connections Nightclub 50th Anniversary	Connections Night Club	10.11.2025 – 14.12.2025	Connections Nightclub celebrated its 50th anniversary. From bold beginnings in the 1970s as one of Australia’s first openly gay nightclub venues to a place in the heart of Perth city’s nightlife.
North Metropolitan TAFE Community Showcase	North Metropolitan TAFE	17.12.2025 – 26.01.2026	Students from North Metropolitan TAFE’s EAL II Employment Fashion course displayed their final creations. Each garment carried the dragonfly (or ‘tonbo’, in Japanese) motif, a symbol of transformation and agility.
Full Futures: Everyone at the Table Fair Food WA Community Showcase	Fair Food WA	31.01.2026 – 26.02.2026	<i>Full Futures: Everyone at the Table</i> , presented by Fair Food WA, explored the urgent issue of food security in Western Australia.
School Design Challenge 2026 Community Showcase	Perth Design Week Melville Senior High School Bold Park Community School and John Curtin College of the Arts	12.03.2026 – 27.04.2026	Boola Bardip’s Learning and Engagement Team challenged visiting WA schools to design a story unique to them and their school community during Perth Design Week 2026. Melville Senior High School, Bold Park Community School and John Curtin College of the Arts applied the elements of design through experimentation, iteration, refinement, and reflection creating exciting and personal projects.

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WA AIDS Memorial Quilts	WAAC (formerly WA AIDS Council) HIV-affected community	29.11.2025 – 30.12.2025	World AIDS Day is on 1 December. The WA Museum works with WAAC (formerly WA AIDS Council) and the HIV-affected community to display the original hand-crafted WA AIDS Memorial Quilt. With the continued support of WAAC and community, the Museum has captured the stories behind the panels digitally with an interactive display featuring interviews with experts and members as well as with family, friends and acquaintances memorialised on the original quilt.
AFL Origin: The Beginning	AAMI AFL Origin Footy Festival	05.02.2026 – 20.02.2026	AAMI AFL Origin returned to WA in 2026. To mark the occasion, <i>AFL Origin: The Beginning</i> celebrated the inaugural State of Origin game played in 1977 at Subiaco Oval, when Western Australia took on Victoria.



Far left: Ron Alexander with State of Origin – the *AFL Origin: The Beginning* celebrated the inaugural State of Origin game played in 1977 at Subiaco Oval
© Ian Munro, The West Australian

Left: *AFL Origin: The Beginning* showcase at Boola Bardip
© WA Museum

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Exhibition Title	Partners	Dates	Description
Life in the Great Barrier Reef		27.06.2026 – 08.11.2026	<i>Life in the Great Barrier Reef</i> provided a 360° Virtual Reality journey through the Reef. The experience included swimming alongside turtles, manta rays, sharks and whales, and was captured using custom built 8K 360° underwater camera systems.
From Nonna with Love	Nella Fitzgerald Events	27.11.2025 – 20.04.2026	<i>From Nonna with Love: Stories of Tradition and Triumph</i> brought to life inspiring journeys of Italian women who made Western Australia their home. Leaving Italy in search of a better future.
The Great Kimberley Wilderness		23.05.2026 – 21.06.2026	A 35-minute virtual reality experience narrated by Luke Hemsworth and produced by the award-winning Australian production team at White Spark Pictures.
Fathoming the Abrolhos: An Underwater Exploration		09.08.2025 – 30.11.2025	A photography exhibition showcasing the diverse beauty of the Houtman Abrolhos Islands by local photographer and Marine advocate, Graeme Gunness.
Ships from Around the World		09.05.2026 – 23.08.2026	Striking images gathered through years of travel and photography by David Nicolson inspired by a lifelong fascination with all things nautical, including his father’s service in the Merchant Navy during World War II.
Remembering the Men of HMAS <i>Perth</i>	Australian National Maritime Museum	08.03.2025 – 27.07.2025	This community exhibition highlighted key commemorations, such as the HMAS <i>Perth</i> (I) Regatta, the annual remembrance ceremony at the Church of St. John the Evangelist, and the HMAS <i>Perth</i> (I) Memorial.

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Exhibition Title	Partners	Dates	Description
First Encounters: Artist Interventions with the VOC Shipwrecks	UWA, Australian Catholic Uni, ECU, North Metro Tafe	28.11.2025 – 01.02.2026	Australian and international artists created original works inspired by rare archives and objects from the Dutch East India Company (VOC), dating back to the 17th century.
Naval Sea Power in Miniature	Foundation for the WAM	24.02.2026 – 26.07.2026	More than 170 models spanning an array of seafaring stories from an ancient Egyptian barge and the ships of Christopher Columbus to modern naval vessels.
Djanga – Spirit		09.08.2025 – 09.11.2025	This exhibition brought together photo-artist Martine Perret, Wardandi Elder Vivian Brockman Webb, Wardandi Cultural Custodian Mitchella Hutchins and her daughter Mabenan Hutchins. Sound was by Roly Skender, and with the voice of Pascal Veyradier.
Watercolours in Blue	Watercolours WA	03.05.2025 – 27.07.2025	An exhibition showcasing interpretations of ‘blue’ by local watercolourists.



Left: Little visitors interacting with the OceanXperience exhibition at Boola Bardip
© Luke Riley Creative

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Exhibition Title	Partners	Dates	Description
Making Home Under Southern Skies	UWA, Two Centuries of Chinese Heritage in WA, National Foundation for Australia-China Relations	31.01.2026 – 23.03.2026	An exhibition exploring the journeys, contributions, and legacies of Chinese Western Australians from the 1830s to the 2020s.
Transition: Viewpoint artists and Lorraine Harrison 3D Youth Prize		29.11.2025 – 12.12.2025	An exhibition of 3D works of art designed and created by young artists (aged 16–21) for the Lorraine Harrison 3D Youth prize. High school art teachers encourage students to participate as part of their art curriculum. The theme for 2025–26 was “Transition.”
Men of the Kokoda		18.10.2025 – 23.11.2025	An exhibition about lifelong friendships developed between the Papuans and the Australians through the story of Brigadier Arnold Potts and the 21st Brigade of the Second AIF. Potts’ and the 21st Brigade’s story on the Kokoda Trail during WWII became one of the most celebrated and debated in Australia’s military history.
Bound & Unbound – Encyclopedias Re-imagined		05.01.2026 – 26.01.2026	Local artists brought Albany’s stories to life in this special art project inspired by the pages of the Encyclopaedia Britannica.
Reception this way	National Archives Australia	14.06.2025 – 19.10.2025	A sentimental exhibition to commemorate the classic Australian family holiday of long road trips and staying in motels. Featuring photos and artefacts including continental breakfasts and mid-century mod cons.
Albany Then & Now: Historical Panoramas of Menang Noongar Boodja	Curtin Uni, State Library, Albany, Lotterywest	12.12.2025 – 07.06.2026	This exhibition featured audio-visual panoramas spanning more than a century captured from vantage points across the city through history and narrated by local experts and historians.
Rising Tides: Imagining Coastal Resilience	UWA, Oceans Institute, Albany, UNSDG	24.07.2025 – 27.07.2025	This mixed media exhibition brought together local voices to explore a resilient future for Middleton Bay (Binalup/Middleton Beach to Emu Point).
Southern Art and Craft Trail		25.09.2025 – 10.10.2025	An exhibition by regional artists and students who contribute to the Southern Art and Craft Trail. Spanning more than 35,000 square kilometres, the Southern Art and Craft Trail is the largest of its kind in Western Australia.

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Exhibition Title	Partners	Dates	Description
Connecting Threads: A history of Albany Woollen Mills		20.04.2026 – 14.06.2026	Curated by Sally Pell, this exhibition drew from her own collection. Through blankets, memorabilia and creative works, the archive reveals deeply personal stories embedded within the textiles.
Easter Arts Festival 2026		04.04.2026 – 19.04.2026	As part of the ArtSouthWA festival the Museum featured works by local artists in pop-up galleries. ArtSouthWA is held across home studios and galleries, outdoor markets, wineries and cosy cafés featuring hands-on workshops, performances and more.
MIX Unplugged		02.06.2025 – 20.07.2025	Mini exhibitions rotated fortnightly for a 6-week period by an eclectic group of contemporary artists from the Great Southern region showing their creative and diverse talents.
16 Days in WA		25.11.2025 – 10.12.2025	The Museum of the Great Southern supported 16 Days in WA, from 25 November (International Day for the Elimination of Violence Against Women) to 10 December (Human Rights Day).



Far left: *Reception this way: motels – a sentimental journey with Tim Ross* at the Museum of the Great Southern explored the nostalgia of the classic Aussie motel
© Krysta Guille Photography

Left: Stepping back in time at the Museum of the Great Southern’s *Reception this way: motels – a sentimental journey with Tim Ross* exhibition
© Krysta Guille Photography

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Reception this way		27.02.2026 – 17.05.2026	See description under the Museum of the Great Southern exhibitions.
16 Days in WA – Jambinu Strong Matriarchs		25.11.2025 – 10.12.2025	Powerful stories and portraits of local matriarchs, shared to mark 16 Days in WA 2025.
Walking with Colour: Cinematic Nature by Michael Haluwana		20.09.2025 – 01.02.2026	A photographic exhibition of breathtaking colour by award-winning cinematographer Michael Haluwana – recognised for his work with National Geographic, BBC, and Sir David Attenborough.
Silence Listening		21.06.2025 – 07.09.2025	The exhibition featured works by Yamaji artists, the late Dr Brian Dodd McKinnon and the late Charmaine Papertalk Green, alongside British-Australian artist George Criddle. The work was created in response to Green’s concept of ‘silence listening,’ addressing violent colonial histories denied within the settler narrative.

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Exhibition Title	Partners	Dates	Description
Legacies Karlkurla (Kalgoorlie)	Community Arts Network	28.02.2026 – 03.05.2026	The exhibition featured portraits by internationally acclaimed photographer Michael Jalaru Torres, capturing the strength, dignity and presence of Elders. It was complemented by podcast conversations hosted by Spinifex Anangu broadcaster Debbie Carmody.
Disrupt Persist Invent	National Archives of Australia	16.05.2026 – 23.07.2026	A touring exhibition developed by the National Archives of Australia exploring the ways people have achieved social change in Australia. Featuring stories of people and their actions in areas such as women’s rights, marriage equality, and science and technology.
Reception this way		01.11.2025 – 15.02.2026	See description under the Museum of the Great Southern exhibitions.
Belong: Language connecting feeling, culture, country		17.05.2025 – 12.10.2025	Belong was an exhibition connecting three installations celebrating the UNESCO Decade of Indigenous Languages (2022–2032). Featuring Ngala Wongga (Come Talk), and Juruyinku Kujuyinkuya (Connection), in collaboration with Transference, the exhibition featured individual portraits, immersive soundscapes and visual storytelling.

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Sustainability

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



79

loans of over 3,000 items and specimens for research and exhibitions



1,834

specimens processed for molecular analysis



980

objects reported on for major exhibitions and loans



2,537

genetic sequences generated from these samples



829

public enquiries responded to by the Culture and Communities team



24

science collection and research projects supported using this data



696

maritime archaeological objects treated



300

permits issued for Possession of Underwater Cultural Heritage



33

research projects



61

research presentations, workshops and public talks

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The Museum’s Strategic Plan pillar on Sustainability includes the goal: Maximise opportunities offered by digital transformation, including some of the following:



27
online programs and resources



224
objects featured



551,739
website visits showcasing 104,000 collection objects



8,463
object visits recorded



5,354,567
online visits across collections, expertise and program areas



1,563
Gogo tours for an average of 21 minutes each.

- 1,129 English tours taken
- 324 Mandarin tours taken
- 48 Cantonese tours taken
- 50 Spanish tours taken



201,750
visits to the WAnderland website

Left: Visitors immersed at launch of the *Life in the Great Barrier Reef* experience at the Maritime Museum

© Still Media

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Right: The J&W Bateman stoneware jar (demi-john) recovered from a wrecked barge in the Swan River
© WA Museum – photo by Jon Carpenter

Achievements

As the State’s foremost custodian of Western Australia’s natural and cultural heritage, the WA Museum is a leading authority in marine and terrestrial biodiversity, history, archaeology, anthropology and geoscience. Extensive collections, and the research and knowledge they provide help with understanding of the past and inform important questions for the future on the environment, biodiversity, and of human and societal evolution. The Museum harnesses grant funding, partnerships and memorandums of understanding to further research. The Museum does collaborative funding submissions with university and industry partners over the year focussed on priority areas such as rapid species discovery, conservation methods and national research infrastructure.

The following include some of the contributions to scientific discovery and research by the Museum this year.

- The confirmation of a previously unrecognised fossil koala species from specimens held in the WA Museum collection. As the first new koala species identified from Western Australia, the confirmation of the species provides new insights into koala evolution and Australia’s ancient environments.

- The diversity of aquatic life in Cockburn Sound was documented which contributed to a new species identification guide of the region’s rich marine biodiversity.
- Fieldwork resulted in the discovery of the most complete ichthyosaur skeleton yet found in Western Australia. The remains, which were recovered near Kalbarri, are believed to represent a new species and possibly a new genus, with further excavation planned for 2026–27. Fieldwork conducted in collaboration with the University of Western Australia in the Cape Range National Park resulted in the collection of an undescribed specimen, the Cape Range Blind Snake.

A notable highlight was conservation work on a J&W Bateman stoneware jar (demi-john) from a barge lost in 1882 whilst carrying limestone from Fremantle to Perth. The wreck of the barge was discovered in 2023 and the site then inspected by Museum maritime archaeologists who raised materials from the wreck site including the jar which was found half buried in sediment. In consultation with the maritime archaeologists, the team decided to retain the original stain and attached oyster shells to illustrate that the jar was recovered from an underwater cultural heritage site. The ongoing conservation process includes the careful flushing of the jar and soaking it in freshwater to extract any salts that may have accumulated in the body of the ceramic.

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The Museum’s Science Team recruited four new staff funded through major externally supported projects with Woodside, Minderoo and Fortescue. The appointments enabled the Museum to deliver significant biodiversity research programs that reflect its strong national and international research reputation.

Upgrades completed to storage and collection infrastructure at the Collections and Research Centre in Welshpool, include the installation of high-density compactus and cabinet storage, expanded shielded storage for radioactive mineral samples, replacement and refurbishment of ultra freezers, and upgrades to Earth and Planetary Sciences laboratory facilities.

The Legacy Collection Project continued to reduce the backlog of unregistered Natural Sciences material, improving the accessibility and discoverability of collections for taxonomic, ecological and biodiversity research. Supported by the Foundation for the WA Museum, the project introduced new data management processes and trialled artificial intelligence for script recognition. The Museum completed implementation of the EMu Collections Management System across its Terrestrial and Aquatic Zoology collections, consolidating approximately one million records from nine databases into a single platform.



Future planning

The Museum will continue to invest in infrastructure that supports the long-term preservation, accessibility and scientific value of the State Collection. Planning has progressed to develop a proposal for a new cryogenic storage facility, the proposed WA Biobank, at the Collections and Research Centre in Welshpool, with concept planning and costings completed in partnership with SPH Architects.

Building on the successful establishment of the Digitisation Centre of Western Australia, of which the WA Museum is project partner, an \$800,000 Australian Research Council Linkage Infrastructure, Equipment and Facilities grant has been secured to establish Western Australia’s first 3D Object Scanning Laboratory. The work is led by Edith Cowan University in partnership with the University of Western Australia, Murdoch University and the WA Museum.

Top left: WA Museum’s Helen Ryan searching Margaret River caves for koala fossils
© WA Museum

Bottom right: Skull of the WA koala, *Phascolarctos sulcomaxillaris*
© WA Museum

Wake Up the Snake: Listening to Country

Wake Up the Snake invited visitors to explore the vital role of water in sustaining life and the importance of protecting culturally and environmentally significant waterways across Western Australia. Through the Aboriginal-led Kids on Country program and collaborative projects in the West Kimberley, Elders and young people worked together to share language, cultural knowledge and caring-for-Country practices. By centring Aboriginal and Torres Strait Islander voices and intergenerational knowledge transfer, the exhibition promoted cultural understanding, truth-telling and strong community partnerships.

Top right: *Wake Up the Snake: Listening to Country* centred Aboriginal voices and perspective

© WA Museum

Top left: *Wake Up the Snake: Listening to Country* exhibition at WA Museum Boola Bardip

© WA Museum



Presented at WA Museum Boola Bardip from December 2025 to June 2026, the exhibition highlighted water sources including the Martuwarra (Fitzroy River) in the West Kimberley and the waterholes of the Great Western Woodlands. The work was informed by a collaborative research consortium comprising the University of Notre Dame Australia, Edith Cowan University, Millennium Kids, Pandanus Park Community, the Martuwarra Fitzroy River Council, Madjulla Inc., the Water Corporation of Western Australia, and the Western Australian Museum. Together, these partners brought diverse knowledge and perspectives to the exhibition, reflecting the Museum's commitment to working collaboratively with Aboriginal and Torres Strait Islander communities.



An immersive audio-visual experience encouraged visitors to engage with the stories, values and lived experiences connected to these landscapes. *Wake Up the Snake* created opportunities for visitors to better understand the cultural, environmental and spiritual significance of water.

The exhibition demonstrates how collaborative partnerships and community-led storytelling can help museums foster meaningful conversations about caring for Country and preserving Western Australia's natural and cultural heritage for future generations.

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Inspiring Learning Beyond the Classroom

Throughout the year, the Museum welcomed 50,636 students and 8,148 teachers through curriculum-linked education programs that bring classroom learning to life through real-world experiences.

Many learning programs, exhibitions, and offsite activations include Aboriginal and Torres Strait Islander knowledge of the natural environment including on land management, resources use, environmental observation and pre-climate change practices for curriculum linked education programs and professional learning and development sessions for educators.



The Museum delivered 26 professional learning workshops for 441 educators, with participants overwhelmingly rating the sessions as very good or excellent. The most popular workshop, *Introducing Aboriginal Histories and Cultures*, equipped teachers with greater confidence to embed Aboriginal perspectives in their classrooms. As one participant reflected, “Staff were very enthusiastic and passionate. Wonderful to have allies. Very respectful. THANK YOU.”

Through innovative programs and enduring partnerships, the Museum continues to build the knowledge, confidence and curiosity of both students and educators, helping foster a deeper understanding of Western Australia’s history, cultures and natural world.

Top right: Arne Rasmussen’s sea snake masterclass in January 2026

© WA Museum

Top left: High school students at the Museum

© Luke Riley Creative



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The Maritime Museum's Woodside Open Day for National Science Week 2025 inspired audiences through a dynamic program including the popular Shark Show
Credit: Courtesy of Foundation for the WA Museum, image by Michael Goh, 7 to 1 Photography

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The Future for Exploration of Western Australia’s Marine World

For almost three decades, the WA Museum has helped reveal the extraordinary biodiversity of Western Australia’s marine environment through long-term scientific research. This year, the long-standing collaboration between the WA Museum, the Foundation for the WA Museum and Woodside Energy has been extended for a further five years to enable marine research to continue in areas of ecological importance along the Gascoyne coastline.

Since 1998, Museum scientists have surveyed more than 575,000 square kilometres across 315 marine sites in north-western Australia, adding 55,000 specimens representing more than 8,500 species to the State Collection. The research has led to the discovery of more than 700 species new to science and identified the Kimberley coast as a nationally significant reservoir of coral biodiversity. More than 160 peer-reviewed scientific publications and eight books have also been produced, while the program has supported international scientific collaboration and helped train the next generation of marine researchers.

By combining world-leading scientific discovery with meaningful public engagement, the Museum continues to deepen understanding of Western Australia’s remarkable marine biodiversity and inspire future generations to value and protect it.

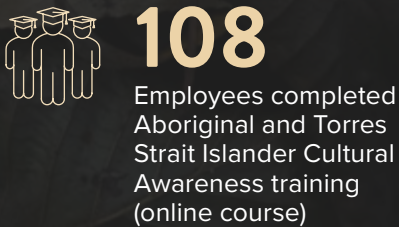


Above: Visitors of the WA Maritime Museum’s Woodside Open Day enjoyed a diverse range of interactive activities and live music
Courtesy of Foundation for the WA Museum, image by Michael Goh, 7 to 1 Photography

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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.



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Achievements

The WA Museum continued to strengthen its commitment to reconciliation by working in partnership with Aboriginal and Torres Strait Islander communities to care for cultural heritage, share knowledge and ensure First Nations voices remain central to the stories told across the Museum.

During the year, the Museum advanced its reconciliation journey through the completion of its Reconciliation Action Plan (RAP) Progress Report and continued development towards a Stretch Reconciliation Action Plan. The Museum developed an Aboriginal and Torres Strait Islander Employment Strategy, establishing a four-year framework to strengthen recruitment, career development and support for Aboriginal and Torres Strait Islander employees across the organisation.

The Museum made significant progress in repatriation and cultural heritage initiatives. Supported through the Australian Government's Indigenous Repatriation Program, the Museum worked closely with Aboriginal communities to progress the return of Ancestors and culturally significant objects, while continuing important conversations around the future management and potential return of Aboriginal cultural material. These activities reflect the Museum's commitment to respectful partnership, shared decision-making and community-led approaches to caring for cultural heritage.

For National Reconciliation Week 2026, with the theme being 'All In', Moorditj Yorgas in Sport brought together three accomplished Aboriginal sportswomen to share their journeys of perseverance, leadership and cultural pride. Through a panel discussion and audience engagement, the event celebrated the achievements of Aboriginal women in sport while fostering greater cultural understanding and appreciation among attendees. By providing a platform for Aboriginal voices and lived experiences, the event supported truth-telling, strengthened community connections and showcased the positive impact of strong Aboriginal female role models.

Above: *Moorditj Yorgas* (strong women) in Sport at Boola Bardip
Credit: Cassandra Edwards

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Highlights

- The Museum secured Australian Government Indigenous Repatriation Program funding for 2025–26, progressing three repatriation activities in partnership with Aboriginal and Torres Strait Islander communities. Museum staff travelled to Karratha to meet with the Ngarluma Aboriginal Corporation and the Puntu Kunti Kurrama People Aboriginal Corporation to advance repatriation activities, with work continuing into the 2026–27 funding round.
- The Museum progressed the repatriation of the Cossack Ancestral Remains through discussions with the Ngarluma Aboriginal Corporation. Following an initial online meeting with the Board, Anthropology and Archaeology staff travelled to Karratha to meet with community representatives and discuss the next steps in returning the Ancestor.
- Progress continued on the repatriation of the Ashburton River Ancestral Remains. Museum staff met with the Puntu Kunti Kurrama People Land and Heritage Committee online before travelling to Karratha to present to the Committee and continue discussions regarding the return of Ancestral Remains discovered on the Ashburton River in 1964.



- The Museum continued preparations for the return of 69 Warlpiri men's restricted objects to Yuendumu. While proposed return dates were postponed at the request of the community following significant events in Alice Springs, preparation of the objects is largely complete, and the Museum continues to work with senior Warlpiri men to determine appropriate timing and logistics for their return.

Top left: The replica Brig *Amity* at the Museum of the Great Southern

Photo by Nic Duncan



- The WA Museum continued work on the reinterpretation of the Brig *Amity*, placing collaboration with Menang Traditional Owners at the centre of the project. The reinterpretation project seeks to present a richer and more inclusive understanding of the first years of settlement on Western Australia's south coast, between 1826 and 1831, by incorporating Menang perspectives alongside historical accounts.

Top right: *Djanga – Spirit* at the Shipwrecks Museum was a digital projection experience and photo exhibition combining new portraiture of Wardandi Elders.

Image courtesy of Martine Perret

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- The WA Maritime Museum presented *Six Seasons Gathering: On Country in a Climate of Change* during the 2026 Australian Heritage Festival, bringing together Aboriginal artists and cultural knowledge holders to share stories of Country and environmental change.
- *Djanga – Spirit* at the WA Shipwrecks Museum attracted almost 37,500 visitors, providing a powerful platform for Aboriginal stories, cultural knowledge and artistic expression.
- During National Reconciliation Week, Fremantle Museums hosted Let Your Voice Be Heard, a community choir initiative bringing together staff, volunteers and community members through music to encourage reflection, learning and connection.

- The Museum of Geraldton presented *Silence Listening*, a truth-telling exhibition exploring Yamaji resistance and resilience that received strong public support and was extended in tribute to the late Yamaji artist Dr Charmaine Papertalk Green Smith.
- More than 100 community members attended the launch of *Aubrey Lynch: The Amazing Man of Many Stories*, celebrating the life and legacy of Wongatha Elder Aubrey Lynch.
- The Museum contributed to the Koorliny Djilba Summit 2025 by designing a culturally safe gathering space for engagement with Aboriginal and Torres Strait Islander peoples. This approach involved the Senior Aboriginal and Torres Strait Islander Coordinator Leanne Woods facilitating at the Summit on Day One (Hub 3): Cultural and Creative Industries Hub which included guest speakers Karl Millard from WAITOC, Karla Hart (on video), Barry Bellotti and Alec Coles presenting on Gwoonwardu Mia and WA Museums. Leanne and Alec were later invited (at the end of these hub sessions) to join Lindsay Bridge, Director WA, First Nations Economics on a panel discussing three key aspects: balance, ensuring diverse voices and perspectives are heard equally; focus, keeping the discussion aligned with the hub's theme and purpose.

- The Museum of the Great Southern hosted the First Nations Climate Resilience Project, bringing together more than 50 participants to explore Aboriginal-led approaches to climate resilience.
- The Museum received Tourism WA funding to continue the Aboriginal Jobs and Skills Program at Gwoonwardu Mia, providing practical hospitality and tourism training through the Jardilunji Mia Training Café.

Future planning

Arrangements are currently being made for the new changes of responsibility and the management of the Emerging Curators Program. The Museum's Senior Aboriginal and Torres Strait Islander Advisor will be responsible for the Emerging Curators Program moving forward.

Above: Launch of *Aubrey Lynch: The Amazing Man of Many Stories*, celebrating the remarkable life and achievements of Wongatha Elder Aubrey Lynch, at the Museum of the Goldfields

Photo by Kristy Brooks



Celebration of Noongar culture

Nyumbi is held every Saturday at Boola Bardip and performed by a different Noongar performance group every week. *Nyumbi* celebrates Noongar culture as local performers share their rich culture and history through song, dance and language, and includes a smoking ceremony. The experience was highly rated by participants, with 100% of people surveyed rating their overall experience as positive, and 98% agreeing that it increased their understanding of Noongar culture. One participant said: “Was actively looking for positive cultural experiences like this and extremely grateful for the opportunity to participate and share today’s events”.

Left: *Nyumbi* at Boola Bardip is a weekly celebration of Noongar culture

Photo by Tenae Francis

Top right: Noongar language and cultural lead Geri Hayden holds The Balga, a custom-built Noongar Talking Device developed as part of the Six Seasons Gathering – Walyalup Learning Box project

© WA Museum



Making a Difference with Culturally Grounded Educational Resources

The Social Justice program delivered the Six Seasons Gathering – Walyalup Learning Box, a mobile learning resource for Banksia Hill Detention Centre and community programs across Western Australia. The learning box and the program to bring it to life, strengthened connections between detained youth and their communities while showcasing the Museum’s collections and local knowledge. To ensure strong cultural authority, the resource was co-designed by the Museum and Aboriginal artists and knowledge holders, including Geri Hayden, Sandy McKendrick, Irma Woods, Sacha Ogilvie and Turid Calgaret. The project has led to the development of a Memorandum of Understanding with the Department of Justice, and Aboriginal Legal Services is now planning cultural visits to Boola Bardip using the resource.



Revealed Art Market: Celebrating Aboriginal and Torres Strait Islander peoples' Creativity

Following the success of its inaugural year at WA Museum Boola Bardip, the Revealed Art Market returned in April, celebrating the richness of Aboriginal and Torres Strait Islander artists, art and culture.

Delivered in partnership with the Aboriginal Arts Centre Hub of Western Australia (AACHWA), the market brought together more than 40 stalls representing new, emerging and established Aboriginal and Torres Strait Islander artists from across the State. Visitors had the opportunity to purchase paintings, textiles, jewellery, sculptures and other artworks directly from the artists, creating meaningful connections between makers and audiences.

The Museum also collaborated with the Perth Institute of Contemporary Arts (PICA), which presented the associated Revealed exhibition,



extending the celebration of contemporary Aboriginal and Torres Strait Islander peoples art across Perth's cultural precinct and strengthening partnerships between Western Australia's leading cultural institutions.

By providing a welcoming space for artists and audiences to come together, the Revealed Art Market highlighted the Museum's role in fostering cultural exchange and supporting Aboriginal and Torres Strait Islander people's creativity and storytelling.

Top left: Cultural performance at the Revealed Aboriginal Art Market, Boola Bardip

© Luke Riley Creative

Top right: More than 40 stallholders presented their artwork at the Revealed Aboriginal Art Market

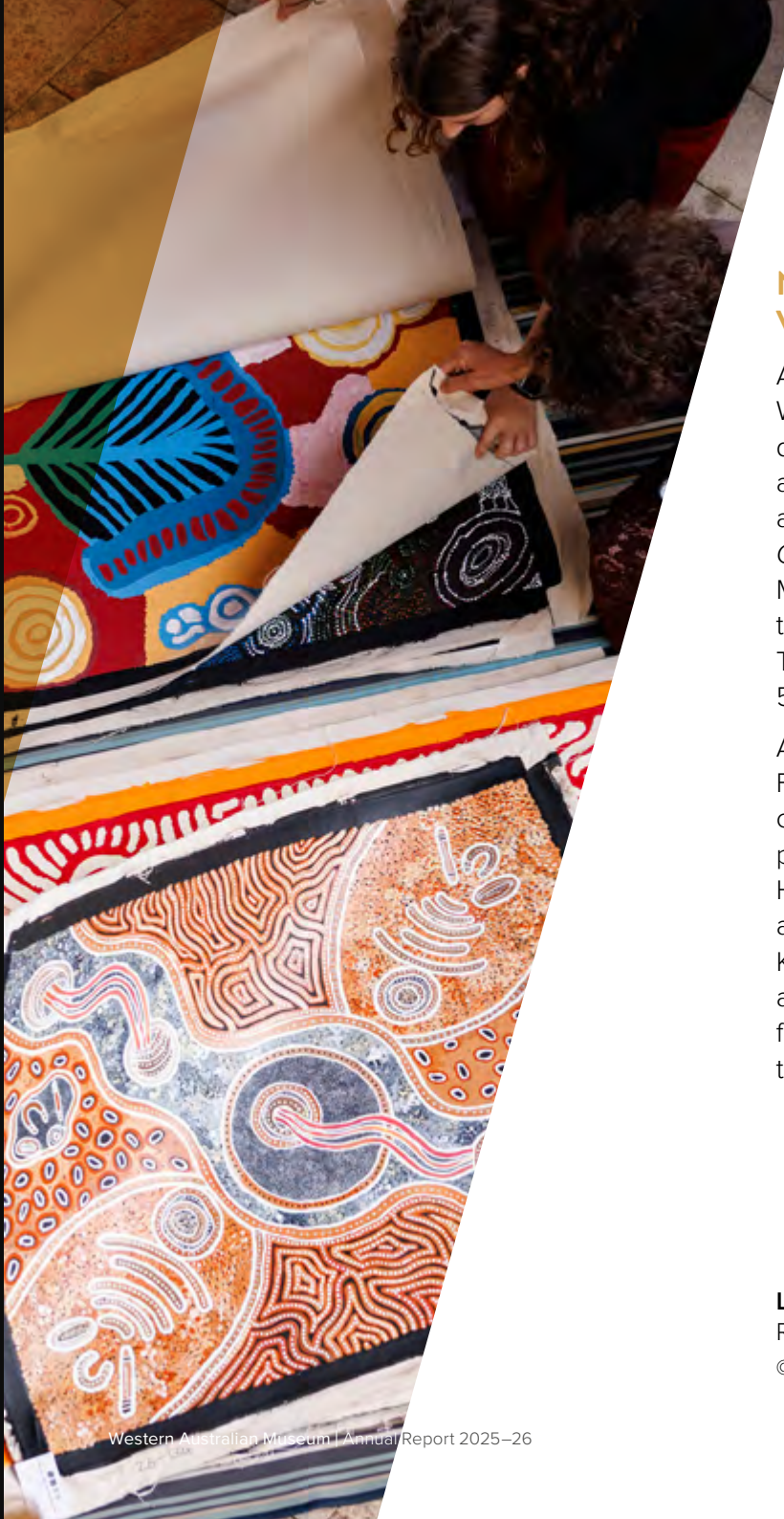
© Luke Riley Creative

Right: Culture, creativity, and honouring of country at the Revealed Aboriginal Art Market

© Luke Riley Creative



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NAIDOC Week: Celebrating Strength, Vision and Legacy

Across metropolitan and regional museums, the WA Museum marked NAIDOC Week 2025 with a diverse program of events celebrating Aboriginal and Torres Strait Islander histories, cultures and achievements. Guided by the theme *The Next Generation: Strength, Vision & Legacy*, the Museum created opportunities for communities to listen, learn and engage with Aboriginal and Torres Strait Islander voices while recognising 50 years of NAIDOC celebrations.

At the WA Maritime Museum, the NAIDOC Family Fun Day brought together families, artists and cultural practitioners through hands-on activities, performances and creative workshops. Highlights included a community canvas led by artist Julianne Wade, a performance of Kaarla Kaatijin by Yirra Yaakin Theatre Company, and activities designed to encourage children and families to engage with Aboriginal culture through creativity and shared experiences.

At the Museum of the Great Southern, archaeologist and Cultural and Statutory Fire Co-ordinator at Wagyl Kaip Southern Noongar Aboriginal Corporation, Dr Sean Winter, presented *The Outlawing of Cultural Burning* on Menang Boodja. Drawing on historical records and contemporary research, Dr Winter explored how Western Australian regulations introduced as early as 1847 sought to restrict Noongar cultural burning practices. While intended to reduce uncontrolled fires, these policies overlooked the sophisticated land management knowledge of Noongar people, whose carefully managed cultural burns helped maintain healthy landscapes and reduce the risk of severe bushfires. The presentation encouraged audiences to reflect on the value of Aboriginal and Torres Strait Islander peoples’ knowledge systems and their continuing relevance to caring for Country and managing Australia’s changing environment.

Left: Artwork featured at the Revealed Aboriginal Art Market
© Luke Riley Creative

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In Kalgoorlie, the Museum of the Goldfields played a central role in community celebrations, supporting the NAIDOC March, Expo and a popular Bush Food and Medicine Garden event that attracted more than 560 visitors. Guided by Goldfields Aboriginal Community Services Rangers, visitors explored traditional bush foods, medicines and cultural practices, while children and families participated in Aboriginal art, craft and games. Supported through the Foundation for the WA Museum and community partners, the Bush Food and Medicine Garden continues to

Top left: Revealed Aboriginal Art Market
© Luke Riley Creative

Top right: Students have a unique hands-on experience Aboriginal Bush Food & Medicine Garden
Credit: Courtesy of Foundation for the WA Museum, photo by Chuck Thomas



grow as a living archive of Aboriginal knowledge and an important educational resource. In recognition of its impact, the Museum of the Goldfields was named a finalist in the 2025 Tidy Towns Sustainable Communities Awards for Environmental Education.

Through these celebrations, the WA Museum reaffirmed its commitment to working alongside Aboriginal and Torres Strait Islander communities to celebrate culture, share knowledge and ensure that Aboriginal voices continue to shape the Western Australian stories.

Right: Performers at the Revealed Aboriginal Art Market
© Luke Riley Creative



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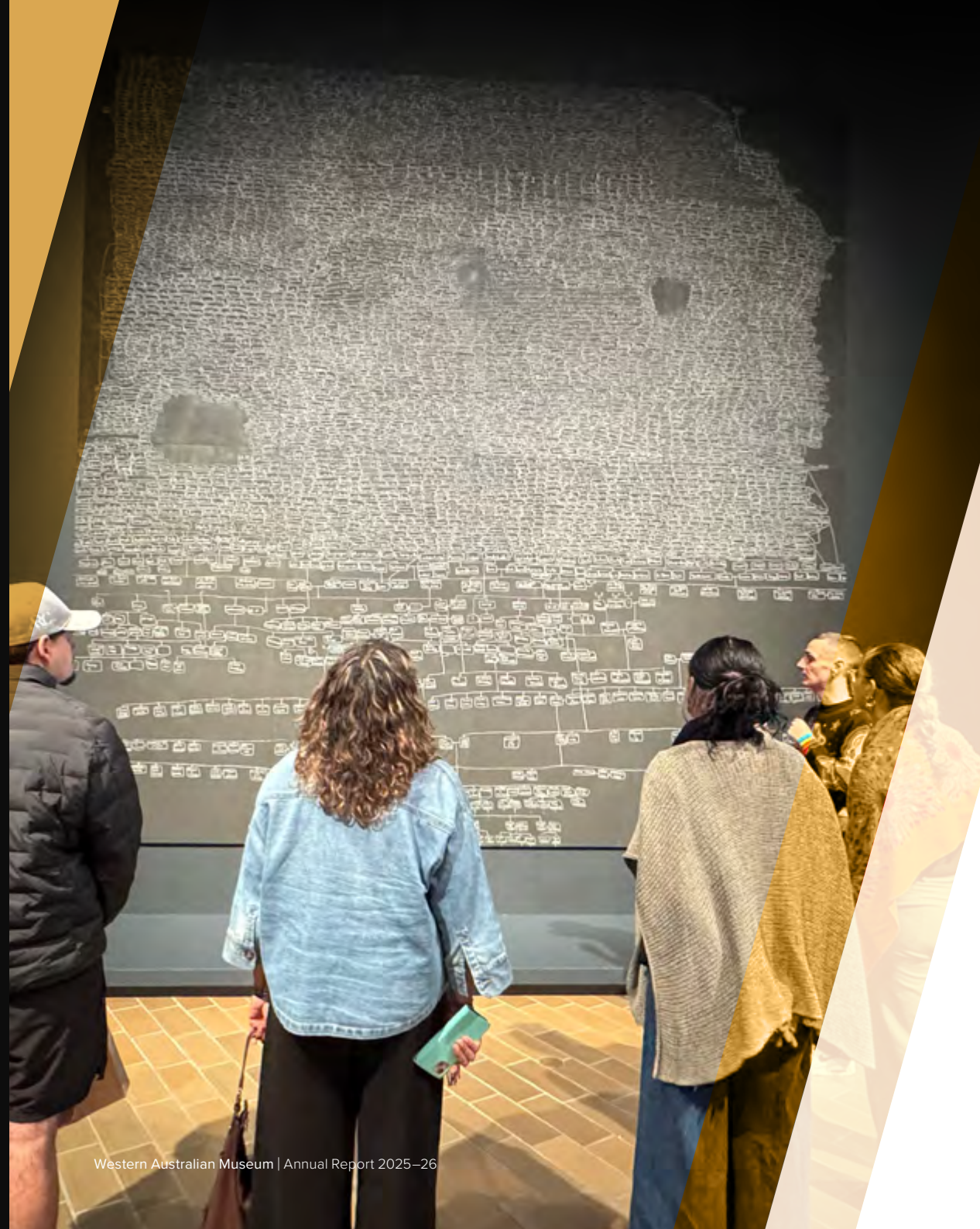
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Emerging Curators: Building Skills Through Partnership

The WA Museum's Emerging Curators Program continued to create valuable professional development opportunities for Aboriginal and Torres Strait Islander peoples working in the cultural heritage sector while strengthening partnerships with Aboriginal and Torres Strait Islander organisations across Western Australia.

This year, four emerging curators joined the program: Shawn Colbung from Binalup Aboriginal Corporation, Kamryn Sheppard from Gorenang Moortabiin Aboriginal Corporation, and Cameron Gravestock and Narelle Minter from Wagyl Kaip Southern Noongar Aboriginal Corporation.

Left: Emerging curators in Canberra
Credit: Photo by Katie Baker

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In November 2025, the emerging curators travelled to Perth for an intensive two-week placement with the WA Museum. Highlights included visits to the WA Museum Collections and Research Centre, a tour of the Berndt Museum collection, meeting Museum specialists and researchers, and visits to Kings Park and Botanic Garden to gain insights into collections management, interpretation and cultural heritage practice. The group also completed a two-week professional placement at the National Museum of Australia in Canberra in May, broadening their understanding of national museum practice and building professional networks with colleagues from across Australia.

The program laid the foundations for its next phase. During early 2026, the Museum consulted internally to identify future priorities and, in partnership with the WA Museum Aboriginal and Torres Strait Islander Interests team, selected the West Kimberley as the focus region for 2026–27.

Extensive engagement with 57 Aboriginal organisations, including meetings in Broome and Derby, resulted in partnerships with Mayala Inninalang Aboriginal Corporation and Dambimangari Aboriginal Corporation, ensuring the program continues to be guided by regional communities and their aspirations.

By combining professional placements, mentoring and long-term partnerships, the Emerging Curators Program is building Aboriginal and Torres Strait Islander peoples' curatorial capability while strengthening the Museum's relationships with communities across Western Australia.

Above: This year's emerging curators, left to right: Kamryn Sheppard from Gorenang Moortabiin Aboriginal Corporation, Shawn Colbung from Binalup Aboriginal Corporation, and Narelle Miniter and Cameron Gravestock from Wagyl Kaip Southern Noongar Aboriginal Corporation

© Miles Noel Studio

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Statewide

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



592,971

WA Museum Boola
Bardip visits



53,028

Museum of Geraldton visits



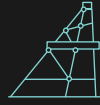
323,223

*Terracotta Warriors:
The Legacy of the
First Emperor visits*



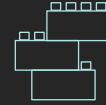
142,313

WA Maritime Museum visits



49,937

Museum of the
Goldfields visits



144,682

*Brickwrecks: Sunken Ships
in LEGO® Bricks visits*



173,991

WA Shipwrecks Museum visits



11,386

Gwoonwardu Mia: Gascoyne
Aboriginal Heritage & Cultural
Centre visits



51,337

National Anzac Centre visits



83,189

Museum of Great
Southern visits



36,499

public tour participants



5,583

participations to public
talks/lectures



10.6Bil

Audience reached through
13,600 media mentions,
alongside a 29.5% increase
in social media engagement

- Facebook: 88,463 followers (+7.5%)
- Instagram: 36,614 followers (+12.8%)
- LinkedIn: 8,400 followers (+12.7%)

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Achievements

The WA Museum continued to promote Museums as must-visit tourist destinations including through regional partnerships, digital innovation and community-led programming.

Throughout the year, the Museum’s regional sites worked with local communities, Aboriginal organisations, education providers, government and industry partners to deliver programs that celebrated local stories, strengthened cultural tourism and created opportunities for learning and participation across the State.

Through strong partnerships and community engagement, Gwoonwardu Mia built on its role as a leading Aboriginal cultural hub.

Digital access to regional collections was enhanced through the rollout of the Experience Plus platform across regional sites, enhancing visitor experiences through interactive tours, multimedia content and self-guided exploration.

Left: Dancers at the Museum of Geraldton – in celebration of WA Day

© Amanda Forward

Highlights

- Gwoonwardu Mia played a leading role in the inaugural Gnulli Festival, supporting events including the Yirra Yaakin Yarning Circle, Brooke Blurton’s keynote presentation and *Gnulli Sounds on the Lawn*, showcasing Aboriginal culture while supporting local tourism and businesses.
- Gwoonwardu Mia successfully delivered the inaugural Guest Chef Workshop, expanded Bush Food Foraging experiences and continued Elders Yarning Circles through partnerships with Real Futures, Central Regional TAFE, Activated and Yinggarda representatives.
- The Museum of the Great Southern launched Paul Browne’s *Dryandra Woodland National Park, Unique Mammals and Endemic South-West Birds*, accompanied by an exhibition of lino prints by artist Merry Robinson celebrating the region’s unique flora and fauna.
- During the July 2026 school holidays, the Museum of Geraldton partnered with Unchained Creative Academy to present *Tours by Teens: Museum Mayhem!*, engaging young audiences through performances inspired by the Museum’s collections while building confidence and mentoring opportunities for local performers.

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- Through the Metal Manufactures Philanthropy Project, Sohan Ariel Hayes' *Kinjarling: Panoramic View of Albany* was installed in the Museum of the Great Southern, accompanied by new interpretive content exploring Noongar perspectives, truth telling and local history.
- The Museum partnered with Celebrate WA to deliver WA Day celebrations across Geraldton, Albany, Kalgoorlie, Carnarvon and Perth, celebrating Western Australia's diversity, culture and history through community-led events.
- His Excellency the Honourable Chris Dawson AC APM, Governor of Western Australia, and Mrs Darrilyn Dawson visited the Museum of the Goldfields during their regional tour, recognising the Museum's important role in preserving and sharing the stories of the Goldfields.



- Gwoonwardu Mia Project Officer Jhameika Bradford was recognised as a finalist in the 2026 7NEWS Young Achiever Awards WA for her leadership in delivering cultural programs, strengthening community partnerships and supporting Aboriginal tourism initiatives.
- WA Museum Boola Bardip was named Campaign Brief WA's 2025 Advertiser of the Year following the success of *Terracotta Warriors: Legacy of the First Emperor*, recognising one of the State's most successful cultural marketing campaigns.
- A new Service Level Agreement with the National Anzac Centre was finalised for 2025–29, ensuring the Museum's continued provision of curatorial expertise, content management and collections support.

Top right: From left to right: Monika Devorak (Director of Bush Blossom Gallery), Debbie Carmody (visual artist, writer and director), Brent Johnston (artist), His Excellency the Honourable Chris Dawson AC APM, Governor of Western Australia, and Mrs Darrilyn Dawson. The Governor and Mrs Dawson were guided through the Legacies Karlkurla (Kalgoorlie) exhibition featuring the work of Djugun-Yawuru photographer Michael Jalaru Torres. Brent Johnston, featured in the portrait to the right, is a Wangkatja-Ngadju artist whose paintings pass down Tjukurpa stories from the Goldfield's region.

Photo by Kristy Brook, WA Museum

Future planning

The Museum of the Goldfields reached a significant milestone through the acquisition of the neighbouring property at 10 Egan Street. This secures an adjacent property for any future possible site developments.

More broadly, the Museum will continue planning for the redevelopment of the permanent gallery spaces and buildings for all regional museums to ensure they remain vibrant, accessible and sustainable cultural hubs.

Top left: Science After Dark during National Science Week at the Museum of the Goldfields

© EKC Photography

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Top left: Young visitor stepping back in time at the *Albany Then and Now* exhibition
© Krysta Guille Photography

Top middle: *Albany Then and Now* exhibition at the Museum of the Great Southern
© Krysta Guille Photography

Top right: Visitor at the *Albany Then & Now* exhibition
© Krysta Guille Photography



Reconnecting Communities with Place

Albany Then and Now: Historical Panoramas from Menang Noongar Boodja, invited visitors to experience Albany's rich history through an immersive blend of storytelling, digital technology and local knowledge.

Presented at the Museum of the Great Southern from December 2025 to June 2026, the exhibition combined a large curved-screen audio-visual experience with interactive displays and hands-on activities, allowing visitors to explore the region's changing landscape through both historical and Menang Noongar perspectives. Developed in collaboration with Curtin University, the State Library of Western Australia, the City of Albany and Lotterywest, the exhibition attracted more than 30,600 visitors.



Visitor feedback reflected the exhibition's powerful impact, with 98 per cent of respondents satisfied with their experience, including 72 per cent who rated it as excellent.

One visitor shared:

"I grew up in Albany and my mum and sister still live here. My family has a historical connection to the landscape and it has always felt like my true home. This event has deeply reconnected me to the beautiful landscape here and given me an understanding of Menang culture."

By combining innovative technology with local voices and cultural knowledge, *Albany Then and Now* created an engaging experience that strengthened visitors' understanding of place, history and the enduring significance of Menang Noongar Country.



Marking a Century of Goldfields History

The Museum of the Goldfields commemorated two significant centenaries that invited the community to reflect on the people and events that shaped the region's history.

In November, the Museum marked 100 years since the death of Patrick "Paddy" Hannan, whose discovery of gold transformed the Goldfields and helped shape Western Australia's development.

A commemorative ceremony at the Paddy Hannan Tree, followed by the opening of a special exhibition, brought together community members to celebrate Hannan's enduring legacy. Featuring collection items such as Hannan's walking stick and travelling trunk, the display offered visitors the opportunity to connect with one of the region's most influential historical figures.

As part of the 2026 Heritage Festival, the Museum also commemorated the centenary of the Pitman and Walsh murders through a series of public talks and a special exhibition. Drawing on objects from the State Collection, including the original wanted poster, historic telegrams, a period telegraph machine and Walsh's service firearm, the exhibition explored one of Western Australia's most widely reported criminal investigations. Public presentations examined both the events themselves and the remarkable speed with which news spread across Australia and internationally, while also recognising the important contributions of Aboriginal trackers Broadarrow Tommy and Cordi Sambo. Descendants of those involved attended the commemorations, adding a personal dimension to the anniversary.

Above: 100 Year Commemoration of the Death of Paddy Hannan at the Museum of the Goldfields
Photo by Kristy Brook

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Connecting Western Australia to the World

The Museum continued its work to showcase Western Australia to the world and the world to Western Australia through sharing diverse stories, cultures and perspectives that foster dialogue, strengthen partnerships and connect Western Australia to the global conversations shaping our world.

Major exhibitions such as *Terracotta Warriors: Legacy of the First Emperor* and *From Nonna with Love* attracted visitors from across Australia and overseas, while the Museum's research collaborations and public programs continued to connect Western Australia with leading experts, institutions and communities around the globe.

International media coverage grew throughout the year, with stories about the Museum reaching audiences across Asia, Europe and North America. At home, the Museum maintained a strong share of voice within Western Australia's cultural sector, reflecting its role as a major destination for both visitors and local communities.

The Museum's international engagement also reflects a broader global role. The 2026 International Museum Day theme, *Museums Uniting a Divided World*, recognises museums as places that promote understanding, inclusion and collaboration across cultures. Through internationally significant exhibitions, scientific partnerships and community-led storytelling, the WA Museum contributes to these shared aspirations by supporting inclusive access to knowledge, fostering dialogue and strengthening relationships that connect Western Australia with communities around the world.

A notable example of international collaboration is the unveiling of the iconic Quokka at the Shanghai Natural History Museum in September 2025. Part of a unique cultural exchange led by the WA Museum, this long-term loan forms part of a broader agreement designed to strengthen collaboration across science, education and culture. The specimen, named Aulo, is now part of the Australian Wildlife Display and highlights the lesser-known mainland Quokka.

Above: (Left to right) Ni Minjing (Shanghai Natural History Museum), Jason Fair (WA Museum) with Aulo the Quokka at Aulo's Shanghai Natural History Museum unveiling.

© WA Museum

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Australia and Indonesia Museum-to-Museum collaboration

At the invitation of the Australian Embassy Jakarta, Museum staff Melanie Piddocke, Corioli Souter, and Erica Boyne visited Indonesia to deliver workshops on museum management and curatorial practice. Workshops were delivered at the Fort Vredeburg Museum in Yogyakarta and the National Museum of Indonesia in Jakarta, with over 100 participants across both locations. A key focus of the workshops was the exploration of the methodology and application of Significance 2.0, an industry-standard methodology used to assess and articulate the cultural, historical, and social value of museum objects and collection. The workshops coincided with the launch of the translation of this



methodology into Indonesian through the Australian Indonesia Museums Project and created valuable opportunities for professional exchange and strengthened relationships between museum professionals in Australia and Indonesia, laying the foundations for future collaborations.

Top left: Left to right: Melanie Piddocke (Director Culture and Communities, Western Australian Museum), Esti Nurjadin (Head of Indonesian Heritage Agency), Erica Boyne, and Amanda Panoyotou (Australian Embassy Jakarta) at the National Museum of Indonesia
Credit: Australian Embassy Jakarta

Top right: Workshop participants at the National Museum of Indonesia, Jakarta
Credit: Australian Embassy Jakarta

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Taking Western Australian Stories to the World with LEGO®

Created in partnership with the Australian National Maritime Museum and the WA Museum, *Brickwrecks: Sunken Ships in LEGO® Bricks* continued its international journey, introducing global audiences to Australia's rich maritime heritage through the creativity of LEGO® Certified Professional Ryan "The Brickman" McNaught.

Following a successful season at Sweden's Vasa Museum, the exhibition made its United Kingdom debut at the Historic Dockyard Chatham, where it attracted more than 130,300 visitors. In March, it opened at Mystic Seaport Museum, becoming the exhibition's first North American venue and welcoming more than 67,000 visitors during its first three months.



Combining large-scale LEGO® models with maritime archaeology, history and interactive learning, the exhibition has demonstrated how innovative storytelling can engage audiences of all ages while strengthening international museum partnerships.

Visitors described the experience as "absolutely brilliant" and "immersive", with one remarking that it "takes you to the depths of all the shipwrecks that are out there." Another praised the craftsmanship, saying, "The actual piece itself is really, really detailed, it looks amazing. It's incredible." Its success has also highlighted Western Australia's expertise in creating world-class cultural experiences that resonate across borders.



As *Brickwrecks* continues its international tour, it showcases the WA Museum as both a custodian of the State's maritime heritage and a contributor to global conversations about history, creativity and cultural exchange, building enduring partnerships and inspiring new audiences around the world.

Top left, middle and right: *Brickwrecks: Sunken Ships in LEGO® Bricks* at the Historic Dockyard Chatham, UK
© Oliver Dixon Photography

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New series puts spotlight on WA’s shipwrecks

The WA Museum continued to share its world-leading maritime archaeology expertise with national and international audiences through its collaboration with Disney+ and Fremantle’s VAM Media on *Shipwreck Hunters Australia* Season 2, which premiered in August.

Museum archaeologists Dr Deb Shefi and Dr Ross Anderson played leading roles both on screen and behind the scenes, drawing on the research and expertise of the Museum’s maritime archaeological team to help uncover and interpret some of Western Australia’s most significant shipwrecks. Through compelling storytelling, the series involved the Museum’s Maritime Heritage team working with the Shipwreck Hunters to identify and locate sites of underwater cultural heritage found along Western Australia’s coastline.

One episode featured the investigation of a possible survivor site linked to the 1656 wreck of *Vergulde Draeck*. Following the public broadcast, the Museum recognised the need to protect the newly identified archaeological site from potential disturbance. Working with the State Government, immediate legal protection was secured through a consent order issued by the Minister for Heritage, Hon Simone McGurk MLA, ensuring the site could be safeguarded while further archaeological investigations continued.

Above: Launch of *Shipwreck Hunters Australia* Season 2
© Rift Photography

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Uncovering the Story of *Vergulde Draeck*

A chance discovery by a member of the public has led to one of the most significant recent developments in the story of *Vergulde Draeck*, a Dutch East India Company ship, wrecked near present-day Ledge Point in 1656.

In 2024, artefacts handed to the WA Museum suggested a possible connection to the wreck. Maritime archaeologists subsequently investigated the location, uncovering additional material that provides the first substantial evidence of a possible survivor camp associated with *Vergulde Draeck*.

Of the ship's 193 crew, 75 survived the wreck and reached shore. While seven sailors successfully sailed to Batavia (present-day Jakarta) to seek help, repeated rescue expeditions failed to locate those left behind.



For almost 370 years, little has been known about what happened to the survivors after they reached land.

The newly discovered site offers an important opportunity to better understand this chapter of Western Australia's maritime history. It is now protected under the *Heritage Act 2018*, while the wreck and associated artefacts remain protected under the Underwater Cultural Heritage Act 2018. Artefacts recovered during the excavation are now on display at the WA Shipwrecks Museum, allowing visitors to connect with one of Australia's most enduring maritime mysteries.

Top left: Maritime Archaeologist
Deb Shefi surveying an object in situ
© WA Museum

Top right: Objects excavated from the
Vergulde Draeck site
© WA Museum

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The *Life in the Great Barrier Reef*
experience at the Maritime Museum

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Significant Issues Affecting the Agency

Climate change

There are a number of specific and immediate impacts of climate change on the WA Museum.

Sustainable biodiversity research

The Museum continues its commitment to studying the biodiversity of Western Australia and the seas surrounding it, work that is critical to understanding the environment, its health and how human impacts may be better managed.

The Museum’s biodiversity research is increasingly complex and resource-intensive, requiring support from a range of funding partners. This work is funded through a combination of sources, including contributions managed through the Foundation for the WA Museum and support from industry, government, philanthropic and research partners. The Museum maintains its independence in determining research priorities, conducting scientific investigations and communicating findings, ensuring that its work remains evidence-based and free from external influence.

As the collections increase in size and scope, storage and care are also critical factors that need to be addressed. Biological specimens, whether whole organisms or tissue samples are the irrefutable evidence of the occurrence of

organisms at a particular place, at a particular time and as such are critical to the study of environmental change. The advances in the collection and study of environmental DNA will increase the need for additional storage into the future.

The Museum has identified the need to develop reliable storage for the significant and increasing collection of tissue samples. The WA Museum already has the second largest such collection in Australia. These collections are as important for biodiscovery (identifying active, naturally occurring compounds that may prove to be of medical or nutritional significance), as they are for biodiversity studies; the problem is that they need to be stored at ultra-low temperatures. Currently, they are stored at -82°C in energy hungry ultra-freezers which are susceptible to power outages and electrical or mechanical failure. The aspiration is to replace these with a bespoke cryogenic storage facility as exists at several other major museums, which, through the use of liquid nitrogen, reduces running, costs, offers much better protection against unplanned events, and provides much lower temperature storage (-160°C), effectively preventing any biodeterioration of samples. Such a facility could potentially service all non-human genetic material storage in the State.

Weather and sea-level changes

There are medium and longer-term threats to the viability of two museums adjacent to coastal water (Museum of Geraldton and the Museum of the Great Southern) and two in areas of climatic extremes (Museum of the Goldfields and Gwoonwardu Mia).

Work has been carried out by the Department of Creative Industries Tourism and Sport (CITS) to assess future threats and requirements for a number of these sites.

Digital transformation, storage and big data

The Museum faces particular issues with digital transformation given the existing and future scale of its digital assets. With a collection of over 8 million individual items in the collection, the significant volume of associated metadata and the challenges of ingesting legacy information, often from hand-written decades-old registers multiplies the challenge. Add to this, the increasing amount of digital imaging data and it becomes apparent that both digital storage requirements and the need to employ AI tools to process complex data will require access to sophisticated data storage and processing facilities.

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Tourism potential and capacity

The extraordinary success of *Terracotta Warriors: Legacy of the first Emperor* at Boola Bardip demonstrated, conclusively, the power of major exhibitions as tourism drivers with some 70,000 people visiting from out of state and a direct contribution to the state economy of tens of millions. The exhibition, however, required an unprecedented level of up-front investment. In order to achieve similar results in the future, similarly significant levels of investment will be required.

One of the Museum’s most significant successes over recent years has been the Emerging Curators program which has provided vocational training for Aboriginal ‘trainees’ from across the State. Involving between two and four trainees each year, most participants on the program have achieved ongoing employment in the sector. In addition, in 2025–26, the Museum secured funding from Tourism WA to expand its Aboriginal Jobs and Skills Program at Gwoonwardu Mia. Delivered in partnership with Real Futures, the program enabled participants from the Jardilunji Mia training café to gain practical hospitality experience through a series of events led by renowned chefs, supporting employment pathways and regional capability development.

Legislation and compliance

During 2025–26, the Museum continued to strengthen its information governance framework in preparation for the commencement of the *Privacy and Responsible Information Sharing Act 2024 (WA)* on 1 July 2026. Key activities included implementation of the Western Australian Information Classification Policy and the establishment of a cross-functional working group to coordinate governance, policy development, procedures, training and operational controls. A realignment of resources will be necessary to ensure compliance with the requirements of the Act.

The Museum also continued review of the *Maritime Archaeology Act 1973*. The legislative reform is required to support the Western Australian Government’s commitments under the Australian Underwater Cultural Heritage Intergovernmental Agreement 2010. This seeks to align State legislation with the principles of the 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage.

Return or retention of Aboriginal Cultural Materials

The return of Aboriginal cultural material remains an important strategic priority for the Museum. Commitments arising from the Native Title Settlement Authorisation Framework continue to grow, increasing the scope of work required in this area. Nevertheless, the Museum continues to support and facilitate the culturally appropriate return of ancestral remains and cultural materials.

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*Dolphin Playground, Cape Naturaliste,
WA. Aerial photograph, featured in
the *Walking with Colour: Cinematic
Nature* by Michael Haluwana
exhibition at the Museum of Geraldton.
© Michael Haluwana, Aerature*

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Sea stars belonging to the species *Pentagonaster duebeni*. In February 2026, the WA Museum and the Foundation for the WA Museum announced the discovery of nine new species of sea stars from the mesophotic zone of Ashmore Reef, in the north-eastern Indian Ocean

© WA Museum



Independent Auditor's Report 2026

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 2026, 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 2026 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; and
- 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; and
- 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.

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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 2026, and the controls were implemented as designed as at 30 June 2026.

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.

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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 and Assurance Standards Board. That standard requires that I comply 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 2026 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 2026 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 2026.

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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 Museum’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.

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Other information

The Board is responsible for the other information. The other information is the information in the entity’s annual report for the year ended 30 June 2026, 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 Museum for the year ended 30 June 2026 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 Museum to confirm the information contained in the website version.



Kellie Tonich

Senior Director Financial Audit
Delegate of the Auditor General for Western Australia
Perth, Western Australia

28 August 2026

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Financial Statements

Certification of Financial Statements

For the financial year ended 30 June 2026

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 2026 and the financial position as at 30 June 2026.

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

Ravikissen Proheea
Chief Finance Officer
Western Australian
Museum

27 August 2026

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

27 August 2026

Gary McGrath
Chair, Western
Australian Museum
Finance and Audit
Committee

27 August 2026

Left: *From Nonna with Love* exhibition at the Maritime Museum

© Jessica Wyld Photography

Statement of Comprehensive Income

As at 30 June 2026

COST OF SERVICES	NOTES	2026 \$'000	2025 \$'000
Expenses			
Employee benefits expense	2.1(a)	30,949	28,337
Supplies and services	2.3	18,048	14,792
Depreciation and amortisation expense	4.1, 4.2, 4.4	6,699	6,599
Finance costs	6.3	23	24
Accommodation expenses	2.3	7,510	5,154
Grants and subsidies	2.2	145	140
Cost of sales	3.3	1,512	1,151
Other expenses	2.3	717	3,578
Total cost of services		65,603	59,775
Income			
Revenue			
User charges and fees	3.2	11,826	4,798
Sales	3.3	3,313	2,237
Commonwealth grants and contributions	3.4	802	705
Interest revenue	3.5	737	766
Other revenue	3.6	4,350	3,714
Total revenue		21,028	12,220
Total income other than income from State Government		21,028	12,220
NET COST OF SERVICES		44,575	47,555

COST OF SERVICES	NOTES	2026 \$'000	2025 \$'000
Income from State Government			
Service appropriation		38,355	44,897
Royalties for Regions Fund		208	220
Services received free of charge		1,975	913
State grants and contributions		1,506	2,949
Total income from State Government	3.1	42,044	48,979
SURPLUS/(DEFICIT) FOR THE PERIOD		(2,531)	1,424
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus	4.1, 4.3	4,986	8,960
Total other comprehensive income		4,986	8,960
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		2,455	10,384

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

Statement of Financial Position

As at 30 June 2026

	NOTES	2026 \$'000	2025 \$'000
ASSETS			
Current Assets			
Cash and cash equivalents	6.1	6,741	7,647
Restricted cash and cash equivalents	6.1	4,613	5,742
Inventories	3.3	950	769
Receivables	5.1	1,024	1,975
Total Current Assets		13,328	16,133
Non-Current Assets			
Amounts receivable for services	5.2	80,942	75,221
Receivables	5.1	1,029	867
Property, plant and equipment	4.1	124,305	123,637
Museum collections	4.3	479,751	479,463
Right-of-use assets	4.2	269	208
Intangible assets	4.4	4,668	5,830
Total Non-Current Assets		690,964	685,226
TOTAL ASSETS		704,292	701,359

	NOTES	2026 \$'000	2025 \$'000
LIABILITIES			
Current Liabilities			
Payables	5.3	1,928	1,122
Lease liabilities	6.2	107	61
Provisions	2.1(b)	3,924	3,546
Other current liabilities	5.4	1,665	2,528
Total Current Liabilities		7,624	7,257
Non-Current Liabilities			
Lease liabilities	6.2	231	186
Provisions	2.1(b)	1,007	941
Total Non-Current Liabilities		1,238	1,127
TOTAL LIABILITIES		8,862	8,384
NET ASSETS		695,430	692,975
EQUITY			
Contributed equity	8.8	83,949	83,949
Reserves	8.8	344,974	339,988
Accumulated surplus/(deficit)		266,507	269,038
TOTAL EQUITY		695,430	692,975

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 2026

	NOTES	CONTRIBUTED EQUITY \$'000	RESERVES \$'000	ACCUMULATED SURPLUS/ (DEFICIT) \$'000	TOTAL EQUITY \$'000
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
Balance at 1 July 2025	8.8	83,949	339,988	269,038	692,975
Surplus/(deficit)		–	–	(2,531)	(2,531)
Revaluation Increment		–	4,986	–	4,986
Total comprehensive surplus/(deficit) for the year		–	4,986	(2,531)	2,455
Transactions with owners in their capacity as owners:					
Capital appropriation received		–	–	–	–
Other contributions by owners		–	–	–	–
Total transactions with owners		–	–	–	–
Balance at 30 June 2026		83,949	344,974	266,507	695,430

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 2026

	NOTES	2026 \$'000	2025 \$'000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		32,634	38,358
Capital appropriation		–	814
Royalties for Regions Fund		208	220
State grants and contributions		1,262	2,808
Net cash provided by State Government		34,104	42,200
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
PAYMENTS			
Employee benefits		(30,099)	(28,588)
Supplies and services		(19,279)	(16,634)
Accommodation		(5,552)	(4,455)
Grants and subsidies		(180)	(105)
GST payments on purchases		(2,237)	(1,806)
Other payments		(791)	(3,643)
RECEIPTS			
Sale of goods and services		3,361	2,219
User charges and fees		11,767	4,923
Commonwealth grants and contributions		848	758
Interest received		743	755
GST receipts on sales		649	630
GST received from taxation authority		1,561	923
Other receipts		4,594	2,693
Net cash used in operating activities		(34,615)	(42,330)

	NOTES	2026 \$'000	2025 \$'000
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current physical assets		(1,362)	(507)
Net cash used in investing activities		(1,362)	(507)
CASH FLOWS FROM FINANCING ACTIVITIES			
Payment to accrued salaries account		(162)	(150)
Net cash used in financing activities		(162)	(150)
Net increase in cash and cash equivalents		(2,035)	(787)
Cash and cash equivalents at the beginning of the period		13,389	14,176
Cash and cash equivalents at the end of the period	6.1	11,354	13,389

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

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Notes to the Financial Statements

For the year ended 30 June 2026

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 has 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 27 August 2026.

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 Australian Accounting Standard 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.

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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.

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, as designated as contributions by owners (at the time of, or prior to transfer) to be recognised as equity contributions. Capital appropriations have been designated as contributions by owners by TI 8 – Requirement 8.1(i) 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	2026 \$'000	2025 \$'000
Employee benefits expenses	2.1(a)	30,949	28,337
Employee related provisions	2.1(b)	4,931	4,487
Grants and subsidies	2.2	145	140
Other expenditure	2.3	26,275	23,524

2.1(a) Employee benefits expenses

	2026 \$'000	2025 \$'000
Employee benefits	27,826	25,414
Superannuation – defined contributions plans	3,123	2,923
Total employee benefits expenses	30,949	28,337
Add: AASB 16 Non-monetary benefits	76	67
Less: Employee contributions	(15)	(28)
Net employee benefits	31,010	28,376

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2 Use of our funding (continued)

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.

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

	2026 \$'000	2025 \$'000
Current		
Employee benefits provisions		
Annual leave	1,667	1,560
Long service leave	1,882	1,655
Purchase leave	10	2
	3,559	3,217
Other provisions		
Employment on-costs	365	329
Total current employee related provisions	3,924	3,546
Non-current		
Employee benefits provisions		
Long service leave	906	847
Other provisions		
Employment on-costs	101	94
Total non-current employee related provisions	1,007	941
Total employee related provisions	4,931	4,487

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.

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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.

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'.

	2026 \$'000	2025 \$'000
EMPLOYMENT ON-COSTS PROVISION		
Carrying amount at start of period	487	764
Additional/(reversals of) provisions recognised	(21)	(277)
Carrying amount at end of period	466	487

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; and
- 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.

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2.2 Grants and Subsidies

	2026 \$'000	2025 \$'000
Recurrent		
Museum Galleries Australia WA – regions	105	105
Regional Arts WA Inc	40	35
Total grants and subsidies	145	140

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, nongovernment schools, and community groups.

2.3 Other expenditure

	2026 \$'000	2025 \$'000
Supplies and services		
Consultants and contractors	7,378	6,086
Consumables	1,894	2,113
Insurance premiums	697	898
Advertising	1,184	929
Repairs & maintenance	317	305
Exhibition fees	3,382	1,624
Freight and cartage	883	1,070
Lease and hire costs	127	135
Travel	557	434
Communications	70	45
Write-down of assets	–	2
Printing	228	220
Sundry equipment	185	119
Legal fees	12	3
Other	1,134	809
Total supplies and services expenses	18,048	14,792
Accommodation expenses		
Utilities	2,302	1,988
Repairs and maintenance	2,999	1,548
Cleaning	719	632
Security	1,427	886
Other	63	100
Total accommodation expenses	7,510	5,154

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	2026 \$'000	2025 \$'000
Other expenses		
Workers' compensation insurance	431	294
Audit fees	148	80
Grant refund to Commonwealth Department	61	16
Expected credit losses expenses	–	24
Other	77	3,164
Total other expenses	717	3,578
Total other expenditure	26,275	23,524

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.

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	2026 \$'000	2025 \$'000
Income from State Government	3.1	42,044	48,979
User charges and fees	3.2	11,826	4,798
Sales	3.3	3,313	2,237
Commonwealth grants and contributions	3.4	802	705
Interest revenue	3.5	737	766
Other revenue	3.6	4,350	3,714

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3.1 Income from State Government

	2026 \$'000	2025 \$'000
Appropriation received during the period:		
Service appropriation	38,355	44,897
	38,355	44,897
Resource received from other public entities during the period:		
Department of Local Government, Sport and Culture Industries:		
Minor equipment – PC Replacement Program	31	142
Building maintenance works	1,116	674
Global maintenance works	827	55
	1,974	871
The State Solicitor Office	1	42
	1	42
Income from other public sector entities:		
State grants and subsidies	1,506	2,949
Total State grants and contributions	1,506	2,949
Royalties for Regions Fund:		
Regional Community Services Fund	208	220
Total Royalties for Regions Fund	208	220
Total income from State Government	42,044	48,979

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 the Department of Treasury and Finance.

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 2026 from various State Government providers with remaining unspent funds as follows:

	2026 \$'000	2025 \$'000
Tourism WA	91	10
Department of Biodiversity, Conservation and Attractions	326	404
Department of Creative Industries, Tourism and Sport	740	1,176
	1,157	1,590

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.

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Summary of consolidated account appropriations

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	2026 BUDGET \$'000	2026 ADDITIONAL FUNDING* \$'000	REVISED BUDGET \$'000	2026 ACTUAL \$'000	2026 VARIANCE \$'000
Delivery of services					
Item 50 Net amount appropriated to deliver services	38,851	1,502	40,353	38,355	(1,998)
Section 25 Transfer of service appropriation	—	—	—	—	—
Amount Authorised by Other Statutes -- Salaries and Allowances Act 1975	—	—	—	—	—
Total appropriations provided to deliver services	38,851	1,502	40,353	38,355	(1,998)

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

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3.2 User charges and fees

	2026 \$'000	2025 \$'000
User charges	1,392	890
Fees	10,434	3,908
Total user charges and fees	11,826	4,798

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 customer have access to the venue or the exhibition.

3.3 Sale of goods

	2026 \$'000	2025 \$'000
Sales	3,313	2,237
Cost of sales:		
Opening inventory	(769)	(687)
Purchases	(1,693)	(1,233)
	(2,462)	(1,920)
Closing inventory	950	769
Cost of goods sold	(1,512)	(1,151)
Trading profit	1,801	1,086
Closing inventory comprises:		
<i>Current inventories</i>		
Inventories held for resale		
Finished goods		
Museum publications	28	30
Museum shops' stocks	922	739
Total inventories	950	769

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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

	2026 \$'000	2025 \$'000
Recurrent	802	705
Total Commonwealth grants and contributions	802	705

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

3.5 Interest revenue

	2026 \$'000	2025 \$'000
Interest revenue received from Department of Treasury and Finance	737	766
Total interest revenue	737	766

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

	2026 \$'000	2025 \$'000
Donations and contributions	515	732
Grants and subsidies	2,104	1,108
Recoups of expenditure	285	320
Other revenue	1,446	1,554
Total other revenue	4,350	3,714

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 obligations 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	2026 \$'000	2025 \$'000
Property, plant and equipment	4.1	124,305	123,637
Right-of-use assets	4.2	269	208
Museum collections	4.3	479,751	479,463
Intangibles	4.4	4,668	5,830

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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 2025						
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 ^(a)	—	(3,140)	—	—	—	(3,140)
Carrying amount at start of period	14,303	51,999 ^(b)	3,944	2,473	50,918	123,637
Additions	165	—	—	1,082	32	1,279
Cost Adjustment	—	—	—	26	(39)	(13)
Disposal	—	—	—	(172)	—	(172)
Revaluation increments/(decrements)	2,878	2,108	—	—	—	4,986
Impairment losses	—	—	—	—	—	—
Depreciation	—	(1,103)	(214)	(375)	(3,720)	(5,412)
Carrying amount at 30 June 2026	17,346	53,004	3,730	3,034	47,191	124,305
Gross carrying amount	17,346	57,247	8,559	8,300	72,800	164,252
Accumulated depreciation	—	(1,103)	(4,829)	(5,266)	(25,609)	(36,807)
Accumulated Impairment loss	—	(3,140)	—	—	—	(3,140)

(a) Recognised in the Statement of comprehensive income in 2025. 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 Housing and Works is coordinating the works for the partial replacement of the cladding which is planned for completion in 2026–27.

(b) Of this amount \$8,084,481 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 basis 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*.

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 2025, with valuations performed during the year ended 30 June 2026 and recognised at 30 June 2026.

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.

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4.1 Property, plant, and equipment (continued)

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	2026 \$'000	2025 \$'000
Depreciation			
Buildings	4.1	1,103	926
Leasehold improvements	4.1	214	214
Computer, plant, equipment and vehicles	4.1	375	341
Furniture and fittings	4.1	3,720	3,737
Total depreciation for the period		5,412	5,218

All surplus assets at 30 June 2026 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.

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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.

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4.2 Right-of-use assets

	VEHICLES \$'000	RESIDENTIAL HOUSING \$'000	PLANT & EQUIPMENT \$'000	TOTAL \$'000
Carrying amount at beginning of period	143	48	17	208
Addition	95	–	70	165
Impairment losses	–	–	–	–
Impairment losses reversed	–	7	–	7
Depreciation	(51)	(14)	(46)	(111)
Net carrying amount at end of the period	187	41	41	269

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 Western Australian 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.

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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

	2026 \$'000	2025 \$'000
Museum Collections		
At fair value	479,751	479,463
	479,751	479,463
Carrying value at start of the year	479,463	478,885
Additions	86	103
Donations	202	475
Carrying amount at end of the year	479,751	479,463

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. The independent valuer provided an environmental desktop review of the Museum’s collections in 2025–26.

At 30 June 2026, the fair value of the Museum’s collections was \$479.751 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.

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4.4 Intangible assets

	COMPUTER SOFTWARE \$'000	TOTAL \$'000
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 period	7,123	7,123
Additions	–	–
Impairment losses	(4)	(4)
Amortisation expense	(1,289)	(1,289)
Carrying amount at 30 June 2025	5,830	5,830
Gross carrying amount	12,111	12,111
Accumulated amortisation	(6,277)	(6,277)
Accumulated impairment losses	(4)	(4)

	COMPUTER SOFTWARE \$'000	TOTAL \$'000
Year ended 30 June 2026		
At 1 July 2025		
Gross carrying amount	12,111	12,111
Accumulated amortisation	(6,277)	(6,277)
Accumulated impairment losses	(4)	(4)
Carrying amount at start of year	5,830	5,830
Additions	–	–
Disposals	–	–
Impairment losses	14	14
Impairment losses reversed	–	–
Amortisation expense	(1,176)	(1,176)
Carrying amount at 30 June 2026	4,668	4,668
Gross carrying amount	12,083	12,083
Accumulated amortisation	(7,415)	(7,415)
Accumulated impairment losses	–	–

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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:

- a) the technical feasibility of completing the intangible asset so that it will be available for use or sale;
- b) an intention to complete the intangible asset, and use or sell it;
- c) the ability to use or sell the intangible asset;
- d) the intangible asset will generate probable future economic benefit;
- e) the availability of adequate technical, financial and other resources to complete the development and to use or sell the intangible asset; and
- f) 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.

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

	2026 \$'000	2025 \$'000
CHARGE FOR THE YEAR		
Licenses	112	129
Computer software	1,064	1,160
Total amortisation for the period	1,176	1,289

As at 30 June 2026 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:
Licenses	3 to 10 years
Software ^(a)	3 to 10 years

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

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4.4.1 Amortisation and impairment (continued)

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 4.1.1 ‘Depreciation and impairment’.

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	2026 \$'000	2025 \$'000
Receivables	5.1	2,053	2,842
Amounts receivable for services	5.2	80,942	75,221
Payables	5.3	1,928	1,122
Other liabilities	5.4	1,665	2,528

5.1 Receivables

	2026 \$'000	2025 \$'000
Current		
Trade receivables	551	1,381
Allowance for impairment of trade receivable	(19)	(27)
Accrued interest	177	183
GST receivable	315	438
Total current receivables	1,024	1,975
Non-current		
Accrued salaries holding account with Treasury WA ^(a)	1,029	867
Total non-current receivables	1,029	867
Total receivables at end of period	2,053	2,842

(b) 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 (2027–28). This account is classified as non-current for 10 out of 11 years.

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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)

	2026 \$'000	2025 \$'000
Non-current		
Asset replacement	80,475	74,754
Leave liability	467	467
Total amounts receivable for services at end of period	80,942	75,221

Amounts receivable for services represents 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

	2026 \$'000	2025 \$'000
Current		
Trade payables	430	19
Accrued expenses	542	328
Accrued salaries	955	774
Other	1	1
Total payables at end of period	1,928	1,122

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.

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5.3 Payables (continued)

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

	2026 \$'000	2025 \$'000
Current		
Income received in advance	1,665	2,528
Balance at the end of the period	1,665	2,528

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.

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

	2026 \$'000	2025 \$'000
Current		
Cash and cash equivalents	6,741	7,647
Restricted cash and cash equivalents:		
Specific purpose grant funds ^(a)	4,613	5,742
Balance at end of period	11,354	13,389

(a) Cash held in these accounts includes specific purpose account balances and unspent specific purpose grants.

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

	2026 \$'000	2025 \$'000
Not later than one year	107	61
Later than one year and not later than five years	231	186
Later than five years	–	–
	338	247
Current	107	61
Non-current	231	186
Balance at end of period	338	247

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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

	2026 \$'000	2025 \$'000
Lease interest expense	23	24
Finance costs expensed	23	24

Finance cost includes the interest component of lease liability repayment.

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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:

	2026 \$'000	2025 \$'000
Financial assets		
Cash and cash equivalents	6,741	7,647
Restricted cash and cash equivalents	4,613	5,742
Financial assets at amortised cost ^(a)	82,995	78,063
Total financial assets	94,349	91,452
Financial liabilities		
Financial liabilities measured at amortised cost ^(b)	1,928	1,122
Total financial liabilities	1,928	1,122

(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).

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

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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

At the time of publication, no new or amending standards relevant to the Western Australian Museum complying with TI7 – Requirement 7.2 were identified.

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

	2026	2025
Compensation band (\$)		
0 – 10,000	–	–
10,001 – 30,000	6	6
30,001 – 40,000	1	–

Compensation band of senior officers

	2026	2025
250,001 – 300,000	1	1
200,001 – 250,000	2	–
150,001 – 200,000	5	5

	2026 \$'000	2025 \$'000
Total compensation of members of the accountable authority	173	108
Total compensation of senior officers	1,625	1,134
Total compensation	1,798	1,242

Total compensation includes the superannuation expense incurred by the Western Australian Museum in respect of senior officers.

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).

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8.4 Related party disclosures (continued)

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.

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:

	2026 \$'000	2025 \$'000
Auditing the accounts, controls, financial statements and key performance indicators	89	40
Total	89	40

8.8 Equity

	2026 \$'000	2025 \$'000
Contributed equity		
Balance at start of period	83,949	82,886
Contributions by owners		
Capital appropriation received	–	814
Other contributions by owners ^(a)	–	249
Total contributions by owners	83,949	83,949
Balance at end of period	83,949	83,949
Asset revaluation surplus		
Balance at the start of period	339,988	331,028
Net revaluation increments/(decrements)		
Land	2,878	(799)
Buildings	2,108	9,759
Museum Collections	–	–
Balance at end of period	344,974	339,988
Accumulated surplus		
Balance at start of period	269,038	267,614
Result for the period	(2,531)	1,424
Balance at end of period	266,507	269,038
Total equity at end of period	695,430	692,975

(a) 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.

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8.9 Supplementary information

a) Write-offs

	2026 \$'000	2025 \$'000
Obsolete stock written off by the Western Australian Museum during the financial year	–	–
	–	–

b) Losses through theft, defaults and other causes

	2026 \$'000	2025 \$'000
Losses of public monies and public or other property through theft or default	–	–
	–	–

c) Forgiveness of debts

	2026 \$'000	2025 \$'000
Forgiveness (or waiver) of debt by the Western Australian Museum	3	–
	3	–

d) Gift of public property

	2026 \$'000	2025 \$'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 2026, and between the actual results for 2026 and 2025 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 \$57,025,000 in the example below), and
 - Total Assets for the annual estimates for the Statement of Financial Position (i.e. 1% of \$685,072,000 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 \$ 59,775,000 in the example below); and
 - Total Assets of the previous year for the Statement of financial position (i.e. 1% of \$701,359,000 in the example below).

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9.1.1 Statement of Comprehensive Income Variances

	VARIANCE NOTE	ESTIMATE 2026 \$'000	ACTUAL 2026 \$'000	ACTUAL 2025 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2026 AND 2025 \$'000
Statement of Comprehensive Income						
Expenses						
Employee benefits expense		29,921	30,949	28,337	1,028	2,612
Supplies and services	1, A	15,248	18,048	14,792	2,800	3,256
Depreciation and amortisation expense		6,539	6,699	6,599	160	100
Finance costs		—	23	24	23	(1)
Accommodation expenses	2, B	3,633	7,510	5,154	3,877	2,356
Grants and subsidies		105	145	140	40	5
Cost of sales		1,268	1,512	1,151	244	361
Other expenses	C	311	717	3,578	406	(2,861)
Total cost of services		57,025	65,603	59,775	8,578	5,828
Income						
Revenue						
User charges and fees	3, D	9,515	11,826	4,798	2,311	7,028
Sales	4, E	2,187	3,313	2,237	1,126	1,076
Commonwealth grants and contributions	5	71	802	705	731	97
Interest revenue	6	50	737	766	687	(29)
Other revenue	7	2,282	4,350	3,714	2,068	636
Total revenue		14,105	21,028	12,220	6,923	8,808
NET COST OF SERVICES		42,920	44,575	47,555	1,655	(2,980)

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	VARIANCE NOTE	ESTIMATE 2026 \$'000	ACTUAL 2026 \$'000	ACTUAL 2025 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2026 AND 2025 \$'000
INCOME FROM STATE GOVERNMENT						
Service appropriation	F	38,851	38,355	44,897	(496)	(6,542)
Royalties for Regions Fund		249	208	220	(41)	(12)
Services received free of charge	G	1,645	1,975	913	330	1,062
State grants and contributions	H	1,167	1,506	2,949	339	(1,443)
Total income from State Government		41,912	42,044	48,979	132	(6,935)
SURPLUS/(DEFICIT) FOR THE PERIOD		(1,008)	(2,531)	1,424	(1,523)	(3,955)

Major Estimate and Actual (2026) Variance Narratives

- Supplies and services were higher (18%) compared to the 2026 Estimate due to additional expenditure incurred on the major international exhibition, *Terracotta Warriors: Legacy of the First Emperor*.
- Accommodation expenses increased by 107% compared to 2026 Estimate due to maintenance work conducted on the HVAC system at the WA Maritime Museum and additional security expenses incurred on exhibitions at WA Museum Boola Bardip.
- User charges and fees increased by 24% when compared to the 2026 Estimate due to increase in ticketed revenue for the *Terracotta Warriors: Legacy of the First Emperor* exhibition.
- Sales increased by 51% when compared to the 2026 Estimate due increase in shop revenue from the *Terracotta Warriors: Legacy of the First Emperor* exhibition.
- Commonwealth grants and contributions exceeded 2026 Estimate by 1030% (\$0.731 million) due to additional grant to deliver on services as per the Indian Ocean Territory Service Delivery Agreement.
- Interest revenue was higher when compared to 2026 Estimate due to higher interest rates and additional restricted funds received in advance for ongoing research projects.
- Other revenue exceeded the 2026 Estimate by 91% (\$2.078 million) due to donated collections received (\$0.202 million) and additional grant income (\$0.9 million) received to conduct research projects and deliver on exhibitions in the regions.

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Major Actual (2026) and Comparative (2025) Variance Narratives

- A. Supplies and services were higher (22%) compared to the 2025 actual due to additional expenditure incurred on the major international exhibition, *Terracotta Warriors: Legacy of the First Emperor*.
- B. Accommodation expenses increased by 46% compared to 2025 actual due to maintenance work conducted on the HVAC system at the WA Maritime Museum and additional security expenses incurred on exhibitions at WA Museum Boola Bardip.
- C. Other expenses in 2026 decreased by 80% compared to the 2025 due to a one-off transfer of funds in 2025 to the Department of Creative Industries Tourism and Sport for the partial replacement of the combustible cladding at the WA Maritime Museum.
- D. User charges and fees increased by 146% when compared to the 2025 actual due to increase in ticketed revenue for the *Terracotta Warriors: Legacy of the First Emperor* exhibition.
- E. Sales increased by 48% when compared to the 2025 actual due increase in shop revenue from the *Terracotta Warriors: Legacy of the First Emperor* exhibition.
- F. Service appropriation was lower in 2026 by 15% (\$6.542 million) when compared to 2025. Additional funds were received in 2025 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 at WA Museum Boola Bardip.
- G. Services received free of charge in 2026 were higher than 2025 due to additional building maintenance works undertaken by the Asset Management Team of the Department of Creative Industries, Tourism and Sport on Museum sites.
- H. The WA Museum received additional State grants and contributions in 2025 to operate the Gwoonwardu Mia Aboriginal Cultural Centre in Carnarvon and to complete the optimisation works at WA Museum Boola Bardip.

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9.1.2 Statement of Financial Position Variances

	VARIANCE NOTE	ESTIMATE 2026 \$'000	ACTUAL 2026 \$'000	ACTUAL 2025 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2026 AND 2025 \$'000
Statement of Financial Position						
Assets						
Current Assets						
Cash and cash equivalents		3,658	6,741	7,647	3,083	(906)
Restricted cash and cash equivalents		3,117	4,613	5,742	1,496	(1,129)
Inventories		687	950	769	263	181
Receivables		940	1,024	1,975	84	(951)
Other current assets		68	–	–	(68)	–
Total Current Assets		8,470	13,328	16,133	4,858	(2,805)
Non-Current Assets						
Amounts receivable for services		75,221	80,942	75,221	5,721	5,721
Receivables		717	1,029	867	312	162
Property, plant and equipment	8	223,963	124,305	123,637	(99,658)	668
Museum collections	9	371,721	479,751	479,463	108,030	288
Right-of-use assets		173	269	208	96	61
Intangible assets		4,807	4,668	5,830	(139)	(1,162)
Total Non-Current Assets		676,602	690,964	685,226	14,362	5,738
TOTAL ASSETS		685,072	704,292	701,359	19,220	2,933

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9.1.2 Statement of Financial Position Variances (continued)

	VARIANCE NOTE	ESTIMATE 2026 \$'000	ACTUAL 2026 \$'000	ACTUAL 2025 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2026 AND 2025 \$'000
Liabilities						
Current Liabilities						
Payables		1,058	1,928	1,122	870	806
Lease liabilities		78	107	61	29	46
Provisions		4,325	3,924	3,546	(401)	378
Other current liabilities		2,840	1,665	2,528	(1,175)	(863)
Total Current Liabilities		8,301	7,624	7,257	(677)	367
Non-Current Liabilities						
Lease liabilities		135	231	186	96	45
Provisions		770	1,007	941	237	66
Total Non-Current Liabilities		905	1,238	1,127	333	111
TOTAL LIABILITIES		9,206	8,862	8,384	(344)	478
NET ASSETS		675,866	695,430	692,975	19,564	2,455
EQUITY						
Contributed equity		83,700	83,949	83,949	249	–
Reserves		331,027	344,974	339,988	13,947	4,986
Accumulated surplus/(deficit)		261,139	266,507	269,038	5,368	(2,531)
TOTAL EQUITY		675,866	695,430	692,975	19,564	2,455

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Major Estimate and Actual (2026) Variance Narratives

8. The Property, plant and equipment Museum collections was lower when compared to 2026 Estimate due to collection valuation increase incorrectly reported in the Property, plant and equipment line.
9. The Museum collections was lower in 2026 due to 2024 collection valuation increase incorrectly recorded as Property, plant and equipment in 2026 Estimate.

Major Actual (2026) and Comparative (2025) Variance Narratives

Nil

9.1.3 Statement of Cash Flows Variances

	VARIANCE NOTE	ESTIMATE 2026 \$'000	ACTUAL 2026 \$'000	ACTUAL 2025 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2026 AND 2025 \$'000
Statement of Cash Flows						
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation	I	32,312	32,634	38,358	322	(5,724)
Capital appropriation	J	—	—	814	—	(814)
Royalties for Regions Fund		249	208	220	(41)	(12)
State grants and contributions	K	1,167	1,262	2,808	95	(1,546)
Net cash provided by State Government		33,728	34,104	42,200	376	(8,096)

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9.1.3 Statement of Cash Flows Variances (continued)

	VARIANCE NOTE	ESTIMATE 2026 \$'000	ACTUAL 2026 \$'000	ACTUAL 2025 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2026 AND 2025 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee benefits		(30,171)	(30,099)	(28,588)	72	(1,511)
Supplies and services	L	(18,282)	(19,279)	(16,634)	(997)	(2,645)
Accommodation	10, M	(1,571)	(5,552)	(4,455)	(3,981)	(1,097)
Grants and subsidies		(105)	(180)	(105)	(75)	(75)
GST payments on purchases		(1,712)	(2,237)	(1,806)	(525)	(431)
GST payments to taxation authority		(32)	–	–	32	–
Other payments	N	(335)	(791)	(3,643)	(456)	2,852
Receipts						
Sale of goods and services	11, O	2,187	3,361	2,219	1,174	1,142
User charges and fees	12, P	9,493	11,767	4,923	2,274	6,844
Commonwealth grants and contributions	13	71	848	758	777	90
Interest received	14	50	743	755	693	(12)
GST receipts on sales		560	649	630	89	19
GST receipts from taxation authority	15, Q	819	1,561	923	742	638
Other receipts	16, R	3,632	4,594	2,693	962	1,901
Net cash used in operating activities		(35,396)	(34,615)	(42,330)	781	7,715

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	VARIANCE NOTE	ESTIMATE 2026 \$'000	ACTUAL 2026 \$'000	ACTUAL 2025 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2026 AND 2025 \$'000
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchase of non-current physical assets	S	–	(1,362)	(507)	(1,362)	(855)
Net cash used in investing activities		–	(1,362)	(507)	(1,362)	(855)
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		–	(162)	(150)	(162)	(12)
Net cash used in financing activities		–	(162)	(150)	(162)	(12)
Net (decrease)/increase in cash and cash equivalents		(1,701)	(2,035)	(787)	(172)	(1,236)
Cash and cash equivalents at the beginning of the reporting period		9,193	13,389	14,176	4,196	(787)
Adjustment for the reclassification of accrued salaries account		–	–	–	–	–
Cash and cash equivalents at the end of the reporting period		7,492	11,354	13,389	4,024	(2,023)

Major Estimate and Actual (2026) Variance Narratives

- Accommodation expenses increased by 253% compared to 2026 Estimate due to maintenance work conducted on the HVAC system at the WA Maritime Museum and additional security expenses incurred on exhibitions at WA Museum Boola.
- Sales increased by 54% when compared to the 2026 Estimate due increase in shop revenue from the *Terracotta Warriors: Legacy of the First Emperor* exhibition.
- User charges and fees increased by 24% when compared to the 2026 Estimate due to increase in ticketed revenue for the *Terracotta Warriors: Legacy of the First Emperor* exhibition.
- Commonwealth grants and contributions exceeded 2026 Estimate by 1094% (\$0.777 million) due to additional grant to deliver on services as per the Indian Ocean Territory Service Delivery Agreement.

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14. Interest revenue was higher when compared to 2026 Estimate due to higher interest rates and additional restricted funds received in advance for ongoing research projects.
15. Higher GST was received from ATO due to increase GST supplies and services incurred during the financial year.
16. Other receipt exceeded the 2026 Estimate by 26% (\$0.962 million) due to additional grant income (\$0.9 million) received to conduct research projects and deliver on exhibitions in the regions.

Major Actual (2026) and Comparative (2025) Variance Narratives

- I. Service appropriation was lower in 2026 by 15% (\$5.724 million) when compared to 2025. Additional funds were received in 2025 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 at WA Museum Boola Bardip.
- J. Additional capital appropriation was received to Actual 2025 for the acquisition of the artwork collection Le Pley Spinifex.
- K. The WA Museum received additional State grants and contributions in 2025 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 (16%) compared to the 2025 actual due to additional expenditure incurred on the major international exhibition, *Terracotta Warriors: Legacy of the First Emperor*.
- M. Accommodation expenses increased by 25% compared to 2025 actual due to maintenance work conducted on the HVAC system at the WA Maritime Museum and additional security expenses incurred on exhibitions at WA Museum Boola Bardip
- N. Other payments in 2026 decreased by 78% compared to the 2025 due to a one-off transfer of funds in 2025 to the Department of Creative Industries Tourism and Sport for the partial replacement of the combustible cladding at the WA Maritime Museum.
- O. Sales increased by 51% when compared to the 2025 actual due increase in shop revenue from the *Terracotta Warriors: Legacy of the First Emperor* exhibition.
- P. User charges and fees increased by 139% when compared to the 2025 actual due to increase in ticketed revenue for the *Terracotta Warriors: Legacy of the First Emperor* exhibition.
- Q. Higher GST was received from ATO due to increase GST supplies and services incurred during the financial year.
- R. Other receipt exceeded the 2026 Estimate by 71% (\$1.901 million) due to additional grant income received to conduct research projects and deliver on exhibitions in the regions
- S. Purchase of non-current physical assets were higher in 2025 due the acquisition of the artwork collection Le Pley Spinifex.

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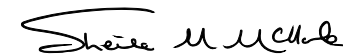
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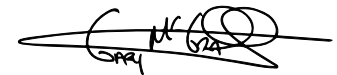
Certification of Key Performance Indicators

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 2026.



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

27 August 2026



Gary McGrath
Chair, Western Australian Museum
Finance and Audit Committee

27 August 2026

Left: Museum curators surveying the Kimberley reef
Photo by Pamela Sutton

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Detailed Key Performance Indicators

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
Outcome 12 Sustainable care and development of the State's Museum collections for the benefit of present and future generations.	Service 14 Collections Management, Research and Conservation Services
	Service 15 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 16 Public Sites, Public Programs and Collections Accessed On-Site
	Service 17 Online Access to Collections, Expertise and Programs
	Service 18 Museum Services to the Regions

Explanatory notes:

The non-sequential numbering of the Museum's desired outcomes and services reflects that they are a subset of CITS's Outcomes Based Management framework.

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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.

KEY EFFECTIVENESS INDICATOR 12.1	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 ACTUAL	2025-26 TARGET	2025-26 ACTUAL
Percentage of the Collection stored to the required standard	99%	99%	99%	99%	99%

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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.

KEY EFFECTIVENESS INDICATOR 12.2	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 ACTUAL	2025-26 TARGET	2025-26 ACTUAL
Percentage of the Collection accessible online	19%	19%	19%	19%	19%
Total number of items documented and digitised available online ^(a)	1,546,515	1,563,352	1,564,509	1,594,794	1,565,144

Explanatory notes:

(a) The total number of items documented and digitised and available online in the 2025–26 actual increased by 635 items (0.04%) compared to the 2024–25 actual; however, this result was below the 2025–26 target. Performance was lower than planned due to resources being redirected 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.

KEY EFFECTIVENESS INDICATOR 12.3	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 ACTUAL	2025-26 TARGET	2025-26 ACTUAL
Proportion of the Collection documented and digitised ^(b)	28%	29%	30%	31%	32%

Explanatory notes:

(b) The Collection remains predominantly documented in manual form, reflecting many decades of collecting activity, much of which occurred before the widespread adoption of digital collection management systems. While digitisation has progressed significantly over time, only a portion of the Collection has been converted to digital records. As at 30 June 2026, 2,662,982 Collection items had been documented and digitised, representing 32% of the total Collection holdings of 8,356,931 items.

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OUTCOME 13

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

KEY EFFECTIVENESS 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.

KEY EFFECTIVENESS INDICATOR 13.1	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 ACTUAL	2025-26 TARGET	2025-26 ACTUAL
Number of people engaging with and accessing Museum content and collections	3,978,487	3,772,204	4,550,180	4,335,039	7,230,275
Total number of visitors (to Museum and non-Museum sites and outreach programs) ^(c)	1,266,129	1,251,422	1,647,208	1,168,079	1,519,123
Total number of online visitors to website ^(d)	2,712,358	2,520,782	2,902,972	3,166,960	5,711,152

Explanatory notes:

- (c) The Total number of visitors to Museum and non-Museum sites and outreach programs increased by 30% (351,044) in 2025-26 actual when compared to 2025-26 target and was 8% (128,085) below 2024-25 actual. The increase in visitations in 2025-26 was due to the success of the *Terracotta Warriors: Legacy of the First Emperor* exhibition.
- (d) The Total number of online visitors to the website increased in 2025-26 actual by 80% (2,544,192) when compared to the 2025-26 target and by 97% (2,808,180) when compared with the 2024-25 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.

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.

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.

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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.

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).

KEY EFFECTIVENESS INDICATOR 13.2	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 ACTUAL	2025-26 TARGET	2025-26 ACTUAL
Percentage of visitors of the Museum sites satisfied with services ^(e)	96%	97%	97%	97%	97%

Explanatory notes:

(e) The Museum achieved an overall visitor satisfaction rating of 97% across all sites in 2025-26. This strong result reflects the quality and relevance of its programs and exhibitions, which continue to engage audiences and provide valued visitor experiences.

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SERVICE 14

Collections Management, Research and Conservation Services

INDICATOR 14.1: 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.

KEY EFFICIENCY INDICATOR 14.1	2022–23 ACTUAL	2023–24 ACTUAL	2024–25 ACTUAL	2025–26 TARGET	2025–26 ACTUAL
Average cost per object of managing the Collection ^(f)	\$1.18	\$1.40	\$1.38	\$1.36	\$1.67
Total cost of services (\$’000) ^(g)	9,758	11,633	11,532	11,342	13,916
Revenue (\$’000) ^(h)	1,006	2,603	2,618	2,000	3,405
Total number of objects in the Collection ⁽ⁱ⁾	8,276,327	8,314,448	8,337,940	8,355,445	8,356,931

Explanatory notes:

- (f) The combination of increase in the total number of objects in the Collection and an increase in the total cost of services in 2025–26 actual contributed to the increase in the average cost per object of managing the Collection by 22% when compared to the 2025–26 target.
- (g) Higher expenditure in Collections management, research and conservation services in 2025–26 actual was attributed to higher income received from industry for research projects when compared to 2025–26 target.
- (h) The revenue received in 2025–26 actual was higher by 70% (\$1.405 million) when compared to the 2025–26 target as additional revenue were received for externally funded grant projects.
- (i) The total number of objects added to the Collection were above 2025–26 target by 0.02% (1,486) as the Museum collected more collection items during fieldtrips in 2025–26.

Measurement of the Indicator:

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

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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 15

Collections effectively documented and digitised

INDICATOR 15.1: 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.

KEY EFFICIENCY INDICATOR 15.1	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 ACTUAL	2025-26 TARGET	2025-26 ACTUAL
Average cost per object of documenting and digitising the Collection ^(j)	\$0.74	\$0.86	\$0.81	\$0.69	\$0.92
Total cost of services (\$'000) ^(k)	1,722	2,054	2,035	1,772	2,456
Revenue (\$'000) ^(l)	178	459	462	316	601
Total number of objects in the Collection	8,276,327	8,314,448	8,337,940	8,355,445	8,356,931
Number of items documented and digitised in the Collection	2,312,304	2,400,924	2,511,375	2,585,000	2,662,982

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 35% when compared with the 2025–26 target.
- (k) Overspend in Collections management, research and conservation services in 2025–26 actual was attributed to an increase in expenditure on externally funded grant projects.
- (l) Revenue received in 2025–26 actual was higher by 90% (\$0.285 million) when compared to the 2025–26 target as additional revenue were received for externally funded grant projects.

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SERVICE 16

Public sites, public programs and collections accessed on-site

INDICATOR 16.1: 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 17 and Service 18.

KEY EFFICIENCY INDICATOR 16.1	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 ACTUAL	2025-26 TARGET	2025-26 ACTUAL
Average cost of Museum services per Museum access ^(m)	\$39.00	\$28.67	\$26.62	\$37.14	\$35.85
Total cost of services (\$'000) ⁽ⁿ⁾	31,066	27,009	35,947	31,615	38,184
Revenue (\$'000) ^(o)	9,259	10,732	9,581	9,822	15,971
Number of public sites, public programs and collections accessed on site ^(p)	796,493	942,215	1,350,516	851,316	1,065,230

Explanatory notes:

- (m)The average cost of Museum services per Museum access in 2025–26 actual decreased by 3% when compared to 2025–26 target and increased by 35% when compared to the 2024–25 actual. The decrease in average cost per access was attributed to above target visitors’ number.
- (n) The increase in total cost of services in 2025–26 actual, when compared to 2025–26 target (21%) and 2024–25 actual (6%) was due to additional expenditure on the *Terracotta Warriors: Legacy of the First Emperor* exhibition project.
- (o) Revenue was higher in 2025–26 actual by 63% (\$6.149 million) when compared to the 2025–26 target due the success of paid ticketed exhibition, the *Terracotta Warriors: Legacy of the First Emperor* exhibition.
- (p) Visitations were 25% (213,914) above 2025–26 target and 21% (285,286) below 2024–25 actual. The increase was due to the success of temporary and touring exhibitions. The visitations were higher in 2024–25 due to free admission approved the Government during the 2024–25 summer holidays.

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.

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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.

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.

SERVICE 17

Online access to collections, expertise and programs

INDICATOR 17.1: Average cost of Museum services per Museum online 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.

KEY EFFICIENCY INDICATOR 17.1	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 ACTUAL	2025-26 TARGET	2025-26 ACTUAL
Average cost of Museum services per Museum access ^(q)	\$0.50	\$0.63	\$0.52	\$0.48	\$0.25
Total cost of services (\$'000) ^(r)	1,080	1,331	1,401	997	1,328
Revenue (\$'000)	14	31	–	–	–
Number of online access to collections, expertise and programs ^(s)	2,142,105	2,127,286	2,676,070	2,062,098	5,354,567

Explanatory notes:

- (q) The average cost of Museum services per online access decreased in 2025–26 actual by 49% when compared to the 2025–26 target and by 53% when compared to 2024–25 actual due to increase in online accesses.
- (r) The total cost of services was higher in 2025–26 actual due to additional expenditure to publish new online programs and collections.
- (s) Online accesses to collections, expertise and programs in 2025–26 actual increased by 160% (3,292,469) when compared to 2025–26 target and by 100% (2,678,497) when compared to 2024–25 actual. This is attributed to new programs and collections available online.

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SERVICE 18

Museum access to the Regions

INDICATOR 18.1: 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.

KEY EFFICIENCY INDICATOR 18.1	2022-23 ACTUAL	2023-24 ACTUAL	2024-25 ACTUAL	2025-26 TARGET	2025-26 ACTUAL
Average cost of per access ^(t)	\$19.73	\$33.67	\$29.86	\$31.67	\$22.23
Total cost of services (\$'000) ^(u)	9,265	10,412	8,860	10,031	9,719
Revenue (\$'000) ^(v)	1,178	1,341	2,508	1,917	2,557
Total number of regional accesses ^(w)	469,636	309,207	296,692	316,763	437,208

Explanatory notes:

- (t) The average cost per access in the regions decreased by 30% when compared to 2025–26 target and by 26% when compared with 2024–25 actual due to increases in regional accesses.
- (u) The decrease in total cost of services was due to delays in expenditure on exhibition projects in the regions when compared to the 2025–26 target. The total spend were higher (3%) when compared to 2024–25 actual due increases in operating cost.
- (v) Revenue was higher in 2025–26 actual by 33% (\$0.640 million) when compared to the 2025–26 target and by 2% (0.049 million) when compared with 2024–25 actual. The increase relates to additional State grants received to operate Gwoonwardu Mia Aboriginal Cultural Centre in Carnarvon.
- (w) The total number of regional accesses were higher by 38% (120,445) when compared to the 2025–26 target and by 47% (140,516) when compared to the 2024–25 actual due to ongoing popular outreach programs in 2025–26 which attracted high visitations.

Measurement of the Indicator:

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

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Creatures featured in the *OceanXperience* exhibition

© Luke Riley Creative

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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 www.museum.wa.gov.au

Capital Works

Capital Projects in Progress: Nil.

Capital Projects Completed: Nil.

Employment and Industrial Relations

The following table summarises the Museum’s employee headcount and employment type as of 30 June 2026.

EMPLOYMENT TYPE	HEADCOUNT	FTE
Permanent full-time	140	138
Permanent part-time	96	56
Fixed term full-time	25	25
Fixed term part-time	11	6
On secondment	3	3
TOTAL	275	228

Staff Development

A highly skilled and professional workforce is vital to the Museum’s mission. Accordingly, throughout the year, the Museum’s investment in people aligned with its core value of being creative, resourceful, imaginative, innovative, agile and entrepreneurial.

Priorities in staff development and capacity building were influenced by the Museum’s operational environment, including new skills necessitated by technological advancements and knowledge needed to navigate new compliance requirements. Throughout the year, the Museum’s online learning platform was an effective tool for ensuring that employees complete mandatory training units and for providing access to self-directed learning.

The goal was to ensure that each employee has the skills, knowledge, and understanding required for them to thrive in their role.

Throughout 2025–26, 431 staff completed a total of 4,213 courses and 453 hours of learning.

During the reporting period, the WA Museum developed and published its Aboriginal and Torres Strait Islander Employment Strategy 2026–2030, providing a four-year framework to strengthen recruitment, retention, development and cultural safety for Aboriginal and Torres Strait Islander employees.

Workers Compensations

In 2025–26 the WA Museum had 1 active workers compensation claim.

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Statement of Comprehensive Income for period ending 30 June 2027

	ESTIMATE \$000
COST OF SERVICES	
Expenses	
Employee benefits	31,200
Supplies and services	14,397
Depreciation and amortisation expense	6,539
Accommodation	3,439
Grants and subsidies	0
Cost of sales	1,244
Finance and interest costs	0
Other expenses	712
TOTAL COST OF SERVICES	57,531
Income	
User charges and fees	4,855
Sales	2,315
Regulatory fees and fines	0
Grants and subsidies	2,246
Sponsorship	0
Donated works of art	0
Bequest trust and special purpose funds contributions	0
Commonwealth grants and contributions	71
Other revenue	1,432
Total Income	10,919
NET COST OF SERVICES	46,612

	ESTIMATE \$000
INCOME FROM STATE GOVERNMENT	
Service appropriation	42,359
Royalties for Regions Fund	23
Resources received free of charge	1,645
Interest revenue	50
Assets Transferred / (Assumed)	0
Grants and subsidies from State Government	0
Other Revenue	1,167
TOTAL INCOME FROM STATE GOVERNMENT	45,244
SURPLUS / (DEFICIENCY) FOR THE PERIOD	(1,368)

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The Western Australian Museum T19 Budget Estimates

Statement of Financial Position for period ending 30 June 2027

	ESTIMATE \$000
ASSETS	
Current Assets	
Cash and cash equivalents	2,694
Restricted cash and cash equivalents	3,146
Inventories	687
Receivables	940
Amounts receivable for services	0
Other current assets	68
Total Current Assets	7,535
Non-Current Assets	
Restricted cash and cash equivalents	717
Amounts receivable for services	81,760
Other financial assets	0
Property, plant and equipment	109,845
Museum Collections	478,486
Works of Art	814
Right of use assets	173
Intangibles	3,345
Other non current assets	0
Total Non-Current Assets	675,140
TOTAL ASSETS	682,675

	ESTIMATE \$000
LIABILITIES	
Current Liabilities	
Payables	1,058
Provisions	4,325
Funds held in trust	0
Borrowings and leases	78
Other	2,840
Total Current Liabilities	8,301
Non-Current Liabilities	
Provisions	770
Borrowings and leases	135
Other	0
Total Non-Current Liabilities	905
Total Liabilities	9,206
EQUITY	
Contributed equity	83,700
Reserves	331,027
Accumulated surplus/(deficit)	258,742
Total Equity	673,469
TOTAL LIABILITIES AND EQUITY	682,675

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The Western Australian Museum T19 Budget Estimates

Statement of Cash Flows for period ending 30 June 2027

	ESTIMATE \$000
CASH FLOWS FROM STATE GOVERNMENT	
Service appropriations	35,820
Capital appropriation	0
Holding account drawdowns	0
Royalties for Regions Fund	23
Interest revenue	50
State grants and subsidies	0
Other	1,167
Net Cash provided by State Government	37,060
CASH FLOWS FROM OPERATING ACTIVITIES	
Payments	
Payment from trust fund	
Employee benefits	(31,436)
Supplies and services	(16,784)
Accommodation	(1,377)
Grants and subsidies	(105)
GST payments on purchases	(1,712)
GST payments to tax authority	(32)
Finance and interest costs	0
Other payments	(310)
Other payments (operating activities)	(943)

	ESTIMATE \$000
Receipts	
Receipts into trust fund	
Sale of goods and services	2,320
User charges and fees	4,833
Regulatory fees and fines	0
Grants and subsidies	2,246
Commonwealth grants and contributions	71
Interest received	0
Sponsorship	0
Bequest trust and special purpose funds contributions	0
GST receipts	560
GST receipts from taxation authority	819
Other receipts	2,782
Net cash from operating activities	(39,068)
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)
	(2,041)
Cash assets at the beginning of the reporting period	8,598
NET INCREASE/(DECREASE) IN CASH HELD	6,557

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Unauthorised Use of Credit Cards

Personal expenditure under Treasurer’s Instruction 5 Requirement 2.5/2.6/2.7 Credit Cards. This financial year, the number of instances in which a WA Government Purchasing Card was used for a personal purpose was 19 occasions, for a total cost of \$2,135.95. The instances were investigated and determined to be minor, inadvertent use of purchase cards and in all cases, the total amount was repaid within five days with three (3) occasions repaid over five days. There was no referral for disciplinary action.

The WA Museum requires holders of Government Purchase Cards to sign a cardholder agreement which 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 2025–26 was \$1,560,867.

EXPENDITURE	TOTAL (EXCL. GST)	EXPENDITURE	AMOUNT (EXCL. GST)
Market research organisation	\$120,519	Mystery Customer	\$3,017
		Centre for Accessibility	\$3,330
		Metrix Consulting	\$2,973
		Seed Insights Pty Ltd	\$63,100
		Validly Pty Ltd	\$6,100
		YouGov Galaxy	\$42,000
Polling organisations	Nil		Nil
Direct mail organisations	Nil		Nil
Media advertising organisations:	\$1,440,348	Advertising (under \$2,300 ea)	\$6,639
		Initiative Media	\$10,476
		Vanguard Publishing	\$3,207
		Perth is OK	\$3,213
		Australian Travel	\$3,500
		Southern Cross Austereo	\$4,051
		Have a Go News	\$4,137
		Pinterest Advertising	\$5,083
		Buggy Buddys	\$5,931
		Destination Perth	\$6,100
		So Media Group	\$9,570
		Google	\$26,360
		RTRFM	\$27,000
		City of Perth	\$34,882
		Wanderlust Communications	\$45,500
		303 Mullenlowe Australia Pty Ltd	\$53,543
		Trilogy Advertising and Marketing Pty Ltd	\$110,449
		Facebook	\$143,445
		Carat Australia	\$937,262

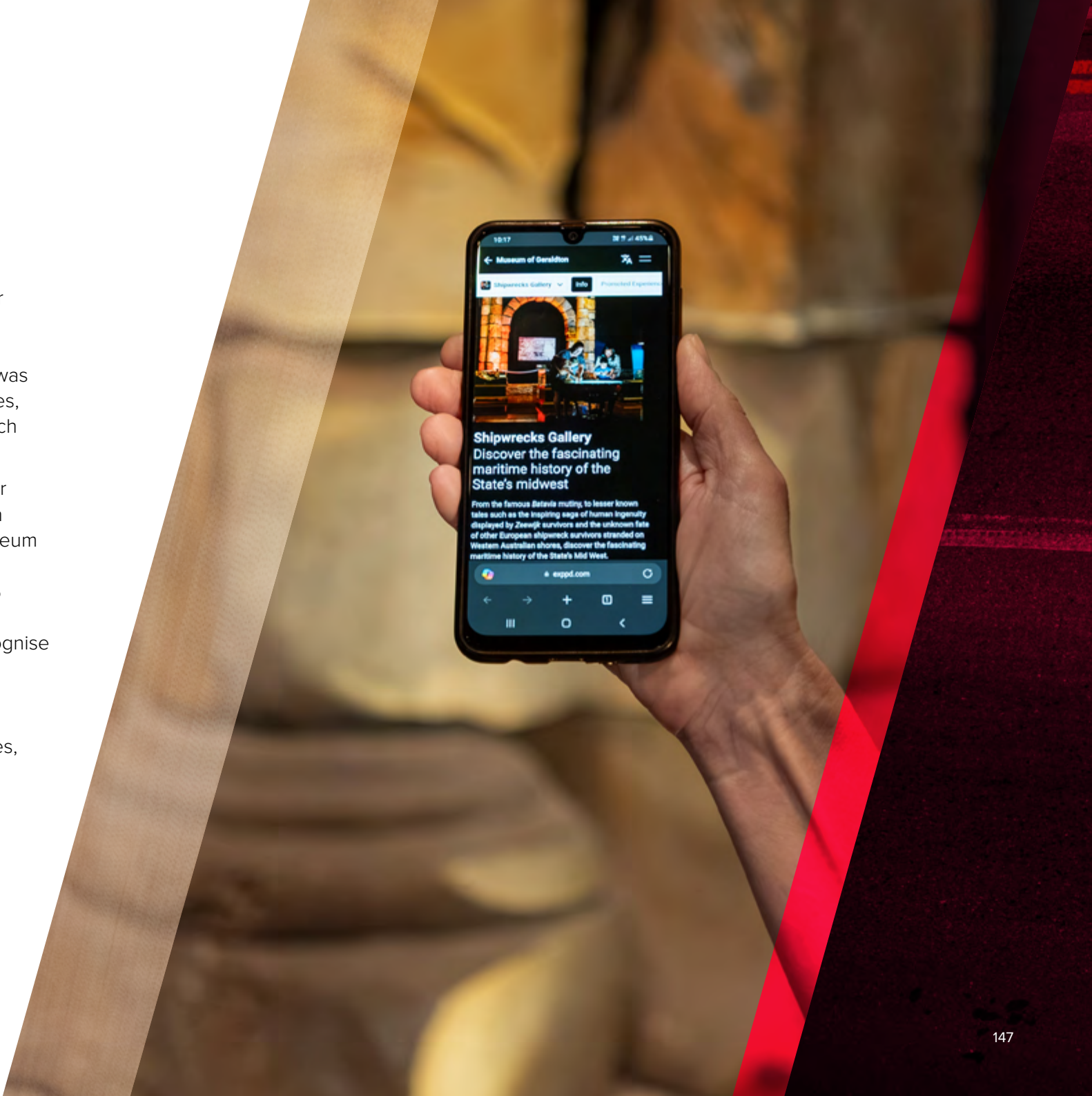
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Disability Access and Inclusion

The Museum is committed to ensuring accessibility for 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) was submitted to the Department of Communities, with 2025–26 key achievements across each outcome listed below.

- WA Museum Boola Bardip won Bronze for Excellence in Accessible Tourism in Perth Airport WA Tourism Awards, and the Museum was named a finalist in the Government Website of the Year category at the 2025 Australian Access awards. The Australian Access Awards, established in 2019, recognise and honour outstanding achievements in digital accessibility. These awards acknowledge best practices in creating inclusive digital spaces, including websites, apps, and advocacy efforts.

Right: Museum of Geraldton – *Experience Plus* launches in the regions
© Mullermind Creative



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- Access audits, conducted as part of the Museum’s DAIP consultation in 2022–23, identified accessibility challenges in older or heritage buildings. Experience Plus Digital Guide was developed in response to the audit which includes audio, transcript and virtual maps, allowing access to areas with stairs that cannot be modified for disability access due to heritage status. The Experience Plus Digital Guide enhanced accessibility at the Museum of the Goldfields, the Museum of Geraldton and the Museum of the Great Southern by providing a mobile platform for self-guided access to exhibitions. It included features such as audio descriptions, transcripts, and virtual maps to support visitors with disabilities. The initiative addressed structural accessibility challenges in heritage-listed buildings, promoting an equitable and inclusive museum experience while expanding access to collections and learning opportunities.

Above: The volunteer supported *Kaya Wandjoo Club* provides adults living with intellectual disabilities the opportunity to connect, explore the Museum, and engage in creative activities

© WA Museum



- The Museum expanded access to organisation-wide online learning through Go1, enabling staff and volunteers to complete learning modules aimed at strengthening inclusive service delivery. Museum staff completed training on topics including disability inclusion, invisible disabilities, and disability awareness. In addition, 51 staff completed the Sunflower Awareness training on hidden disabilities. The Museum continues its annual membership with Hidden Disabilities Sunflower training, which is available online in the learning management system for all staff. The WA Museum Boola Bardip is listed as a Sunflower friendly site, supporting people with invisible disabilities.
- *Terracotta Warriors: Legacy of the First Emperor*, set a new standard for accessibility in exhibition design. The exhibition attracted 323,223 visitors, and featured inclusive layouts, digital content for diverse needs, sensory considerations, and accessibility measures, exemplifying the Museum’s commitment to making cultural experiences welcoming for all.
- The Kaya Wandjoo Club has been delivered quarterly since its inception in 2023–24. This program was created specifically for adults living with intellectual disabilities and was designed to strengthen engagement with the gallery content at Boola Bardip. This year, 80 people, including carers, attended the program.

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- The WA Maritime Museum served as a key venue and strategic partner the international symposium, Critical Conversations: Art, Access and the Digital Now in November 2025. Co-presented alongside DADAA (Disability in the Arts, Disadvantage in the Arts, Australia) and Fremantle Biennale, the two-day conference activated the Museum’s Fremantle facilities to host global researchers, technologists, and advocates exploring inclusive advancements in digital media and artificial intelligence. The symposium demonstrated the value of strategic partnerships in creating accessible cultural experiences and extending the Museum’s role as an inclusive space for dialogue and community connection.

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 CITS and works with the department and the Public Sector Commission on agency and sector wide policies, procedures and guidelines to ensure public sector standards in human resource management and governance practices. The Museum has two designated Public Interest Disclosure Officers.

In 2025–26 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, and
- no Public Interest Disclosures.

The Museum meets the compliance requirements of public sector standards and the public sector Code of Ethics through its policies, procedures, and frameworks. The Museum’s Code of Conduct stipulates expectations regarding personal behaviour, and all employees and affiliates are required to acknowledge the Code and undertake training on the CITS Code of Conduct. In addition, the Museum’s Trustees are required to annually declare their commitment to the Code. The Museum’s continuous improvement process ensures that it maintains the highest ethical standards, and in 2025–26 the Museum:

- organised integrity training, delivered by the Public Sector Commission, to the Board of Trustees,
- applied the Public Sector Commission’s Integrity Framework Maturity Self-Assessment Tool,
- updated its Integrity Framework, and
- updated its Board of Trustees Code of Conduct to better reflect the responsibilities of Positive Duty.

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Recordkeeping Plans

Recordkeeping Compliance

The Museum operates in accordance with an approved Record Keeping Plan under the *State Records Act 2000* (WA). The current Plan was approved by the State Records Commission on 28 November 2022 and is subject to review every five years, or earlier where significant organisational changes occur.

Record Retention and Disposal Review

Throughout the year, the Museum commenced a review and update of its Record Retention and Disposal Schedule in collaboration with the State Records Office of Western Australia. This project supported the ongoing alignment of recordkeeping practices with approved disposal authorities, business requirements and legislative obligations, and will further enhance the management of records and information assets throughout their lifecycle.

Evaluation of Recordkeeping Systems

The Museum’s recordkeeping systems comply with the requirements of the *State Records Act 2000* (WA) and associated standards. Content Manager remained the Museum’s primary recordkeeping system and was maintained as a secure, current and fit-for-purpose platform supporting the capture, classification, retention and lawful disposal of records in accordance with the approved Recordkeeping Plan and whole-of-government policies.

The Museum continued with ongoing monitoring and periodic reviews of its recordkeeping systems to ensure compliance, effective governance and alignment with business needs. In accordance with State Records Commission Standard 2, Principle 6, the Museum conducts a formal review of its Recordkeeping Plan and associated recordkeeping systems once every five years. This review assesses the suitability, efficiency and effectiveness of recordkeeping practices and systems to ensure they continue to meet legislative obligations and support best-practice information management.

Recordkeeping Activity and Performance

Records are managed through Content Manager, where controls ensure information is securely stored, appropriately retained and lawfully disposed of.

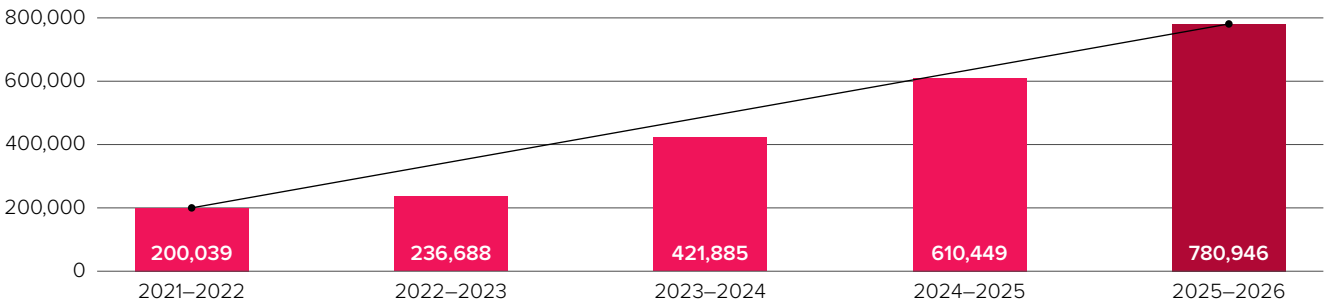
As of 30 June 2026, more than **780,946** records were registered in Content Manager.

During 2025–26:

RECORD ACTIVITY	NUMBER
New records created	200,467
Records lawfully destroyed	29,970
Records prepared for archiving	18,707
Records identified for future destruction	6,070

The continued growth in records reflects increasing maturity in recordkeeping practices and the successful embedding of automated capture processes. The integration of Microsoft Outlook shared mailboxes with Content Manager, implemented in the previous reporting period, became standard business practice during 2025–26. This improved the volume, consistency and timeliness of records captured, strengthening compliance and supporting more effective information management across the organisation.

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Recordkeeping Training Program

The Museum conducts an ongoing recordkeeping training program to support effective records management and compliance with its Recordkeeping Plan. Employees are provided with the knowledge, skills and resources required to meet their recordkeeping responsibilities through a combination of mandatory awareness training, system-specific instruction and supporting guidance materials.

During 2025-26, 107 staff completed the Recordkeeping Awareness e-learning module as part of their onboarding and initial recordkeeping training requirements, while 163 staff completed a refresher of the module as part of ongoing awareness and compliance activities. In addition, 27 users requiring access to Content Manager received facilitator-led training, while six existing users participated in refresher sessions to reinforce their knowledge and support the effective use of the system.

Review of the Recordkeeping Training Program

The Museum reviews the effectiveness of its recordkeeping training program periodically to ensure it remains relevant, effective and responsive to operational requirements. Staff feedback is collected through surveys and evaluation activities, and the outcomes are used to identify opportunities for improvement.

Reporting and monitoring within Content Manager are also used to assess system usage, identify areas where additional guidance may be required and inform the development of targeted training initiatives. Findings from these reviews are incorporated into training materials and delivery methods to support the continuous improvement of recordkeeping capability across the organisation.

Induction and Employee Responsibilities

The Museum’s induction program addresses employee roles and responsibilities in relation to compliance with the Recordkeeping Plan. New employees are required to complete recordkeeping awareness training, which outlines legislative requirements, organisational policies and procedures, and individual responsibilities for creating, capturing and managing records appropriately.

These measures ensure employees understand their obligations under the Recordkeeping Plan and are equipped to contribute to effective recordkeeping, information governance and organisational accountability.

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Workforce Inclusiveness Requirements

In alignment with the Strategic Plan 2024–26, the Museum continued to embed equity and accessibility across recruitment, retention, and professional development practices.

The Aboriginal and Torres Strait Islander Employment Register introduced in 2023–24 enabled an increase in workforce representation across the workforce. As at 30 June 2026, the Museum has implemented 10 targeted recruitment initiatives through the Aboriginal and Torres Strait Islander Employment Register, with total of 31 appointments confirmed to date.

	2022–23	2023–24	2024–25	2025–26
Aboriginal and Torres Strait Islander people	4.7%	7.7%	9.0%	6.3%
People from culturally and linguistically diverse backgrounds	14.0%	16.8%	15.4%	17.3%
People with disability	2.6%	3.2%	3.9%	3.8%
Youth	6.8%	8.9%	9.6%	10.3%

Government Policy Requirements

Work, Health and Safety and Injury Management

In 2025–26, the Museum focused on the review and updating of site-specific, and work task risk assessments, and associated procedures including safe operating procedures. Assessments conducted included exhibition bump ins and outs, on events, for school excursions and programs in consultation with relevant involved staff. Six supervisors from Exhibition and Design have undertaken or enrolled in Safety Leadership for Supervisors course run by WHS Foundation following internal consultation on risk assessments.

Significant activities undertaken during the reporting period:

- The Museum commissioned a Dangerous Goods Risk Assessment in late 2025, required every five years under the terms of its Dangerous Goods licence. All recommendations were fully implemented, including regular earthing testing for the ethanol bulk storage tanks, improvements to the dangerous goods documentation and minor additions to the site's fire control infrastructure.
- All WA Museum sites have an agreed workplace safety inspection schedule, and WHS committees include workplace inspections as a standing agenda item. The frequency of workplace safety inspections, as required under the *Work Health and Safety Act 2020*, is agreed upon in consultation with the workforce, and reviewed by the Health and Safety Representatives (HSRs).

- The Museum's Collections team continued the x-ray fluorescence spectrometric (XRF) analytical survey of taxidermy specimens and anthropology objects suspected of containing heavy metal contaminants and assigning hazard categories with associated personal protective equipment.
- Disaster preparedness and planning was undertaken in the days leading to the predicted landfall of Cyclone Narelle to ensure the risk of damage was mitigated and for the safety and protection of staff and collections. Museum sites in Carnarvon (Gwoonwardu Mia) and Geraldton (Museum of Geraldton) were closed over the weekend of Cyclone Narelle as a precautionary measure. No injuries were sustained and there was minor damage to Gwoonwardu Mia.
- In June 2026, with the arrival of H5N1 bird flu in Australia, measures were taken to limit staff exposure and ensure that the Museum is not part of any adverse events that may pose risks. Currently, the acquisition of all birds and marine mammals from 2026 has been halted and a public notice placed on the Museum's website. Additionally, kits with extra safety items such as masks, gloves, disinfectant, hand sanitiser, and safety glasses have been assembled to support health and safety in the field and to ensure that the Museum complies with disease control and environmental requirements.

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MEASURE	ACTUAL RESULTS			TARGETS	COMMENTS ON OUTCOME
	2023-24	2024-25	2025-26		
Number of fatalities	0	0	0	Zero (0)	None
Incidence of work-related injury or illness	6	11	8.8	Reduce by 2% per year and 15% by 2033 compared with 2023	A reduction of 20% for the year, exceeding the target
Incidence rate of serious claims with one or more weeks' lost time	13.5	13.5	0	Reduce by 2.5% per year and 20% by 2033 compared with 2023	No serious incidents for the financial year
Incidence rate of claims resulting in permanent impairment	0	4.5	0	Reduce by 2% per year and 15% by 2033 compared with 2023	Annual target to reduce by 2% pa exceeded
Incidence rate of work- related respiratory disease	0	0	0	Reduce by 2.5% per year and 20% by 2033 compared with 2023	None
Managers and supervisors trained in:					
1. work health and safety as relevant to the PCBU's risk profile; and	87%	60%	73%	Greater than or equal to 80% of cohort trained within last two (2) years	These percentages reflect annual allocations and completion rates. The cumulative percentage of managers and supervisors trained in Work Health and Safety is 96%
2. injury management	20%	112%	80%	Greater than or equal to 80% of cohort trained within last five (5) years	Numbers reflect those allocated and who have completed training. In the 2024-25 year facilitated training was conducted by ICWA
Percentage of workers returned to work on full duties and hours (i) within 13 weeks	75%	80%	100%	No target	
Percentage of workers returned to work on full duties and hours (ii) within 26 weeks	100%	80%	100%	Greater than or equal to 70% returned to work within 26 weeks	Target exceeded
Agency has a WHS management system that has been independently assessed in last five years	Yes	Yes	Yes	Yes	The WHS Management System was audited in October 2024 by an independent WHS Auditor and is compliant

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MEASURE	ACTUAL RESULTS			TARGETS	COMMENTS ON OUTCOME
	2023-24	2024-25	2025-26		
Consultative systems:				No target – collected for agency trend information	5 of 22 HSR's were new, with 7 of the other untrained HSR's scheduled to attend training in this FY. Number of workplaces = 8: • Shipwrecks • Maritime • Geraldton • Carnarvon • Kalgoorlie • Albany • Boola Bardip • Welshpool
1. Number of health and safety representatives					
1. in total;			22		
2. who have attended HSR training;			14		
3. shown as a percentage of workers;			5.3%		
4. shown as a ratio to the number of workplaces occupied by the Agency; and			22:8		
2. Name/s of health and safety committees and sub-committees					Executive Risk Management Committee, Emergency Planning Committee, WHS Committees (4) for: Fremantle Museums, Collections and Research, Boola Bardip and Regions.

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Board and Committee Remuneration

Western Australian Museum Board of Trustees

POSITION TITLE	MEMBER NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	BASE SALARY/ SITTING FEES – PA	GROSS/ACTUAL REMUNERATION FOR FINANCIAL YEAR
Chairperson	Sheila MCHALE AM	Bi-annual	12 months	\$37,353	41,835
Deputy Chair	Elizabeth SHAW	Bi-annual	12 months	\$20,544	15,602**
Member	Gary MCGRATH	Bi-annual	12 months	\$20,544	23,019
Member	Warren PEARCE	Bi-annual	12 months	\$20,544	23,019
Member	Terri-ann WHITE	Bi-annual	12 months	\$20,544	23,019
Member	Deborah LEAVITT	Bi-annual	12 months	\$20,544	23,019
Member	Daniel MCAULLAY	Bi-annual	12 months	\$20,544	23,019
Ex-Officio	Chad ANDERSON	Not eligible	12 months	Nil	Nil

* 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.

** Note that the Deputy Chair donates her remuneration to the Foundation for the WA Museum.

*** The Gross/Actual Remuneration for financial year includes 12% superannuation contribution.

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Western Australian Museum Aboriginal Advisory Committee

POSITION TITLE	MEMBER NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	TERM OF APPOINTMENT/ TENURE	SITTING FEES	GROSS/ACTUAL REMUNERATION FOR FINANCIAL YEAR
Chair	Libby Jackson-Barrett**	Sessional payment per meeting	12 months	Sessional	\$350 per day (meeting over 4 hours) or \$230 per part day (meeting 4 hours or less)	\$0
Member	Chad Creighton	Sessional payment per meeting	12 months	Sessional	\$240 per day (meeting over 4 hours) or \$160 per part day (meeting 4 hours or less)	\$0
Member	Sarah Bellottie**	Sessional payment per meeting	12 months	Sessional	\$240 per day (meeting over 4 hours) or \$160 per part day (meeting 4 hours or less)	\$0
Member	Perun Bonser	Sessional payment per meeting	12 months	Sessional	\$240 per day (meeting over 4 hours) or \$160 per part day (meeting 4 hours or less)	\$0
Member	Kyra Edwards	Sessional payment per meeting	12 months	Sessional	\$240 per day (meeting over 4 hours) or \$160 per part day (meeting 4 hours or less)	\$0
Member	Jarra Somerville***	Not eligible	12 months	Sessional	Not eligible	\$0
Member	Cohen Taylor***	Not eligible	12 months	Sessional	Not eligible	\$0
Member	Ruby-Jean Hindley	Sessional payment per meeting	12 months	Sessional	\$240 per day (meeting over 4 hours) or \$160 per part day (meeting 4 hours or less)	\$320
Member	Tyson McEwan	Sessional payment per meeting	12 months	Sessional	\$240 per day (meeting over 4 hours) or \$160 per part day (meeting 4 hours or less)	\$480
Member	Christian Miller-Sabbioni	Sessional payment per meeting	12 months	Sessional	\$240 per day (meeting over 4 hours) or \$160 per part day (meeting 4 hours or less)	\$800

* 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.

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

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Western Australian Museum Finance and Committee

POSITION TITLE	MEMBER NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	SITTING FEES	GROSS/ACTUAL REMUNERATION FOR FINANCIAL YEAR
Member (external)	Francine Ryan	Rate per meeting	12 months	\$309	\$2,076

No other advisory committees received remuneration.

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WA Multicultural Policy Framework

The Museum’s Multicultural Plan 2024–27 policy priorities include supporting harmonious and inclusive communities, culturally responsive policies, programs and services, and economic, social, cultural, civic and political participation. These goals align with the Department of Creative Industries, Tourism and Sport Multicultural Plan 2026–29.

An annual progress report against the Museum’s Multicultural Plan 2024–27 was submitted to the Office of Multicultural Interests.

Audience Research: 2025–26 Multicultural Program Evaluation

Understanding how multicultural programming and experiences impact audiences, particularly those who identify as Culturally and Linguistically Diverse (CaLD) contributes to supporting the Museum’s vision of an informed and engaged community working together for a better future.



A pilot study was developed to evaluate the 2025–26 Multicultural program. The goals of the initial pilot study were to evaluate individual events and the extent to which they improved inclusivity and cultural respect, made attendees feel more connected to their own or other cultures, were welcoming for CaLD audiences, and creative in their efforts to recognise different cultures in Western Australia. Additionally, the study evaluated the extent to which the program built interest in the WA Museum and improved perceptions of the WA Museum. Following the success of the pilot study, the Museum undertook further audience research with fieldworkers attending larger public programs, inviting attendees to participate in a short three-minute survey. Overall, 472 people were surveyed across 6 events, across WA Museum Boola Bardip and the WA Maritime Museum sites.

Above: Friends of Mexico in Western Australia
20th Anniversary celebration at Boola Bardip
© Jessica Wylde Photography

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The research delivered truly excellent results, including 98% overall satisfaction and 98% agreement that the events showed that the WA Museum values different cultures and communities. The Museum's success in fostering inclusion was further demonstrated by an average inclusion score of 88/100 and by the 84% of respondents who agreed that attending the event helped them feel part of the community.

In 2026–27, multicultural program evaluation research will expand to regional sites, across program streams, and to other cultural and community groups. This extension will provide a broader picture and greater understanding of community experiences and provide learnings in line with the organisational pillars and values of the Western Australian Museum.

Above: Friends of Mexico in Western Australia 20th Anniversary celebration at Boola Bardip

© WA Museum

Left: Launch of *From Nonna with Love* at the Maritime Museum

© Jessica Wylde Photography

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Substantive Equality

The Museum recognise the need to address systemic and indirect discrimination and seeks to actively address gaps and barriers and meet the needs of our diverse community throughout all recruitment processes. As an equal opportunity employer, the Museum is 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 apply measures to achieving equality provided within *Equal Opportunity Act 1984* (WA).

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.

Right: Behind the scenes at the Museum's
Collections and Research Centre

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WA Shipwrecks Museum
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The Batavia Gallery – centrepiece the Shipwrecks Museum. The gallery houses the reconstructed remains of the VOC ship Batavia, excavated by archaeologists in the 1970s

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Granting Agencies 2025-26

Department of National Parks
Department of Climate Change, Energy, the Environment and Water
Hermon Slade Foundation
Foundation of Western Australian Museum
City of Albany
National Museum Australia
Council of Heads of Faunal Collections
Tourism Western Australia
Department of Primary Industries and Regional Development
Department of Infrastructure, Transport, Regional Development, Communications and the Arts
Metal Manufactures Pty Limited
City of Perth
Curtin University
Arts National

Left: Hand Painted Baubles at the *Revealed* Aboriginal Art Market
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Foundation for the WA Museum Supporters

International Exhibition Fund Donors

Kate Budiselik
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The McClements Foundation
Mineral Resources

Major Donors

Brasington Family
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Marine Sustainability Fund Donors

Major Marine Donor:
The Jock Clough Marine Foundation
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Ruth Phelps
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Marisa D’Orsogna
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Jacqui Ecclestone
Dr Dorothy Erickson AM
Joanne Farrell
Bridget Faye AM
Anthony and Lynette Fell
John Goodlad
Aidan Haile
Annmarie Harris
Elizabeth Harris
Dallas Hickman and Alex Hickman

Mark Hanlon
Yukiko Higashi
Julie Hobbs
Jim and Freda Irenic
Maria Kailis
David Kyle
Kobe’s Busking Stories
Francis Landels
Peter and Joelle Larsen
Anne Last
Minh Le
Deborah Leavitt
Lawson Flats
Evan and Ruth Litis
Darryl Mack and Helen Taylor
Todd and Kerry Mairs
Jo and Michael Malone OAM
Amanda Mannolini
Justin Mannolini
Barrymore Markham
Dan McAullay
Carmel McLure & Karen Brown
Brodie McCulloch
Shane McGurk

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Hon Sheila McHale AM
John and Beth McKechnie
Carmel McLure and Karen Brown
Joanna Millard
Nomad Two Worlds Art Foundation
Julian Peet
Robert, Lidia and Sue Petty
Ruth and Adrian Phelps
Rosemary Pratt
Robert Ranalli and Mel Watts
Bryan and Jan Rodgers
Paula Rogers and Phil Thick
Rob Rowell
Steve Scudamore
Anna Sloboda
Spinifex Trust
Lisa Stewart
Gareth Thomas
Bruce Tomlinson
Robyn Tamke
Michael Wise
Anonymous (1)

Bequests
Honoria Ethel Anderson
Veronica Barker
Dr Harry Butler
Bessel Hanekamp
Marjorie Keller-Tun
Dennis King
Dr Brian Leary
Dr D.G. Myers
Shelagh Wakely
Ethel Patricia Wright
Anonymous (1)

Right: Drone image of the Terracotta Warrior lanterns at Boola Bardip
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Founding Partners

- Minderoo Foundation
- Rio Tinto
- Stan Perron Charitable Foundation
- Tianqi Lithium
- Wesfarmers
- Woodside Energy

Major Partners

- Fortescue
- Gold Fields Australia
- Herbert Smith Freehills Kramer

Supporting Partners

- Alex Hotel
- Forrest Research Foundation
- Northern Star Resources

Exhibition Partners

- Cathay Pacific
- Chaffic
- Crown Resort
- China Media Group

Event Partners

- Australia China Business Council WA
- China Chamber of Commerce in Australia Perth Branch
- China Construction Bank – Gold Exhibition Event Partner
- Gage Roads Brew Co.
- Great Southern Distilling Company
- Heyder & Shears
- Juyo Travel
- Norton Gold Fields – Jade Exhibition Event Partner
- Rio Tinto – Gold Exhibition Event Partner
- Tattarang Springs
- Vasse Felix

FameLab Partners

- Cheltenham Festivals
- Comm-it
- Community Broadcasting Foundation
- Curtin University
- Forrest Research Foundation
- Inspiring WA
- Murdoch University
- University of Western Australia
- Wellspring Foundation

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In Memoriam

Dr. Bill Humphreys

Left: *Seeing Echoes in the Mind of the Whale* – a deep dive into the sensory universe of whales and dolphins
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Right: Sunset Bar at the
Maritime Museum – part of the
From Nonna with Love exhibition
© Jessica Wylde Photography

Back cover: The Illuminate:
Terracotta Warriors event at
Boola Bardip brought the
Terracotta Warriors to life with
an immersive night projection
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