



WESTERN  
AUSTRALIAN  
MUSEUM

# ANNUAL REPORT 2023-24

VOLUME 1



The Western Australian Museum acknowledges the primary rights of Aboriginal and Torres Strait Islander peoples in their cultural heritage, and we work collaboratively to advance understanding between all peoples.

The Western Australian Museum recognises Aboriginal and Torres Strait Islander peoples as the first peoples of Australia and respects the Traditional Owners of the Country on which we operate, and their connection to the lands, waters and skies.



## Our Museums and Cultural Sites

### WA Museum Boola Bardip

Perth Cultural Centre, James Street, Perth.

### WA Shipwrecks Museum

Cliff Street, Fremantle.

### WA Maritime Museum

Victoria Quay, Fremantle.

### Museum of the Great Southern

Residency Road, Albany.

### Museum of Geraldton

Museum Place, Batavia Coast Marina, Geraldton.

### Museum of the Goldfields

Hannan Street, Kalgoorlie.

### WA Museum Collections and Research Centre

49 Kew Street, Welshpool.

### Gwoonwardu Mia

Gascoyne Aboriginal Heritage and Cultural Centre, 146 Robinson Street, Carnarvon.

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

## Follow us



[facebook.com/wamuseum](https://facebook.com/wamuseum)



[instagram.com/wamuseum](https://instagram.com/wamuseum)



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

Published by the Western Australian Museum, 2024

ISSN 0083-8721 (PRINT)

ISSN 2204-6127 (ONLINE)

[museum.wa.gov.au](https://museum.wa.gov.au)



*Spheciospongia purpurea*  
© Bo Wong Photography

WA Day celebrations at the Museum of the Geraldton

© Mullermind Creative

**Cover:** *Pila Nguru: Art and Song from the Spinifex People* exhibition at the Museum of the Great Southern

© Krysta Guille Photography



# Contents



NOW READING

VOLUME 1

<b>About this Report</b>	<b>6</b>	<b>Awards and Honours</b>	<b>74</b>
<b>Statement of Compliance</b>	<b>7</b>	International	74
<b>Message from the Chair</b>	<b>8</b>	National	74
<b>Message from the CEO</b>	<b>10</b>	State	75
		Specialist	75
<b>Agency Overview</b>	<b>12</b>	<b>Museum Supporters</b>	<b>76</b>
<b>Our Purpose</b>	<b>13</b>	The Foundation for the	76
Mission	13	WA Museum	
Aspiration	13	Strategic Partnerships	80
Vision	13		
Values	13	<b>Significant Issues Impacting</b>	<b>81</b>
<b>Performance Against</b>	<b>14</b>	<b>the Agency</b>	
<b>Strategic Plan</b>			
Sustainability	15	<b>Appendices</b>	<b>84</b>
At the Heart of the Community	25	<b>Sponsors, Benefactors and</b>	<b>85</b>
Aboriginal and Torres Strait	55	<b>Granting Agencies</b>	
Islander Peoples		Foundation For The WA	86
State-Wide	63	Museum Supporters	
		<b>In Memoriam</b>	<b>88</b>



JUMP TO VOL. 2

SEE VOLUME 2 FOR THE FOLLOWING CONTENTS

VOLUME 2

<b>Operational Structure</b>	<b>94</b>	<b>Financial Statements</b>	<b>108</b>
<b>Responsible Minister</b>	<b>94</b>	Certification of Financial	109
<b>Enabling Legislation</b>	<b>94</b>	Statements	
Western Australian Museum	95	<b>Key Performance Indicators</b>	<b>139</b>
Board of Trustees		Certification of Key	139
<b>Organisational Structure</b>	<b>96</b>	Performance Indicators	
		Detailed Key Performance	140
<b>Agency Performance</b>	<b>98</b>	Indicators	
<b>Report on Operations</b>	<b>98</b>	<b>Other Statutory Information</b>	<b>150</b>
Financial Overview	98	Ministerial Directions	150
Performance Overview	99	Other Financial Disclosures	150
Collection Valuation	99	Board and Committee	151
Actual Results Versus	99	Remuneration	
Budget Targets		<b>Other Legal Requirements</b>	<b>152</b>
Working Cash Targets	99	Budget Estimates (TI 953)	152
<b>Outcome Based Management</b>	<b>100</b>	Advertising and Market	154
<b>Framework</b>		Research Expenditure	
Changes to Outcome-Based	100	<b>Governance Disclosures</b>	<b>155</b>
Management Framework		Disability Access and Inclusion	155
Shared Responsibilities with	100	Plan Outcomes	
Other Agencies		Compliance with Public Sector	160
Museum Service Summary	100	Standards and Ethical Codes	
<b>Summary of Key Performance</b>	<b>101</b>	Record Keeping Plans	160
<b>Indicators</b>		Workforce Inclusiveness	162
		Requirements	
<b>Disclosures and Legal</b>	<b>103</b>	<b>Government Policy Requirements</b>	<b>163</b>
<b>Compliance</b>		Substantive Equality	163
<b>Independent Auditor's Report</b>	<b>104</b>	Western Australian Multicultural	163
		Policy Framework	
		Work Health, Safety, and	166
		Injury Management	



## About this Report

**The Western Australian Museum Annual Report 2023–24 reviews the Museum’s performance for the financial year ending 30 June 2024.**

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 Culture and the Arts, the Hon David Templeman MLA, as the State Minister responsible for the Culture and the Arts portfolio, within which the Western Australian Museum operates as a statutory authority. This report is tabled in the Parliament of Western Australia in accordance with the *Financial Management Act 2006*.

Visitors discovering the birthplaces of various Spinifex people  
© Krysta Guille Photography



Shipwrecks Museum *Batavia* Gallery  
© Luke Riley Creative



WA Museum annual reports are available online at [museum.wa.gov.au/about/corporate-documents](http://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 the Western Australian Museum Library.

For more information about the WA Museum visit [www.museum.wa.gov.au](http://www.museum.wa.gov.au)

# Statement of Compliance

For the year ended 30 June 2024

**Hon David Templeman MLA**

Minister for Culture and the Arts

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 2024.

The Annual Report has been prepared in accordance with the provisions of the *Financial Management Act 2006*. This year's report is presented in two volumes.

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

29 August 2024

**Gary McGrath**

Chair, Western Australian Museum Finance and Audit Committee

29 August 2024



## Message from the Chair

**It is with great pleasure that I present the 2023–24 annual report, my first as recently appointed Chair of the Board of Trustees. My connection with the WA Museum goes back several decades, and I am thrilled to reconnect with and contribute to the life and future of this great institution.**

In our ever-changing world, a world in which notions of community are being tested and reshaped by complex influences, the role of the Museum is now, more than ever, vital in sharing stories, helping to understand our past, connect with the present and vision the future.

The last 12 months of Board operations saw the departure of former Chair, Hon Melissa Parke. Melissa's significant contribution includes the development of the Museum's *2022–26 Strategy – Past, Present, Future*, and a strong focus on supporting regional activity.

Following Melissa's resignation in September 2023, long-serving Trustee and Vice-chair, Steve Scudamore AM took over as acting Chair. Steve, who had served the Board and Museum as Chair of the Finance and Audit Committee for all his 17 years as Trustee, finished his Board appointment in December 2023. Finally, Rubini Ventouras stepped up as Chair prior to the completion of her 12-year tenure. Rubini offered great perspectives, particularly during the construction and completion of the WA Museum Boola Bardip.

Also departing the Board this year was Joanne Farrell. Joanne brought valuable insights to the deliberations of the Board and was also a strong advocate for our regional sites.

Trustees Dan McAullay and Deb Leavitt were joined during the year by new Trustees Gary McGrath, Warren Pearce, and Terriann White. A huge thank you to all Trustees who have served the Museum with commitment and determination, bringing their diverse skills and viewpoints to the deliberations of the Board.

As we look to the next 12 months, we will review and refresh our strategic plan. This will clarify our goals through to 2026 and enable us to start the process to set a bold strategy for the period leading up to 2030, a period that includes important bicentenaries in the development of our State and the 400th anniversary of the wreck of the *Batavia*. These milestones present significant opportunities to position the Museum at the heart of our community, and to shine a light on the richness and importance

**These milestones present significant opportunities to position the Museum at the heart of our community, and to shine a light on the richness and importance of the collections in understanding our development as a State.'**

**Hon Sheila McHale AM**





Foundation for the WA Museum major grant announcement – Red Rock Art Collection and Archive  
© Miles Noel Studio

of the collections in understanding our development as a State. We will delight visitors with exhibitions that create wonder and curiosity.

The dedication of Museum staff, led very ably by CEO Alec Coles OBE is to be commended. The staff undertake world class and world respected work in collections, scientific research and public exhibitions, all designed to give visitors an experience to remember – and on a broader scale – elevate Western Australia on the international stage.

I would like to acknowledge and thank the State Government for its strong support under the leadership of the Premier, Hon Roger Cook, and the Minister for Culture and the Arts, the Hon David Templeman MLA. I also want to thank the Foundation for the WA Museum and its many contributors for their vital ongoing support.

Our community partners, who give generously, together with the Museum's dedicated staff, the Board of Trustees and volunteers make the Museum what it is. When Government and business work together, we can unleash greater potential to create 'must see' experiences for visitors and community alike. I am excited at the prospect of working with all stakeholders to shape the Museum's future.

**Hon Sheila McHale AM**

Chair

Western Australian Museum Board of Trustees



## Message from the CEO

**It has been another momentous year for the WA Museum with much to reflect upon, and much to celebrate.**

I begin by welcoming the Museum Trustees' new Chair, the Hon Sheila McHale. Sheila had been a great proponent of a new museum under the Carpenter government and so it seems particularly appropriate that she should have the opportunity to pick up the reigns of where she left off.

In her message, Sheila has both thanked the departing Trustees, including three of whom occupied the position of Chair during the year, and welcomed new members to the Board. Rather than repeat those acknowledgments let me just echo Sheila's sentiments: the Museum has been fortunate, over the last decades in having a Board made up of Trustees whose expertise, diligence and commitment has been extraordinary. The current Board of Trustees is no exception!

This was a year that began with some uncertainty, with a number of challenges. I am delighted to report that our team collectively met these with their usual blend of innovation creativity and determination – and the results were stunning.

We registered an increase in visitation at all our sites, with an overall 22% increase on our targets. Boola Bardip's visitation benefitted from three stunning temporary exhibitions:

Firstly, there was the *Discovering Ancient Egypt*, a beautiful touring exhibition from the Rijksmuseum van Oudheden in Leiden, featuring over 240 objects celebrating the richness of Ancient Egyptian culture.

Due to unforeseen circumstances that left a gap in our programming, the *To the Moon* exhibition was conceived, developed and delivered in just four months. It has been a triumph, wildly exceeding all visitation predictions. Huge thanks to our Boola Bardip manager, Helen Simondson, who led the charge, and to our many partners, including the International Space Centre at UWA, AROSE, and US Consul General, Siriana Nair, who secured a piece of moon rock, on loan from NASA.

At the WA Maritime Museum, we celebrated the 40th anniversary of *Australia II's* America's Cup win, with a special exhibition and a series of events, which included a major concert on Victoria Quay, headlined by the 'evergreen' Hoodoo Gurus. The *Australia II* crew members made a



**...our team collectively met these challenges with their usual blend of innovation, creativity and determination – and the results were stunning.'**

**Alec Coles OBE**

special appearance on stage to a rapturous response; there was barely a dry eye in the house! Along with a specially commissioned play, *Taking Liberty*, by Theatre 180, it was a memorable time. The anniversary weekend, which included a holiday Monday, and the actual anniversary on the Tuesday, saw more than 23,000 visitors attend the exhibition in four days – that is nearly 20% of the normal annual visitation. It is clear that 40 years on, there has been no diminution in interest in this extraordinary event!

As if this were not enough, the Maritime Museum also hosted *James Cameron: Challenging the Deep* – an exhibition tracing James Cameron’s lifelong obsession with deep ocean science, technology and exploration. We probably never believed that James could actually attend – but he did – to a sell-out audience of 1,200 people, which of course, only heightened interest in the exhibition.

Meanwhile, in the regions, *Dinosaurs Explore: Lost Creatures of the Cretaceous* featured life-sized, moving animatronic dinosaurs and, as we know, dinosaurs are always popular subjects!

We were particularly grateful, this year, for the support of Metal Manufactures which provided funding to take great collections of the WA Museum and of the Art Gallery of WA (AGWA) into the regions. AGWA looks after this project in Kalgoorlie and the Pilbara, whilst the Museum is leading in Albany and Geraldton to where we were able to tour the extraordinary *Pila Nguru* exhibition, featuring the art of the Spinifex People of Tjuntjuntjara.

To top it all, Boola Bardip won the twin accolades of Large Visitor Attraction of the Year and Cultural Attraction of the Year in the WA Tourism Awards, whilst nationally, *Australian Traveller* named it one of ten urban wonders to explore around Australia.

The cause of reconciliation and truth-telling has never been more important following the ‘No vote’ in the Indigenous Voice to Parliament

referendum. This year, we launched our second *Innovate* Reconciliation Action Plan (RAP) as a sign of the Museum’s continued commitment.

As ever, our curatorial teams have been out in the field making more momentous discoveries. Just as important, however, has been the implementation of new collection management software and a collections project, part-funded by the Foundation for the WA Museum. The Museum has a huge legacy of historic collections and metadata which this project will begin to address.

On this note, I want to thank the Foundation, its directors and its CEO, Coralie Bishop, for their excellent support during the year. I also thank our dedicated staff and volunteers for their hard work and commitment. Their passion and expertise are the driving forces behind our success. A special mention for my Executive Team colleagues, Jason Fair, Diana Jones, Ravi Proheea, Jessica Machin, Kirrily Williams and Leanne Woods.

I also extend my gratitude to the Board of Trustees, the chairs that I have worked with through the year: to Lanie Chopping, Director General of the Department of Local Government, Sport and Cultural Industries, and, of course, to our Minister, the Hon David Templeman. All provide invaluable support and guidance.



**Alec Coles OBE**

Chief Executive Officer  
Western Australian Museum



# Agency Overview

# Our Purpose

## Mission

Inspiring 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 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.

**Previous:** *Discovering Ancient Egypt*  
stone artefact  
© Torri Lill

A moka kina, chest ornament made from pearl shell, from the Museum's collection  
© Bo Wong

# Performance Against Strategic Plan

This report of the Museum's performance in the past financial year corresponds to the Organisational Pillars as outlined in the Museum's *Strategic Plan 2022–26*. The pillars are:

## 1 Sustainability

Create an agile organisation committed to organisational, social and environmental sustainability.

## 2 At the Heart of the Community

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

## 3 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.

## 4 State-Wide

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

**The WA Museum Strategic Plan 2022–26 is available at [museum.wa.gov.au/about/corporate-documents](https://museum.wa.gov.au/about/corporate-documents)**

*Dream Song of Water and a Frog*, 2005,  
by Meeyakba Shane Pickett  
© Luke Riley Creative

# Sustainability

## United Nations Sustainable Development Goals

The WA Museum believes that it can actively contribute to the following United Nations Sustainable Development Goals.

Annually since 2020, International Museum Day explores selected goals from the Sustainable Development Goals of the United Nations. In 2024 the theme 'Museums for Education and Research' focussed on:

- **Goal 4:** Quality Education
- **Goal 9:** Industry, Innovation and Infrastructure

This global day highlights the role of cultural institutions in providing a holistic educational experience, advocating for a more conscious, sustainable and inclusive world.

Intertidal surveys at the Kimberley reefs  
© WA Museum



The WA Museum strategy supports these United Nations Sustainable Development Goals.



The world over, public museums are identified as some of the most trusted institutions. The integrity of our museums is key to the trust in which they are held. With this trust comes a responsibility to help answer some of the biggest questions of our time.'

Alec Coles, CEO WA Museum

## Extreme Weather – Close to Home

Global warming has led to a rise in the frequency and intensity of extreme weather events worldwide. In Australia, an increase in the number of days of intolerable heat has been predicted, posing risks to wellbeing, safety, housing and employment. This year, the Museum was required to respond to extreme weather conditions to ensure the health and safety of staff, volunteers and visitors.

The Museum has implemented actions to support the State Government's Climate Adaptation Strategy and commitment to net zero greenhouse gas emissions through emissions tracking, risk assessments and participating in forums for climate adaptation planning.

## Sustainability Programs

The Museum offers a range of programs and events to support education, discussion and understanding of sustainability. In 2023–24, the Museum hosted panels and conversations tackling difficult questions and perspectives.

Highlights included:

- *In Conversation: New climate, new identity* – a panel of experts in energy transition, climate, circular economy, community development and socioeconomics explored possibilities to shift from traditional mining practices towards cleaner, more sustainable forms of energy and what this means for Western Australia's identity.
- *Art, Fire and Flood: A Symposium on Extreme Weather and the Creative Arts* united artists, academics, and cultural workers to discuss how the arts can help Western Australian communities build resilience against extreme weather events. The event included learnings from the *Nothing but Memories* project, which collected stories from communities affected by the Woorooloo bushfires and Cyclone Seroja in 2021.
- Boola Bardip hosted several events exploring sustainable housing as part of Perth Design Week, including a panel conversation with national designers and a film featuring a tiny home project for people experiencing homelessness. The *WA Homes – S,M,L* exhibition displayed innovative designs to minimise environmental impact.



*Art, Fire and Flood*  
© Unsplash



## National Science Week

The National Science Week theme for 2023 was 'Innovation: Powering Future Industries', allowing participants to explore a future of potential opportunities. Extensive programming was offered across all sites.

Highlights included:

- *In Conversation: The Rise of AI* event explored AI's potential with an expert panel who examined the benefits and risks.
- *Early Career Researcher, bridging the divide between herpetology and palaeontology* – Dr Kailah Thorn shared her career progression and explained how looking at past events can help us better understand today's challenges.
- *Raising the Dead with Palaeo Jam* podcast, hosted by award-winning science communicator, Michael Mills, delved into the mysteries of how ancient artefacts and fossils are unearthed, studied and preserved.
- The Museum of the Goldfields hosted the *Science After Dark Community Science Fair* in collaboration with 15 community groups and businesses bringing science experiments and hands-on activities to attendees.
- The Museum of the Goldfields engaged more than 190 students in a program on the science of flying, which was also delivered online to the School of the Air students.
- The WA Maritime Museum program, *Marine Life in Miniature*, invited visitors to explore the vast population of organisms living in the ocean using digital microscopes.
- The Museum of Geraldton hosted an evening on the ambitious and successful science project – the Square Kilometre Array Observatory (SKAO): *What's the lowdown on the SKA-Low?*
- *Snail Snap – Bothriembryon* land snails, known as 'Boths', are diverse and threatened native molluscs found throughout southwestern Australia. Over the past decade, the Museum has been studying their genetics and mapping their distribution. Through the *Snail Snap* app, citizen scientists have submitted over 200 photographic records.
- Over two days, Boola Bardip hosted *The Biggest Science Lab Ever*, with programs that explored subjects including AI, coding, robotics, and biodiversity, through interactive hands-on activities.
- The Museum of Great Southern invited young learners to *Celebrate Science in the Great Southern* with invertebrates, through the *Sixteen Legs* exhibition and a *Bug Detective* event.
- With support from a STEM grant from Inspiring Australia, two children's programs were made possible at the Museum of the Great Southern: *Engage with Space Heroes!* and *Fossil Hunters*.
- The Shipwrecks Museum offered drop-in sessions for students to learn about maritime archaeology and conservation methods used to preserve historical artefacts.



**Deciphering how Ice Age animals adapted, migrated, or what eventually caused their extinctions might help us conserve today's fauna.'**

**Dr Kailah Thorn**

National Science Week programming  
© Luke Riley Creative





National Science Week programming  
© Luke Riley Creative

## Learning Programs

The Museum offers a comprehensive range of learning and professional development programs for schools and teachers to build knowledge of the environment and environmentally sustainable practices.

Highlights included:

- Five new education programs were developed, aligned to the WA Curriculum: *Welcome to Walyalup*, *Aboriginal Resistance and Resilience*, *Immigration Stories*, *Then and Now*, and *Introducing Robotics*.
- More than 135 educators participated in the Museum’s STEM and Sustainability professional learning program at Boola Bardip, engaging in hands-on activities exploring robotics and

coding, climate change chemistry, and habitat loss. Participants also visited STEM-related gallery spaces.

- Boola Bardip coordinated two virtual labs, *First Contacts* and *Science and Sustainability*, to connect Museum scientists and researchers with classrooms over Western Australia. Eighty-eight students participated in this program.

1,009

PARTICIPANTS TO PROFESSIONAL DEVELOPMENT WORKSHOPS

92

PARTICIPANTS TO VIRTUAL LABS

49,824

STUDENTS

8,940

TEACHERS

## Biodiversity

The Museum is leading research in marine and terrestrial biodiversity and geoscience.

Highlights included:

- 85 reef-building coral species previously unrecorded in the Kimberley reefs were discovered, revealing the region's importance as a nationally significant reservoir of tropical coral diversity. The study increased estimates of reef-building corals in the Kimberley to 438 species, approximately 20 per cent higher than earlier estimates. This study was funded by Woodside Energy.
- A scientific expedition to Yalgoo in Western Australia's remote Mid West uncovered 24 animal species never before recorded. Lance King, a local ranger and Badimia man who participated in the project, said it was the first time the area's wildlife had been sampled.
- A groundbreaking study led by the Museum demonstrated that fluorescence – the ability to emit light when exposed to ultraviolet (UV) light – is surprisingly common among mammals. After testing over 125 species, Museum scientists found that all known mammal orders and most families exhibit varying degrees of fluorescence when exposed to UV light.
- A collaborative research project between the Museum and University of Colorado Boulder explored the evolutionary significance of marine bivalves in the Shark Bay / Gathaagudu World Heritage area.
- Deep-sea squid expert Dr Kat Bolstad from Auckland University of Technology led a masterclass at the Museum, where participants from various institutions dissected and identified squid. The masterclass covered deep-sea squid anatomy and behaviours, student mentoring, and the examination of approximately 500 squid specimens from the Museum collection.
- As part of an exchange program through the Museum's Legacy Project, Professor Gerry Cassis and Dr Christiano Schwertner from the Federal University of Sao Paulo identified 40 new species and five new genera of stink bugs from 3,000 specimens collected across Western Australia. This work increased the known species for this family by 10 per cent nationally in just five days.

Surveying marine life at the Kimberley reefs  
© WA Museum

113

NEW ANIMAL SPECIES DESCRIBED

2

NEW GENUS DESCRIBED

2

NEW SUBFAMILIES DESCRIBED


2

NEW NOMINAL FOSSIL  
GENUS DESCRIBED

7

NEW NOMINAL FOSSIL  
SPECIES DESCRIBED

16

NEW ANIMAL SPECIES  
HOLOTYPES DEPOSITED


*Bothriembryon pilkiensis*  
© WA Museum

## New Discoveries

- Dr Mikael Siverson collaborated with 25 international shark experts to examine the interpretation of the body shape of the extinct megatooth shark, *Otodus megalodon*. This research led to consideration of a revised and more slender body shape.
- Dr Mark Harvey led a team that identified two new species of trapdoor spiders: *Proshermacha telaporta*, found north of Perth near Cataby and Regans Ford, and *Proshermacha robertblosfeldsi*, located in the Pemberton region's jarrah and marri forests. Unlike other trapdoor spiders with hinged doors, these species have open burrows, allowing researchers to observe their feeding habits.
- Dr Kenny Travouillon collaborated with Curtin University to identify six species of mulgara, from the Museum's collection, three being

new discoveries. These small carnivorous marsupials, which are found in Australia's arid and semi-arid regions are ecologically similar to the Tasmanian Devil and quoll. The study advanced understanding of mulgara diversity and underscored the need for biodiversity conservation, as four of the newly identified species are believed to be extinct.

- Researchers from the Museum and Queensland University of Technology discovered two new species of planigales, Australia's tiniest carnivorous marsupials. Dr Linette Umbrello led the work in the Pilbara region. The two new species have been named the orange-headed Pilbara planigale (*Planigale kendricki*), and the cracking-clay Pilbara planigale (*Planigale tealei*) respectively, bringing the total of known planigale species in mainland Australia to six.

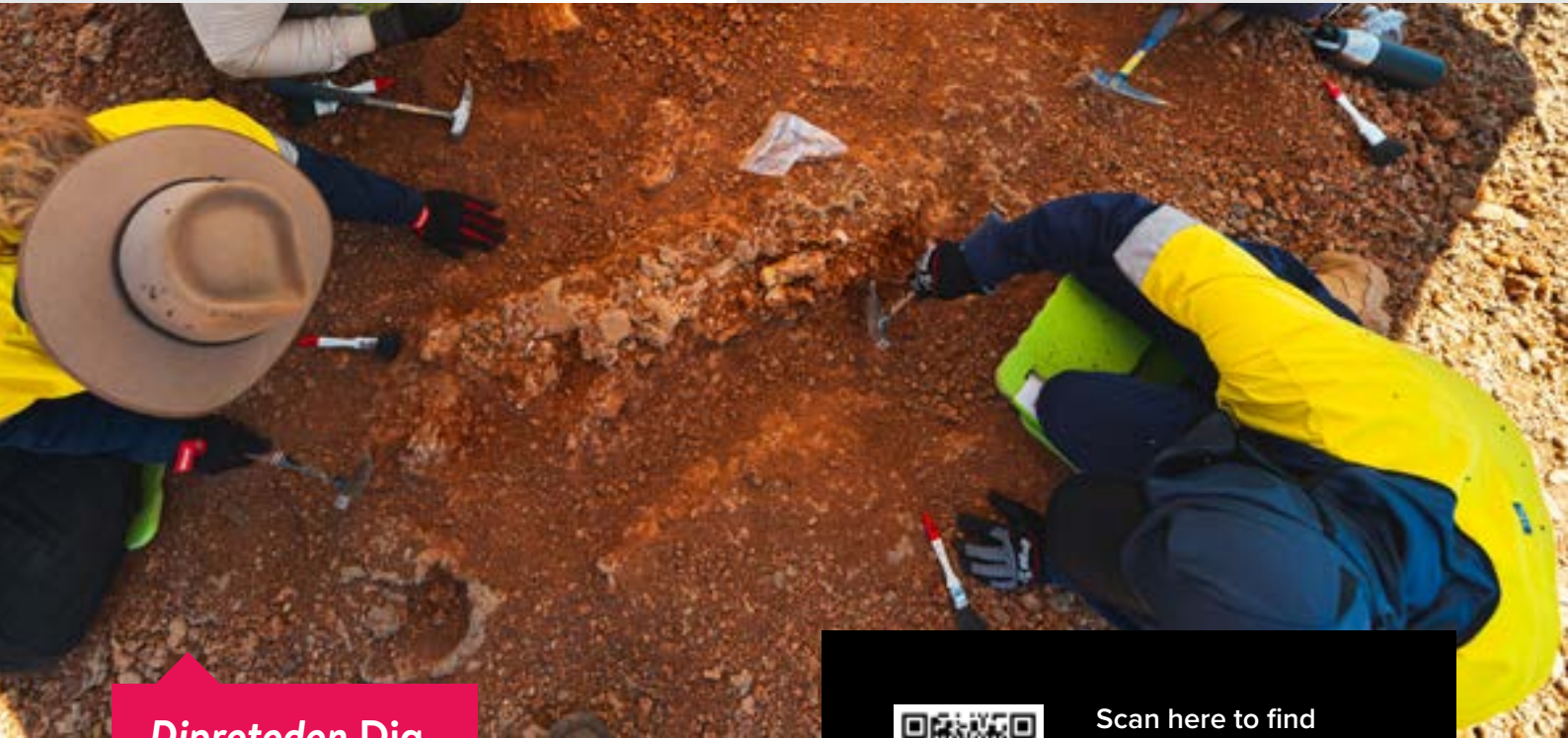


*Planigale tealei* (female)  
© WA Museum

- Helen Ryan uncovered a new species of fossil snail found in three-million-year-old rocks from the late Pliocene era. The new species has been named *Bothriembryon pilkiensis* in consultation with the Traditional Owners, the Spinifex People, paying homage to a significant local landmark in the Nullarbor region. This discovery was the result of the examination of unidentified *Bothriembryon* (land snail) specimens from fieldwork expeditions conducted in 2021 to 2023.
- Dr Lisa Kirkendale and Mr Corey Whisson formally described a new species of land snail from the Pilbara region, *Bothriembryon rocketi*. Foundation for the WA Museum donors Mel Watts and Rob Ranalli named this species in memory of their beloved pet, Rocket, following an auction of naming rights.



*Proshermacha telaporta*  
© WA Museum



## Diprotodon Dig

In a find of global scientific significance, the Museum's palaeontology team, along with collaborators from the University of Queensland and Murdoch University, recovered eight rare and nearly complete *Diprotodon optatum* skeletons at Du Boulay Creek, 100km southwest of Karratha. These extinct creatures were giant marsupials, related to koalas and wombats, and weighed up to 2,800kg.

The skeletons were partly visible and embedded in hard rock. Due to the risk of flood-induced abrasion, excavation to preserve the fossils was critical.

The skeletons were transferred to Perth, to the Museum's collection, where further study to enhance understanding of *Diprotodon* biology and behaviour will be undertaken.

A giant wombat (*Phascolonus gigas*) jaw and the long bone of a smaller species, as well as numerous invertebrate fossils, including oysters, snails, bivalves and crab claws, were also collected at this site, suggesting presence of a marine environment.

The dig was conducted in consultation with Traditional Owners from the Wirrawandi Aboriginal Corporation and made possible by a partnership between the Museum, the Foundation for the WA Museum, and CITIC Pacific Mining.



Scan here to find out more about Operation Megafauna Cape Preston 2023.



**This *Diprotodon* discovery has established that the Du Boulay Creek site has major scientific significance in terms of ancient Australian megafauna.**

**This project is an example of the positive impact on community and science when government and the corporate sector join to advance scientific research and knowledge of WA's rich natural history.'**

**The Hon David Templeman,  
Minister for Culture and the Arts**

**Above:** Uncovering fossils at the *Diprotodon* dig site  
© Fuzz Digital Media

## New Wreck Discovery in the Swan River

In December 2023, Maritime Archaeological Association of Western Australia (MAAWA) members Patrick Morrison, Jessica Green, and Ian McCann surveyed the Swan River / Derbarl Yerrigan, and discovered a previously unknown wreck, reporting it to the Museum. Museum maritime archaeologists worked with MAAWA members to document the vessel, and a ceramic container known as a 'demijohn' was recovered to assist with identifying and dating of the wreck.

Historical research identified the wreck as a wooden flat-bottomed barge owned by Mr Dearden. It was lost in a storm off Point Resolution

in 1882 while transporting stone from Fremantle to Perth. This barge is the earliest known shipwreck in the Swan River, significant for its preservation and representation of typical Swan River cargo transport. 'Dearden's flat' is protected under the *Maritime Archaeology Act 1973 (WA)*.

Museum team assessing the recovered demijohn  
© WA Museum



## Volunteers at the WA Museum

The Museum recognises the significant contributions of volunteers who share their valuable time, knowledge and resources across all the WA Museum sites.

Significant Volunteer contributions included:

- Maritime Museum tours and stories relating to exhibits, and discovery carts, which included engagement with more than 3,900 visitors as part of the *Ancient Oceans* discovery carts experience.
- HMAS *Ovens* submarine tours to over 11,628 visitors.
- 275 people were welcomed to the Robert Steele Steam Machinery exhibition by volunteers during the Fremantle Ports *Slip Street Carnivale* and more than 8,000 people during the City of Fremantle *Freo Builds* School Holiday trail.
- At Boola Bardip, greeted visitors to education workshops, and facilitated the *Footsteps* program for seniors, which was designed to elevate the Museum experience and provide a safe place for aged care service providers. They provided considerable support towards building the *Early Learners Storytime* and *Discovery time* sessions.
- Museum of the Great Southern Brig *Amity* volunteers received glowing Google Reviews on how knowledgeable and helpful they were in guiding visitors through their experience.
- Two volunteers living with disability have been instrumental in digitising more than 9,000 images from the Museum of the Great Southern photo archive.
- Provided support, in person and on-line, for specimen preparation and treatment, research, digitisation, and condition reporting of Museum collections.
- Sixteen volunteers were recruited to support the Legacy Collection Project, to assist with digitising, condition reporting, and inventory of the natural science collection.

NO. OF HOURS VOLUNTEERED

**42,270** HOURS

NO. OF VOLUNTEERS

**349**



**I really enjoy keeping my mind active, I have always liked photography and this assignment is so interesting.'**

**Richard Harloe,**  
Museum of the Great Southern volunteer

Volunteers Glenn and Bev delivering *Ancient Oceans* Discovery Cart experience  
© WA Museum



# At the Heart of the Community

WA Museum operations span Western Australia, interstate and the world.

- Exhibitions and displays
- Fieldwork
- Lectures, presentations and workshops
- Outreach and offsite activations
- Regional support and development
- Fieldwork Offshore

**Indian Ocean Territories:**

- Christmas Island
- Cocos (Keeling) Islands

**Wunambal Gaambera Country**

**Exmouth**  
Palyadi Manu

**Onslow**

**Karratha**

**Port Hedland**

**Broome**  
Nileribanjen

**Derby**

**Gwoonwardu Mia**

**Carnarvon**  
Kuwinwardu

**Geraldton**  
Jambinu

**WA Museum Boola Bardip**

**Museum of Geraldton**

**Museum of the Goldfields**

**Perth**  
Boorloo

**WA Maritime Museum**

**WA Shipwrecks Museum**

**Fremantle**  
Walyalup

**Norham**  
York

**Mandurah**  
Mandjoogordap

**Kalgoorlie**  
Karikurla

**Cocklebidy**

**Bunbury**

**Busselton**

**Margaret River**

**Albany**  
Kinjarling

**Esperance**  
Kepa Kurl

**Condingup**

**Museum of the Great Southern**

**National Anzac Centre**

# Visitation

## 3,772,204

PEOPLE ENGAGED WITH MUSEUM CONTENT AND COLLECTIONS

INTERSTATE VISITS

## 23%

## 97%

OVERALL VISITOR SATISFACTION

## 1,251,422

VISITORS TO MUSEUM SITES, OFF-SITE AND OUTREACH PROGRAMS

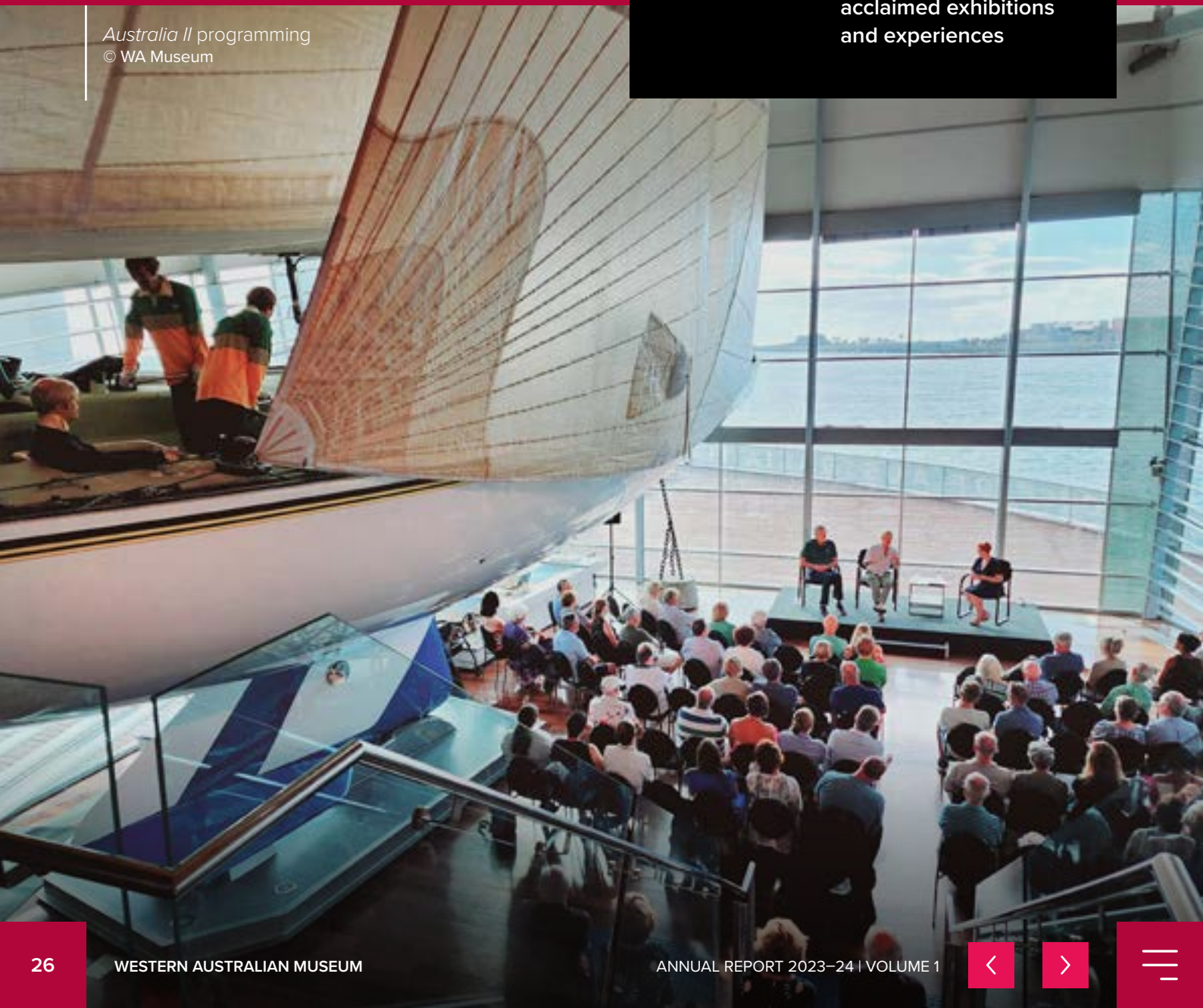
OVERSEAS VISITS

## 19%



Scan QR code to view the 2024 Season launch featuring stories from locally and internally acclaimed exhibitions and experiences

Australia II programming  
© WA Museum





# 82,090

PARTICIPANTS IN PUBLIC PROGRAMS

TOTAL VISITS:

# 404,370

10% DECLINE FROM 2022–23,  
35% ABOVE TARGET

# 39,843

PARTICIPANTS IN PUBLIC TOURS

# 2,637

PARTICIPANTS AT PUBLIC TALKS  
AND LECTURES

# 40%

FAMILY GROUP VISITS,  
AN INCREASE OF 33,000

HIGHEST PROPORTION OF  
FAMILY VISITS SINCE BOOLA  
BARDIP'S OPENING



## Highlights included:

- *Three Journeys*, a collective exhibition, celebrated the resilience, innovation, creativity, and the enduring spirit of Aboriginal peoples. Subjects included the off-beat television series *Bush Mechanics*, ABC Television's critically acclaimed sci-fi drama *Cleverman*, and *Warnarral Ngoorngoorool* – an old car wreck transformed into a sonic sculpture and musical instrument by Tura New Music, working with Gija and Miriwoong people in the Kimberley.
- The Museum hosted *REMIX Summit Perth*, exploring future trends in Western Australia's creative economy. The summit featured a diverse lineup of local, national, and international speakers who discussed cultural tourism, the future of work, new models for cultural institutions, and data-based insights.
- The *Keytar Solos on a Mountaintop* exhibition displayed memories, mementos, behind-the-scenes content, artefacts and equipment from Perth band Voyager's Eurovision journey. Known for their genre-defying progressive pop metal, their epic song 'Promise' secured a top 10 position in Eurovision 2023. A sold-out *Meet the Band* event complemented the exhibition.
- The *190 Years of the West Australian* exhibition highlighted the newspaper's transformation and impact on the State's history and its own significance as the country's second oldest newspaper. The *Illuminate* nightly projection featured notable headlines.
- *Illuminate: The Chain Project Constellation* – Contemporary dance company Co3 created a digital engagement piece to prompt observers of a dance film sequence to reflect on the question of 'What do we say to ourselves to overcome and endure?' The film featured in the *Illuminate* night projections at Boola Bardip.
- *My Australia Story* is a face-to-face conversation series for first-generation migrants to share their life and work experiences since settling in Australia. The 2023–24 series featured executives from Regional Arts WA, the Office of Multicultural Interests, and DNA Zoo.
- The *Pride Festival 2023* hosted a range of activities such as *In Conversation: An Unexpected Party*; *Queer PowerPoint* and *Queering the Museum: An LGBTQIA+ Tour*. An exhibition of the *WA AIDS Memorial Quilts* displayed stories of resilience and love in the face of adversity.

*Warnarral Ngoorngoorool* accompanied by Miriwoong and Gija songmen and dancers.

© Matt Jelonek



## Live Arts Program

This program was designed for people looking to experience Boola Bardip in a new way. *Live Arts* attracted many new audiences to the Museum through after-hours events promoting live arts, music and film.

### Highlights included:

- *Sun Returns*, an experimental concert series set against the backdrop of the sunrise and viewed from the high reaches of the Museum's eastern terrace. This year's partnership with Tone List featured musicians Lily Tait and Matt Rösner.
- The audiovisual art performance titled *Tactus*. This art form was inspired by a 500-year-old Renaissance flute recovered from a shipwreck and combines experimental music performance, field recordings, and chants, blending ancient and contemporary sounds. *Tactus* was produced by Tura New Music and commissioned by the APRA AMCOS Art Music Fund.
- Led by the iconic duo Queency and Tara John of the *WA Bad Ass Gospel Choir*, *QUOIR* is the Museum's monthly LGBTQIA+ focussed choir, providing a safe space to sing along to a soundtrack comprising songs and artists that have resonated with queer communities. *QUOIR* was part of the 2024 Fringe World program and won a weekly award in the community category.
- The *Songbird* event by Shakara Walley comprised live music and original songs of heartbreak, forgiveness, and shared memories and was produced by Yirra Yaakin Theatre Company.
- *Love and Loss Live Tour*, presented by THEATRE 180 was a gallery experience of live theatrical performance with a bespoke curatorial tour of the *Reflections Gallery*. The tour explored stories of adversity, resilience, and comradery in the young Western Australian colony.

**Above:** Live performance at the Lunar Lounge  
© Luke Riley Creative

## Discovering Ancient Egypt

In an Australian-first, *Discovering Ancient Egypt* transported visitors back in time with more than 240 ancient objects and artefacts, providing a cross-sectional view of this inspiring civilisation. Subjects covered included the lives of everyday people, the burial rituals of the powerful, intricately decorated coffins, stunning jewellery, ornate sculptures, amulets, scrolls from the *Book of the Dead*, and mummified humans and animals.

Thirteen talks were presented to complement the exhibition, with live recordings and manuscripts available on demand at [visit.museum.wa.gov.au/episodes/conversations/2023-Egypt-talks-archive](http://visit.museum.wa.gov.au/episodes/conversations/2023-Egypt-talks-archive). *Discovering Ancient Egypt* talks were attended by nearly 1,000 people.



Intricately decorated outer coffin  
© Torri Lill

With more than 138,000 visits, *Discovering Ancient Egypt* was one of the most successful exhibitions ever hosted by the WA Museum.

Presented in partnership with the Rijksmuseum van Oudheden, the National Museum of Australia, Queensland Museum, and the Australian Government International Exhibitions Insurance Program.

## To the Moon

Delving into our enduring fascination with the Moon, this home-grown, multiform exhibition seamlessly intertwined elements of art, pop culture, planetary science, historical insights and the perspectives of Aboriginal and Torres Strait Islander peoples.

Visitors experienced a journey through seven special zones, each dedicated to the Moon's influence on human culture and exploration. UK artist, Luke Jerram, created a seven-metre-diameter sculpture installation reflecting the Moon's surface with precise NASA imagery.

Many events accompanied the exhibition, including a virtual reality experience hub and the popular *Lunar Lounge*, a pop-up bar hosting lunar-inspired events on Friday nights. Holiday programming included *Moonlight space mission* – a late-night adventure – and *Night Sky: Through the telescope* – an immersive journey exploring the stars with expert guides. The exhibition has attracted over 40,000 visitors, as at 30 June 2024, with the exhibition open until 7 October 2024.

Taking off to the moon  
© Jessica Wyld Photography



Gogo Digital Guide through the Wildlife Gallery at Boola Bardip  
© Luke Riley Creative

### Museum Membership Program

A new membership upgrade process was introduced enabling members to upgrade directly to a higher membership tier by simply ‘paying the difference.’

In October, this automated system began deactivating the original membership upon upgrade and adjusting the expiry date of the new membership accordingly. To date, 940 upgrades have been processed using this method. As of 30 June 2024, there were 45,494 active memberships.

### The Gogo Digital Guide

The Gogo Digital Guide (named after the celebrated Gogo fish fossils) uses location awareness to locate and guide visitors around the WA Museum Boola Bardip, helping them discover more, and access extra content. There are two options:

- *Let Us Guide You:* visitors can choose to follow an immersive audio tour around the Museum to discover untold stories of WA and highlighted objects.
- *Go Your Own Way:* using near-field technology, visitors can explore the Museum at their own pace, accessing extra content including curator talks, community stories and stunning soundscapes all inspired by WA.
- Mandarin and Cantonese digital highlight tours were introduced on the app this year.

### MUSEUM MEMBERSHIP PROGRAM

FAN BOOLA BARDIP:

**36,425**

FAN MARITIME MUSEUM:

**4,868**

SUPER FAN:

**11,883**

FRIEND:

**2,142**

TOTAL:

**55,318**

### THE GOGO DIGITAL GUIDE

**296**

OBJECTS

**511,664**

GOGO OBJECTS VISITED

**39,820**

GOGO TOURS TAKEN FOR AN AVERAGE 73 MINUTES EACH

AVAILABLE IN ENGLISH, ITALIAN, GERMAN AND SIMPLIFIED CHINESE



Up close with *Size Matters – Miniature Paintings* exhibition  
© Stef Hayward, Watercolour Society of WA

### Highlights included:

- Following extensive restoration works, HMAS *Ovens* was officially reopened on 26 October 2023 by the Minister for Culture and the Arts, the Hon David Templeman MLA.
- In partnership with Fremantle Biennale, *The Port's Call* sonic installation combined human voices and electronics activated by the arrival and departure of large vessels in and out of Fremantle Harbour, playing again at sunset, between 3 and 12 November. Using long-range acoustic technology, the symphony stretched across a square kilometre, signalling the global movement of commercial goods.
- The *Six Seasons Gathering Project – Heritage Festival Exhibition* created by artists who gathered resources from the river, swamp, ocean, and land of the Walyalup area to create artworks that reflect the Nyoongar six seasons. This was presented by the City of Fremantle in partnership with the Museum.
- The *Size Matters – Miniature Paintings* exhibition replicated the visual artform that was common practice for early settlers who carried the image of their loved ones or original homes through miniature paintings. Artists of the Watercolour Society of WA revived this art form, creating exquisite miniature paintings.
- Visiting co-authors Boyd Cothran and Adrian Shubert from York University led the *Global Histories: The Edwin Fox and the Colony of Western Australia* conversation. The talk explored the pivotal era in globalisation, industrialisation and imperialism, and the intertwined global histories being the merchant vessel *Edwin Fox* which arrived Fremantle in November 1858.
- *The Sea Monsters: Prehistoric Ocean Predators* exhibition attracted a total of 45,065, with over 14,392 visitors in its final weeks.

TOTAL VISITS:

**167,199**

35% INCREASE FROM 2022-23,  
39% ABOVE TARGET

**15%**

INCREASE IN EDUCATION VISITS  
FROM 2022-23

**45,867**

PARTICIPANTS IN PUBLIC PROGRAMS

VISITORS FROM AUSTRALIA

**81%**

INTERSTATE VISITS

**38%**

OVERSEAS VISITS

**19%**



## Australia II Celebration

The *Australia II: 40 Years On* exhibition attracted 60,982 visitors commemorating the 40th anniversary of the yacht *Australia II*'s historic victory to win the America's Cup in 1983. This victory ended America's 132-year hold on the oldest sporting trophy in the world, with the crew, led by John Bertrand, setting new standards with Ben Lexcen's revolutionary keel design that was shrouded in secrecy.

Over a four-day celebration in September, the Maritime Museum, the official home of the *Australia II* yacht, hosted a range of free programming with support from the Minister of Culture and the Arts, the Hon David Templeman. The events included an ABC hosted live broadcast and breakfast attended by the Premier, Hon Roger Cook, a free music concert and drone show presented in collaboration with Mellon Events.

Re-creating the impact this historic moment has on the nation, the celebration of this maritime sporting achievement included untold stories,



Scan QR code to view *Australia II: 40 Years On* at the WA Maritime Museum

an 80s quiz show, silent disco, *Under the Dome* cinema experience, and the opportunity to see the *Australia II* immortalised in the defining moment of the final race.

THEATRE 180 performed *Taking Liberty*, a ticketed performance of the defeat of *Liberty* by *Australia II* in the 1983 America's Cup. Seventeen shows were performed, drawing 1,556 attendees.

The exhibition was created by the Museum, with extensive assistance from the original crew of the *Australia II*, to whom we are particularly grateful.

**Above:** Director Engagement Jason Fair and CEO Alec Coles at the *Australia II* celebration  
© Luke Riley Creative



## James Cameron: Challenging the Deep

In March 2024, the Maritime Museum opened the *James Cameron: Challenging the Deep* special exhibition, tracing the achievements of explorer and award-winning filmmaker, James Cameron, in deep ocean science, technology and exploration. More than 25,000 visitors had visited the exhibition as at 30 June 2024.

Created by the National Maritime Museum Australia, the exhibition immerses visitors in an underwater environment using cinema-scale projections, artefacts, and specimens, highlighting the relationship between Cameron's filmmaking and deep-sea exploration, including his record-breaking dives in the *DEEPSEA CHALLENGER* submersible that he co-designed.

Associated programming included a *Titanic* dress-up photo booth, *Davina and Dave's Deep Dive Discovery*, LEGO® deep sea adventure

featuring LEGO® Minifigures diving explorers, and *Sunday Seminars: Secrets of the Deep* – a special talk series.

James Cameron visited Western Australia to celebrate the exhibition launch and the public event *James Cameron: In Conversation*. The event was attended by 1,200 lucky people, and it sold out within hours.

Replica of the pilot sphere seat in the *DEEPSEA CHALLENGER*

© Luke Riley Creative



Scan QR code to view the James Cameron In Conversation Live Stream



Museums everywhere are absolutely critical. My mum used to take me to museums to draw – I would draw anything when I was a kid. We used to go to the Royal Ontario Museum in Canada, which is where I grew up in Southern Ontario, and that was one of the most formative moments in my life. To come here and support this museum and this exhibit I think is very important.'

James Cameron



TOTAL VISITS:  
**171,315**

1% INCREASE FROM LAST YEAR,  
4% ABOVE TARGET

**20,115**

PARTICIPANTS IN PUBLIC PROGRAMS

**26%**

INCREASED PARTICIPATION IN HOLIDAY  
PROGRAMMING

LARGEST PROPORTION OF FIRST-TIME  
VISITORS

**8 in 10**

### Highlights included:

- The *Art with the Stars* exhibition of artworks from Aboriginal and Torres Strait Islander girls in Western Australia, each piece a reflection of their journeys, aspirations, and cultural connections. This exhibition was developed through the Shooting Stars program – an education and empowerment initiative for Aboriginal and Torres Strait Islander girls in Western and South Australia.
- The *In the Garden* exhibition featured collaborative works by artists with disabilities, guided by the Rocky Bay Art Studio team, and inspired by Western Australia's breathtaking landscapes.
- Family-friendly programs and activities run as part of the WA Day festival, filled with culture, music, colour, and fun, honouring the diverse cultures and contributions that have shaped Western Australia.
- A collaboration with Fremantle Fishing Boat Harbour to celebrate Seniors Week, *Grandies Big Day Out* event included music and storytelling, and free guided tours of the WA Shipwrecks Museum.
- Participation in the *Dragon Boat Festival* to celebrate the *Year of the Dragon* with world-class dragon boat athletes and cultural displays led by Dragon Boating WA and facilitated *Chinese Dancing Dragon* craft activities.

Mullewa District High Shooting Stars Mural 2023  
© Dragon Fly Media



## Xantho: Unlocking Hidden Stories of our State

New multimedia and interactive content explores the story of how one family and the SS *Xantho* were intricately linked to Western Australia's social, economic and cultural development in the late 1800s. Providing deeper insight into Western Australia's first coastal steamship, the SS *Xantho*, the refurbished exhibition includes the experiences of Aboriginal peoples and indentured Asian workers in the North West.

The centrepiece of this exhibition is SS *Xantho*'s rare marine steam engine, which was recovered from the wreck in 1985 after spending 100 years on the sea floor. A multi-disciplinary effort from Museum staff and volunteers conserved and

restored the engine so it can still be turned over by hand today. This surprising piece of marine engineering is the only known example of the world's first mass-produced marine steam engine, and its discovery led to decades of intensive research by the Museum to understand and interpret its significance.

The Foundation for the WA Museum supported the refurbishment with partial funding through its 2022 Impact Circle Grant.

**Above:** Diver on SS *Xantho* bow  
© WA Museum



TOTAL VISITS:

**61,002**9% INCREASE FROM LAST YEAR,  
8% ABOVE TARGET**19,636**

PARTICIPANTS IN PUBLIC PROGRAMS

OVERSEAS VISITS INCREASED TO

**16%**WA Day Museum of Geraldton  
© Mullermind Creative**Highlights included:**

- Dutch maritime encounters with the Western Australian coast throughout maritime history was presented by Dr Martijn Manders from the International Maritime Heritage team at the Cultural Heritage Agency of the Netherlands at the *Australian Heritage Festival*. Connections were explored through the wreck of the *Rooswijk*, a Dutch East Indiaman that sank in 1740 on the Goodwin Sands near the UK while en route to Batavia.
- The *Dinosaur Explore: Lost Creatures of the Cretaceous* exhibition centred on the Cretaceous period 145-66 million years ago, with life-size, moving animatronic dinosaurs and the environment in which these creatures lived. *Dinosaur Quiet Time* sessions were held with reduced sensory input, and Dr Mikael Siverson delivered a *Meet the Palaeontologist* public lecture about his work in fossil preparation and recent reptile discoveries.
- A full program of family-friendly activities, multicultural food and entertainment for WA day, with 2,750 attendees.
- Museum herpetologists presented a series of talks about Australia's scaliest residents. Dr Paul Doughty presented *Thar Be Dragons! Agamid dragon lizards of WA* with a focus on the 'dragons' of the Geraldton regions. Dr Kailah Thorn explored the origins and evolution of skinks.
- Perth Observatory's state-of-the-art Night Sky Camera connected Geraldton with the Global Meteor Network, the largest citizen science project in the world. The Perth Observatory team facilitated a captivating talk revealing some behind-the-scenes information on the project.
- *Best Moments on Country – Iwarra Wilungga* photo exhibition and competition. Part of the 2024 Iwarra Wilungga Aboriginal Art and Culture Festival, photographs on display celebrated connections to Country through art, music and dance, encapsulating the 'Best Moments on Country'.



# Out of This World

The *Out of This World* exhibition explored Australia’s role in the space race, from cutting-edge scientific research to architecture design and television.

*Out of This World* included a display of photographs, documents and videos from the National Archives of Australia collection. Visitors learned about the history of the Woomera Rocket

Range and how futuristic architecture influenced Australia’s Expo pavilion in 1970.

Holiday programming complemented the exhibition with activities designed to inspire imaginative play and exploration with the drop-in *Nebula Jars* activity popular with children and families.

**MORE THAN**  
**9,100**  
**VISITORS EXPLORED THIS EXHIBITION**

Visitor engaging with *Out of this World* exhibit  
© Remote Digital Imagery





TOTAL VISITS:  
**66,665**

4% DECREASE FROM LAST YEAR,  
7% ABOVE TARGET

**23%**

INCREASED PARTICIPATION IN PUBLIC  
PROGRAMS

**Surge**

IN TOURIST VISITS

**45%**

INTERSTATE VISITS

**29%**

OVERSEAS VISITS

### Highlights included:

- Ten Eastern Goldfields Regional prisoners created a native bush-food-inspired menu with a modern twist for the exhibition launch of *Beyond the Milky Way* virtual reality exhibition, receiving many compliments and praise by attendees.
- The *rECONstructed Art Exhibition* was a sustainable initiative presented in collaboration with the Kalgoorlie Boulder Urban Landcare Group. Visitors were able to vote on their favourite display of art and works using transformed recycled materials.
- WA Day festivities, which were bigger and better than ever, with new attractions alongside old favourites. Angie the Fairy's face-painting, Bendy Abbs' roving entertainment, Regina Donaldson's Dreamtime stories, Gavin Cumba's rock painting, and Edie and Danny Ulrich's traditional honey ant gathering with a new art installation were highlights. Miners ran rescue demonstrations on the *Ivanhoe Headframe*, and attendees tackled a 4-meter-high ropes course with Rad Rock Adventures.
- Photographic exhibit by local photographer Graeme Gunness *Fathoming the Abrolhos: An Underwater Exploration*.
- *A Behind the Lens: The Houtman Abrolhos Underwater* lecture series where Geraldton underwater photographers and marine advocates Graeme and Ann Gunness discussed life underwater.

**Above:** Miners rescue demonstration on the Ivanhoe Headframe  
© Remote Digital Imagery



## Goldfields Red Shoes Project

The *Goldfields Red Shoes Project* replicated an installation held at Boola Bardip in 2022 – *Red Shoes and 16 Days in WA: Stop Violence Against Women* – for a regional setting. The project was a collaboration between the Museum and the Goldfields Women’s Health Care Centre.

People were invited to donate shoes through agencies such as Hope Community Services, Kalgoorlie-Boulder Visitor Centre, Hannans North Tourist Mine, Finlayson House Women’s Refuge, the City of Kalgoorlie-Boulder, and the Office of Ali Kent, MLA. Some shoes travelled from Perth to Kalgoorlie-Boulder on the Prospector train with support from Transperth WA.

Counsellor-facilitated workshops were held at various locations, including the Leonora Nyunnga-Ku Women’s Group, Norseman Community Centre, Mara Pirni Healing Centre, Kalgoorlie-Boulder Community Centre, and the Salvation Army Youth Shed to paint the shoes red. More than 64 participants attended these

workshops. Spice Girl Mel B donated a pair of red shoes to be part of the installation.

The installation was opened on 25 November 2023, the beginning of the *16 Days in WA: Stop Violence Against Women* campaign, under the iconic Ivanhoe headframe for the duration of the campaign.

The work comprising 61 pairs of shoes, provided a visual representation of the number of women lost to gender-based violence in Australia from January to November 2023. Red Shoes Ambassador and leading forensic scientist, Dr Paola Magni, attended and discussed how the latest forensics discoveries are helping to seek better justice outcomes for victims of femicide and their families.

Red Shoes Project  
Left to Right: Gloria Moyle, Sarah-Jayne Eels, Dr Paola Magni,  
Ali Kent MLA, and Marta Perona  
© Remote Digital Imagery





**Lurrtjurni – Together**

This exhibition featured the work of five Goldfields-based artists, curated by Monika Dvorak of Bush Blossom Gallery and supported by the Museum.

Stemming from a desire to create togetherness in the community, the exhibition title, ‘Lurrtjurni’ is shared across all of the language groups of the five featured artists, evoking a sense of togetherness and connection to the present.

Togetherness not only refers to the artist and their works, but the community that surrounds them. It refers to the people, the ideas, and the artistic and cultural identities they share and celebrate together.

Inspired by the Kalgoorlie-Boulder area, a shared place between woodlands and desert, togetherness also symbolises the community overcoming obstacles and identifying opportunities that exist in

their unique environment, finding ways to thrive in this sometimes harsh terrain.

More than 9,900 visitors explored this exhibition from 1 June to 30 June 2024. The exhibit closed on 14 July 2024.

**Above:** Artists of the *Lurrtjurni — Together* exhibition launch  
 Left to Right: Debbie Carmody, Tina Carmody Elliot, Jason Dimer, Debra Frazer, Monika Dvorak, Rob Wilson and Marta Perona  
 © Remote Digital Imagery





MUSEUM OF  
THE GREAT  
SOUTHERN

## Highlights included:

- The *Australian Geographic Nature Photographer of the Year* exhibition displayed stunning images by professional, emerging, and junior photographers. It celebrated natural heritage and invited visitors to explore, appreciate, and understand the changing nature of our environment. Produced by the South Australian Museum.
- *MIX Unplugged* featured twelve Great Southern contemporary artists in a series of changing mini-exhibitions each revealing their unique studio practices. Visitors had the opportunity to meet the artists at Museum Pop-Up Galleries.
- *Elements – Lorraine Harrison 3D Youth Art Prize* – a three-dimensional art exhibition displayed works from young artists aged 16 to 21 years. This exhibition provided a platform for creative interpretation and expression of young people.
- Hosting local artist Nikki Green for a sold-out workshop series that celebrated the ancient landscapes of the Great Southern, as part of Southern Art and Craft Trail. *Tracing Gondwana* workshops explored the climate emergency through printing.
- Collaboration with Spencer Park Primary School by hosting the biennial art exhibition. This is the school's ninth such exhibition titled *Beneath the Sea*, it included art displays, sculptures, photography, collages, and paintings.



TOTAL VISITS:

**103,585**

12% INCREASE FROM LAST YEAR,  
17% ABOVE TARGET

**43,762**

PARTICIPANTS IN PUBLIC PROGRAMS

**81%**

VISITS BY WA LOCALS

**74%**

FAMILY GROUP VISITS, AN INCREASE OF 26,500 VISITS

*Sixteen Legs* exhibition – Cave glory  
© Joe Shemesh

## Sixteen Legs Exhibition

The *Sixteen Legs* travelling exhibition journeys into Australia's deepest caves and the giant prehistoric Tasmanian Cave Spiders that still live within them. These animals outlasted the dinosaurs, occupying a world of twisted beauty that is a haven to a variety of weird inhabitants and unusual rock formations.

Regional Manager, Catherine Salmaggi, described the multimedia exhibition as a blend of art and science, with photography, digital artworks, and a visual fairy tale by artist Jodee Taylah and author

MORE THAN  
**17,600**

VISITORS EXPLORED THIS EXHIBITION

Neil Gaiman. A large-scale resin and fibreglass sculpture and community artwork of two giant spider replicas with 18-foot leg-spans and a giant spider egg sac.

Produced by the Bookend Trust's *Out of the Wilderness* project, with tour assistance from the Australian Government's Visions of Australia program.



**Gwoonwardu Mia**  
Gascoyne Aboriginal Heritage and Cultural Centre

TOTAL VISITS:

**9,528**

11% DECREASE FROM LAST YEAR,  
ON TARGET



**Highlights included:**

- The *Burrowing Bee* loan box was used by Burringurrah Remote Community School, helping children relate to stories from parents about the burrowing bees.
- Yarning Circles hosted by Aboriginal Elders, provided an opportunity for people to converse in a culturally safe environment. Participants shared stories, knowledge, and experiences, strengthening cultural bonds.
- A first-ever partnership with an international provider, Soroptimist International for the annual *International Women’s Day Luncheon*. The event aimed to foster dialogue, celebration, and empowerment by highlighting the contributions of women both locally and globally.
- A performance by MIDN Marr Dreaming, a visiting Nyoongar dance group, offered a cultural exchange opportunity for the Carnarvon community. A mix of traditional and modern dance works was performed.
- The WA Day *Fiesta in Familyville* included a lineup of activities tailored for families, such as live performances, interactive games and demonstrations.

**Left:** Mungurragurra Burrowing Bee Education Loan Box © WA Museum

**Below:** Yarning Circle © WA Museum





The talented students from Real Futures presented Around the Firepit, under the guidance of renown chefs Paul Iskov and Mark Attard  
© Real Futures

## Jardilunji Mia Training Café

On 20 October 2023, Gwoonwardu Mia launched Jardilunji Mia, a new training café that blends cultural preservation with hospitality training. Named after the Yinggarda term for 'eating house,' the café forms part of the Gwoonwardu Mia training and development hub providing on-the-job training in collaboration with local partners.

The vision for Jardilunji Mia was developed in collaboration with key partners: Real Futures, the Department of Primary Industries and Regional Development, Tourism WA, the Museum, and the Gascoyne Development Commission. Providing on-the-job training opportunities in the hospitality field, this initiative blends tradition with career opportunities, supporting Aboriginal hospitality students and enhancing regional economic and cultural development.

The launch of Jardilunji Mia was timed to kick off the Gascoyne Food Festival and celebrate the culmination of months of training and passion from the entire team. The guest star was renowned chef Paul Iskov from Fervor, who has a passion for native Australian ingredients.

After foraging with Traditional Owner Rennee Turner, students served unique items at four stations around a fire pit. Guests enjoyed dishes

like emu chorizo with sea blite slaw, Shark Bay prawn tart with roasted yams, and kangaroo stew with wattle seed damper.



**The grand opening of Jardilunji Mia symbolises a harmonious blend of tradition and opportunity, a bridge between our rich heritage and the bright future of aspiring Aboriginal hospitality professionals. We are proud to be at the forefront of cultural enrichment and economic development in the Gascoyne region.'**

**Barry Bellotti, Regional Manager,  
Gwoonwardu Mia**



The Museum provides curatorial and conservation support to the National Anzac Centre as part of a Service Level Agreement with the City of Albany. This includes addressing public enquiries, conducting condition reporting and carrying out object conservation.

The loan renewal process for objects identified for renewal, return and replacement. Six objects were returned to the Australian War Memorial and replacements sourced from the WA Museum collection, and other institutions.

The Museum has also consulted with the City of Albany on the 2024 Refresh Implementation Plan for proposed works in the coming financial year.

NATIONAL ANZAC CENTRE VISITATIONS FOR THE 2023-24 FINANCIAL YEAR REACHED

51,971



## Indian Ocean Territories

The Museum continued working with the Christmas Island and Cocos (Keeling) Islands communities, funded by the Australian Government Department of Infrastructure, Transport, Regional Development, Communications and the Arts.

**Above:** Museum staff installing new labels during loan object renewal  
© WA Museum

**Left:** Master boatbuilder Nek Callum at work on an early Jukong  
© Niamh Swingler





## Christmas Island Highlights

Dialogue was established with the new Indian Ocean Territories Administrator and other key stakeholders to create a four-year plan for the redevelopment of a Christmas Island Museum.

The Museum also assessed Tai Jin House, which once served as the colonial residence of the British Administrator on Christmas Island and has been transformed into a historic museum and provided a report to the Australian Government with recommendations for collection management and future redevelopment.

**Above:** Year 1 and 2 school children presenting their Jukong models to Nek Callum at the Jukong workshop  
© Niamh Swingler

## Cocos (Keeling) Islands Highlights

Work to support the local community continued, with the objective of collecting and preserving Cocos Malay cultural heritage. This included:

- Ongoing training and support for community members to contribute to the collection of oral histories.
- Mentoring of the Shire's newly appointed Cultural Heritage Officer.
- Supporting ongoing improvement to the Home Island Museum with the first stage of redevelopment now completed.
- The *Jukong Restoration Project* to support the restoration of five historic jukongs, traditional Cocos Keeling sailing boats. This included providing expertise and logistical support to repurpose the historic Chula Shed as a workshop for the project.

## Temporary Exhibitions

	PARTNERS	START DATE	END DATE
 <b>WA MUSEUM BOOLA BARDIP</b>			
<i>Portrait of Diversity</i>	Nomad Two Worlds	22/03/2023	ongoing
<i>Reconstructing the Antikythera Mechanism</i>	Consulate of Greece in Perth, Dr Nick Andronis, Dr Tony Freeth, and the National Archaeological Museum of Athens	25/03/2023	13/09/2023
<i>Meeyakba Shane Pickett: Six Seasons</i>	Mossenson Art Galleries, Mossenson Art Foundation and the Pickett Estate	01/04/2023	25/08/2024
<i>The Lester Prize Youth Awards</i>	The Lester Prize Inc	07/04/2023	16/07/2023
<i>Grigoryan Brothers—This is Us: A Musical Reflection of Australia</i>	National Museum of Australia	10/05/2023	12/05/2024
<i>Discovering Ancient Egypt</i>	Rijksmuseum van Oudheden, National Museum of Australia, and Queensland Museum Network	10/06/2023	08/10/2023
<i>Rangelands School of Air: 2022 Photo Competition</i>	Rangelands Natural Resource Management	22/07/2023	08/10/2023
<i>Community Stories: Persian Art Exhibition</i>	Iranian Community of WA	03/08/2023	28/08/2023
<i>Community Stories: Mi Casa Su Casa</i>	Espacio LatinX	02/09/2023	04/10/2023
<i>Step into history: 190 years of The West Australian Newspaper</i>	Seven West Media	23/09/2023	28/01/2024
<i>Community Stories: Spring Into Parks</i>	WA Parks Foundation	06/10/2023	30/10/2023
<i>Women in Bloom</i>	Dante Alighieri Society Western Australia and the Consulate of Italy	27/10/2023	26/01/2024
<i>Community Stories: Pride in Posters</i>	Pride WA	01/11/2023	05/12/2023
<i>Three Journeys: Aboriginal storytelling through film, music and art</i>	Tura New Music ACMI National Motor Museum	18/11/2023	04/02/2024
<i>Community Stories: The Artists Journey</i>	SAE	12/12/2023	14/01/2024
<i>Community Stories: Stories from the Stage</i>	Museum of Performing Arts (MOPA)	23/01/2024	24/02/2024

PARTNERS

START DATE

END DATE

<i>Reconstructing the Antikythera Mechanism</i>	Consulate of Greece in Perth, Dr Nick Andronis, Dr Tony Freeth, and the National Archaeological Museum of Athens	02/02/2024	05/08/2024
<i>WA Homes – S, M, L</i>	Perth Design Week	08/02/2024	29/03/2024
<i>Community Stories: Keytar Solos on a Mountaintop</i>	Voyager	02/03/2024	09/05/2024
<i>To the Moon</i>	Luke Jerram and Norfolk & Norwich Festival	26/03/2024	07/10/2024
<i>Community showcase: The Lester Prize</i>	The Lester Prize Inc.	12/04/2024	14/07/2024
<i>Community Stories: Elders Portraits</i>	Yorgum Healing Services	14/05/2024	10/06/2024

Props from the Titanic (1997) at the *James Cameron Challenging the Deep* exhibition  
© Luke Riley Creative







PARTNERS

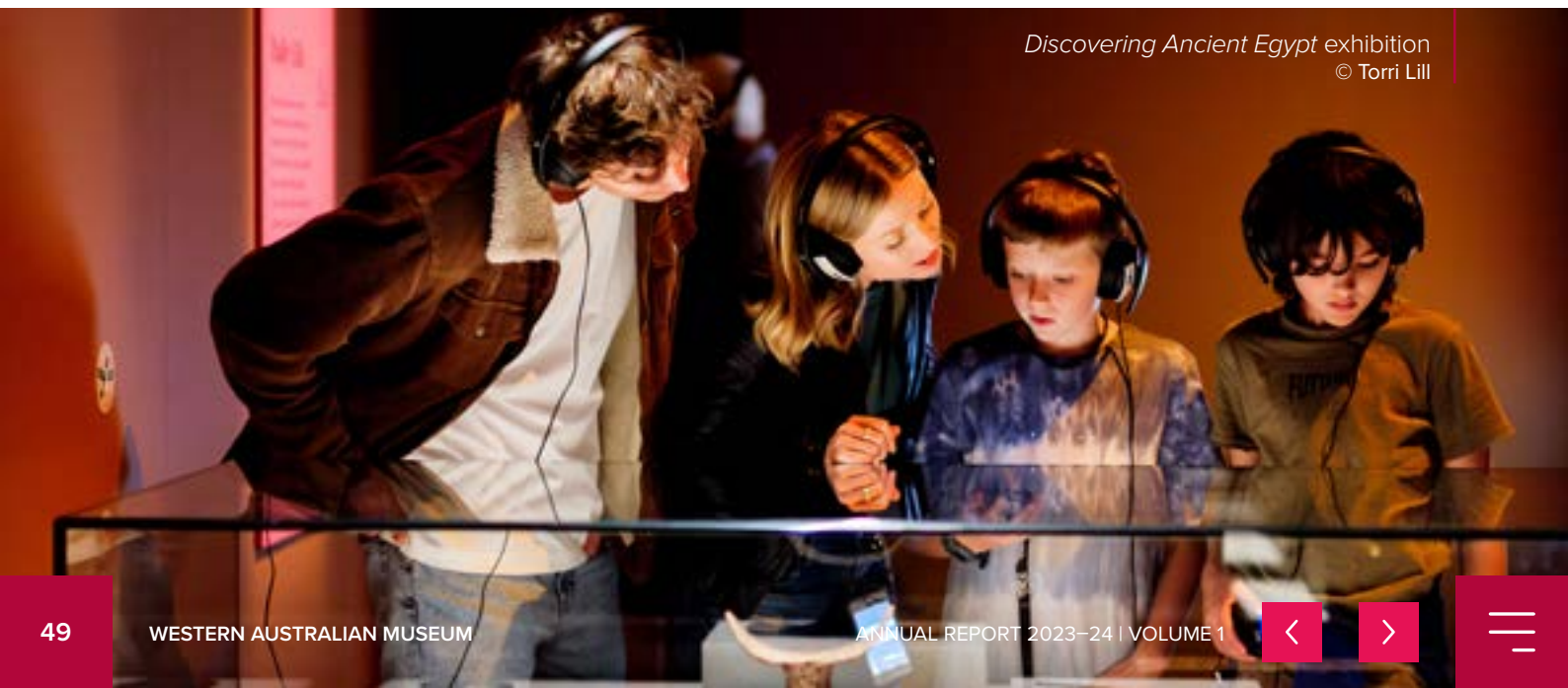
START DATE

END DATE

<b>Sea Monsters: Prehistoric Ocean Predators</b>	Australian National Maritime Museum in partnership with Queensland Museum Network and Queensland Government	01/04/2023	16/07/2023
<b>The World of 70%</b>	Aeroture	13/05/2023	22/10/2023
<b>Australia II: 40 Years On</b>		09/09/2023	04/02/2024
<b>Capturing Starlight</b>	State Library of Western Australia, Chloe Bartram	04/11/2023	17/03/2024
<b>The Antarctica Experience</b>	White Spark Pictures	27/12/2023	31/03/2024
<b>Beyond the Milky Way</b>	White Spark Pictures	27/12/2023	31/03/2024
<b>James Cameron – Challenging the Deep</b>	Australian National Maritime Museum in collaboration with Avatar Alliance Foundation and Flying Fish	23/03/2024	28/07/2024
<b>Size Matters – Miniature Paintings Exhibition</b>	Watercolour Society of WA	30/03/2024	21/07/2024




<b>Naval Sea Power in Miniature</b>	Gerry Westenberg	08/04/2023	30/07/2023
<b>In the Garden</b>	Rocky Bay	12/08/2023	15/10/2023
<b>Art with the Stars</b>	Shooting Stars	13/01/2024	28/04/2024



Discovering Ancient Egypt exhibition  
© Torri Lill

	PARTNERS	START DATE	END DATE
 MUSEUM OF THE GREAT SOUTHERN			
<i>Phoenix in July</i>	Phoenix Artists	01/07/2023	16/07/2023
<i>Sixteen Legs: Enter the Cave</i>	Bookend Trust and Visions of Australia	01/07/2023	15/10/2023
<i>At One with Nature</i>	Maxine Holman	16/09/2023	22/09/2023
<i>Southern Art and Craft Trails – 20th Anniversary</i>	ArtSouthWA	23/09/2023	08/10/2023
<i>Beneath the Sea</i>	Spencer Park Primary School	26/10/2023	08/11/2023
<i>Beyond the Milky Way</i>	White Spark Pictures	25/11/2023	04/02/2024
<i>Elements – Lorraine Harrison 3D Youth Prize</i>	Viewpoint Inc	02/12/2023	15/12/2023
<i>Pila Nguru: Art and Song from the Spinifex People</i>	Spinifex Arts Project	22/12/2023	03/03/2024
<i>MIX Unplugged</i>	12 Mix Inc	15/01/2024	18/02/2024
<i>Australian Geographic Nature Photography</i>	South Australian Museum	14/03/2024	26/05/2024
<i>It Woke the Town Up</i>	Dr Amanda Gardiner	17/04/2024	25/05/2024
<i>Albany Classic – Round the Houses Poster Exhibition</i>	Albany Classic Motorsport Club	29/05/2024	30/06/2024
<i>Out of this World: Australia in the Space Age</i>	National Archives of Australia	08/06/2024	06/10/2024

 MUSEUM OF GERALDTON			
<i>Beyond the Milky Way</i>	White Spark Pictures	13/05/2023	23/07/2023
<i>For Our Art Elders</i>	Yamaji Art	01/07/2023	27/07/2023
<i>Bush Mechanics</i>	Pintubi Anmatjere Warlpiri Media, National Motor Museum and History Trust of South Australia	05/08/2023	22/10/2023
<i>Dinosaur Explore: Lost Creatures of the Cretaceous</i>		04/11/2023	11/02/2024
<i>Out of This World: Australia in the Space Age</i>	State Library of South Australia and the National Archives of Australia	01/03/2024	26/05/2024
<i>Pila Nguru: Art and Song from the Spinifex People</i>	Spinifex Arts Project Aboriginal Corporation	29/06/2024	10/11/2024

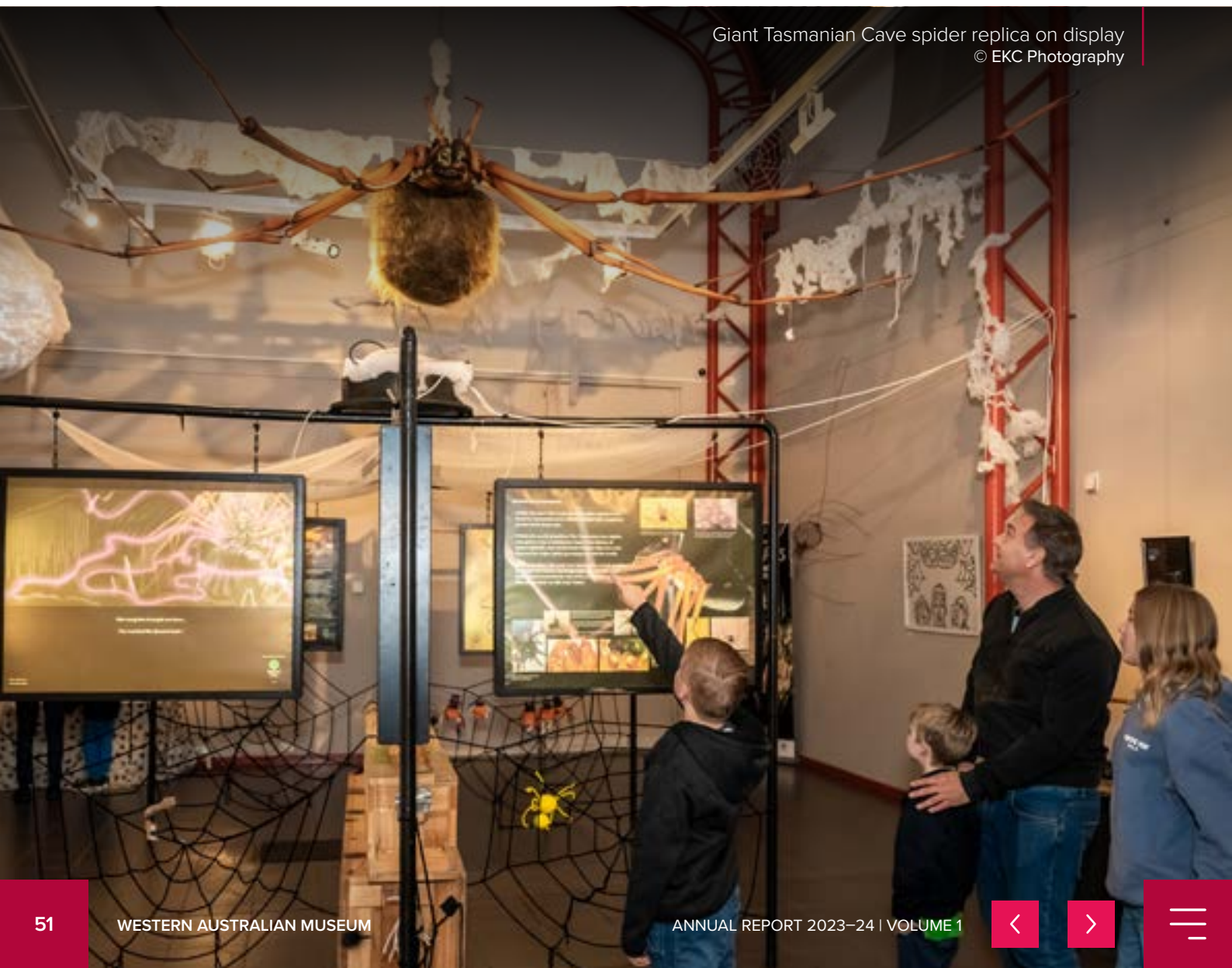


PARTNERS

START DATE

END DATE

	PARTNERS	START DATE	END DATE
<i>Cleverman</i>	ACMI	06/05/2023	10/09/2023
<i>Beyond the Milky Way</i>	White Spark Pictures	26/08/2023	05/11/2023
<i>Out of This World: Australia in the Space Age</i>	State Library of South Australia and the National Archives of Australia	22/09/2023	18/02/2024
<i>rECONstructed Art Exhibition</i>	Kalgoorlie-Boulder Urban Landcare Group	10/11/2023	27/11/2023
<i>Fathoming the Abrolhos: An Underwater Exploration</i>	Graeme Gunness	09/03/2024	26/05/2024
<i>Lurrtjurni – Together</i>	Bush Blossom Gallery	01/06/2024	14/07/2024



Giant Tasmanian Cave spider replica on display  
© EKC Photography

## Offsite Activation

Off-site activation and outreach programs attracted 44,498 participations across a variety of popular events including:

- 7,000 children explored an enchanted underwater world created by the Museum of Goldfields and inspired by the *Fathoming the Abrolhos: An Underwater Exploration* exhibition as part of the *KidsFest*, City of Kalgoorlie-Boulder's premier annual event for children under 12 years of age.
- Events at the Children's Gngangara Groundwater Festival 2023, held at Whiteman Park. The festival seeks to increase understanding of water, groundwater, sustainability and related environmental topics through activities such as building an edible aquifer from ice cream, for middle and upper primary school students and teachers.
- *The Museum of Stories*, which is a collaboration program between the Museum and the Department of Justice facilitating different styles of creative storytelling for prisoners at Bandyup Women's Prison. The six-day program led by author and performer Steward Ennis, gave participants the opportunity to select and respond to an object from the Museum collection to create poetry, song, spoken word and stories. The women then devised a short performance which they shared with family and friends on-site at Bandyup.

The Department of Justice Prisoner Education Manager Metro, Angela Graham, said using photographs of the Museum collection objects connected the women to an environment they may never have visited.

- Participating in the annual *Perth Gem and Mineral Show* in collaboration with Curtin University, with a focus on meteorites. Museum Curator Dr Peter Downes shared his knowledge at the two-day event, attended by 6,000 people.
- Participating in the City of Albany's Maritime Festival, *All at Sea Saturday*. This event offered a range of free, nautical-themed, family friendly activities, including building miniature sailboats and decorating treasure chests.
- Collaborating with the City of Perth, Chung Wah Association, and the Uniting Church in the City, to display the 'Welcome' Chinese banner from the Museum collection at the Wesley Church, Perth for the duration of the Boorloo Heritage Festival 2024.
- The *Museum in a Container* featured at the PrideFEST Fairday at Hyde Park, with a portable Museum experience of LGBTQIA+ representation at the Museum.

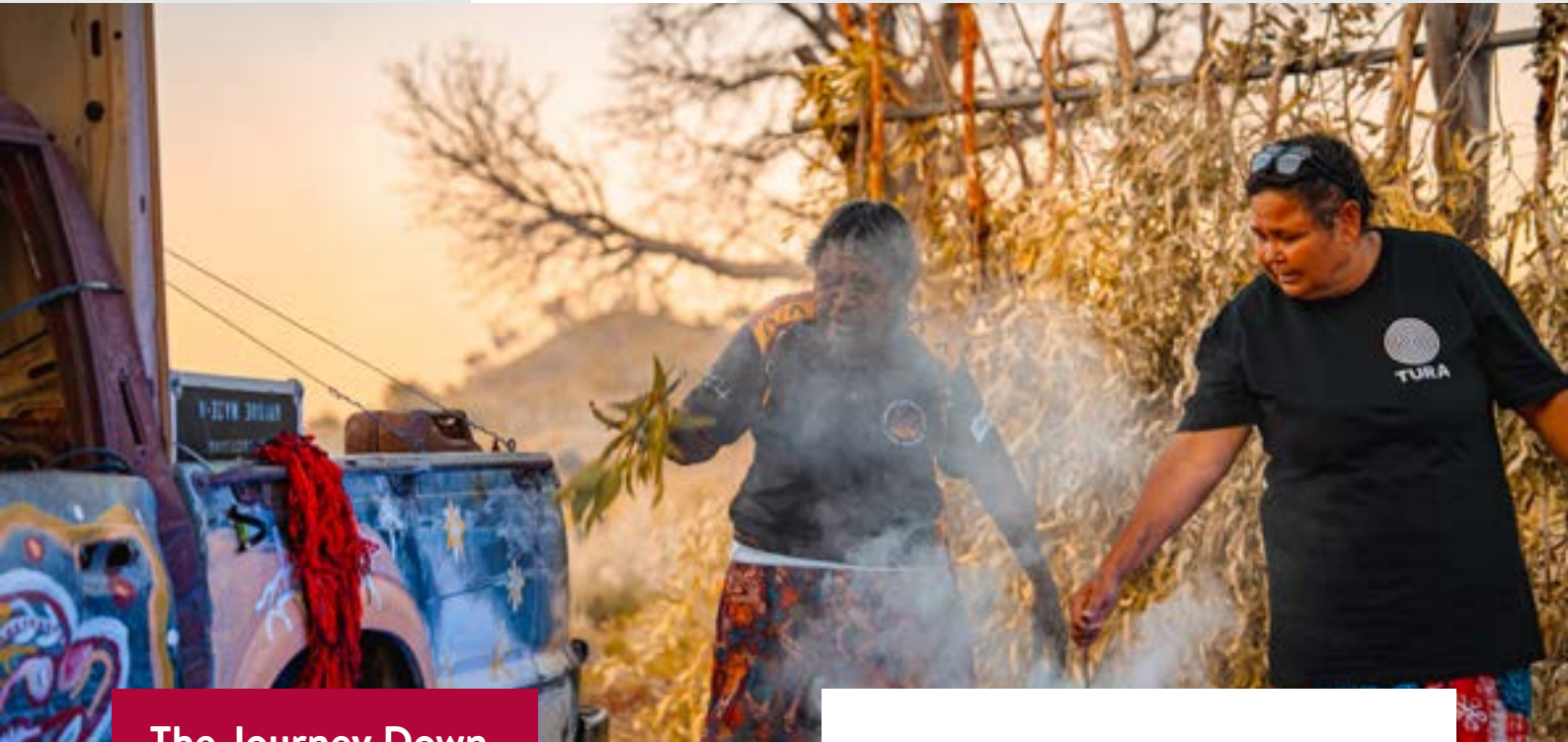
History Registrar, Renee Doropoulos, preparing the Chinese banner before installation  
© WA Museum



**The project was a success, and the women's stories were inspiring. It was clear they had gained much confidence from the program.'**

**Angela Graham,  
Prison Education Manager,  
Department of Justice**





## The Journey Down

*The Journey Down* was a collaborative project with Tura New Music which featured a powerful performance tour by Gija (Warmun) and Miriwoong (Kununurra) performers, coming together to transfer an old wreck *Warnarral Ngoorrngoorrool* (the Gija words for 'old car') into a travelling canvas. The wreck was converted into a sonic sculpture and instrument, by composer Jon Rose and subsequently painted by Gija artists depicting stories of Country and cars. *The Journey Down* stretched 3,460km connecting with communities from Kununurra: Miriwoong Country, Warmun: Gija Country, Halls Creek: Jaru Country, Fitzroy Crossing: Bunbuba Country, Broome: Yawuru Country, Port Hedland: Kariyarra Country, Karratha: Ngarluma Country, Carnarvon: Yinggarda Country, Geraldton: Yamatji Country and Perth: Whadjuk Nyoongar Country.

In partnership with Tura New Music, the tour included the Museum of Geraldton and Gwoonwardu Mia, where Aboriginal dancers created a large following in Carnarvon. Over 4,400 people were able to engage in this cultural experience, including over 3,900 from regional and remote areas. The Museum committed staff to travel with the tour with the *Museum in a Container* with which more than 1,000 participants engaged.



**The impact of this experience was powerful and moving. The deep resonance of dance, music and visuals that connected you to country in a way I have never experienced before.'**

**Audience feedback**



**This is a journey of truth-telling. It is also a voice of hope for ongoing intercultural exchange and understanding.'**

**ArtsHub**

**Above:** Gija artist and Elder Shirley Purdie and her daughter Madeleine Purdie, performing a smoking ceremony for *Warnarral Ngoorrngoorrool's* safe journey to Perth  
© Edify Media

## Brickwrecks: Sunken Ships in LEGO® Bricks at VASA Museum

*The Brickwrecks: Sunken Ships in LEGO® Bricks* travelling exhibition toured to the Australian National Maritime Museum and is currently on display at the VASA Museum in Stockholm. Created in partnership between Ryan 'The Brickman' McNaught, the WA Museum, and the Australian National Maritime Museum. The exhibition attracted more than 165,000 visitors in this financial year.

MORE THAN

**165,000**

VISITORS EXPLORED THIS EXHIBITION

Families exploring the *Brickwrecks* exhibition at the VASA Museum  
© Annelise Karlsson/Vasa Museum



# Aboriginal and Torres Strait Islander Peoples

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

## Emerging Curators

The *Emerging Curators* program, running since 2011, provides mentoring to enable the professional and personal development of Aboriginal and Torres Strait Islander participants. This year, the program partnered with Yamaji Arts Centre and Yamatji Southern Regional Corporation and included participants Menang Ngadju Nyoongar / Badimaya Yamaji woman Lily-Mae and Yamatji Nyoongar woman Amy Roberts.

Participants completed an accredited oral history course on Country and attended a 10-day intensive training program in Perth, visiting the Museum's Collections

and Research Centre and conservation workshops, the State Library of Western Australia, the Berndt Museum, the Art Gallery of Western Australia, and FORM. Online mentoring sessions and workshops supplemented the Perth visit.

In June, the Emerging Curators travelled to Canberra for a 10-day intensive at the National Museum of Australia. The program included training on object handling, disaster preparedness, and collection management.

Assistant Curator, Debra Haseldine with Emerging Curators, Amy Roberts and Lily-Mae Kerley, working on artworks  
© Luke Riley Creative





## Kimberley Reef Connect

Uunguu Rangers Damon Bundamurra, Tabitha Kowan, Desmond Williams, and Colleen Mangolamara from Wunambal Gaambera Country, participated in a marine species collection expedition in the North Kimberley Marine Park in November 2023. This was followed by an *Emerging Curators* workshop at the Museum's Collection and Research Centre, focussing on the exchange of cultural and scientific knowledge.

The week-long workshop included collection, laboratory and field activities, and is part of a larger collaborative effort involving the Museum, Curtin University, Parks Australia, and the Wunambal Gaambera Aboriginal Corporation to document and protect marine biodiversity in the region. Funded by the Australian Government's *Our Marine Parks Program*, *Kimberley Reef Connect* aims to safeguard the biodiversity of Sea Country Uunguu Wundaagu.

**Above:** Emerging Curators working with WA Museum's Aquatic Zoology team  
© WA Museum

## Reconciliation Action Plan

The Museum launched its second *Innovate* Reconciliation Action Plan (RAP) on 15 September 2023, outlining the Museum's commitment to advancing reconciliation.

As part of a core RAP commitment, Kambarang Services commenced facilitated Cultural Awareness Training sessions to Museum staff. These sessions aim to deepen understanding of Nyoongar culture and history, educate about current and past policies, and address unconscious bias, racism, and privilege. There were 142 participants across eight full-day sessions this financial year.

The Museum also conducted cultural safety and de-escalation workshops titled *Perception is our Truth* with Sharon Wood-Kenny from Southwest Kinships Cultural Immersions for 59 front-of-house staff from Boola Bardip and the Maritime Museum. These workshops aimed to encourage self-reflection, unpack biases, unlearn old bad habits, engage in truth-telling, and understand shared social responsibilities.



## Procurement Target with Aboriginal Businesses

The WA Museum awarded 13 per cent of purchases above \$50,000 to registered Aboriginal businesses in 2023–24.



Ian Waina, Bernadette Waina, and Dorothy Djanghara examining artwork by Kevin Waina at the Collections and Research Centre  
© WA Museum

## Aboriginal and Torres Strait Islander Employment and Training

The Museum has been implementing initiatives to improve employment outcomes in recruitment, retention and career growth of Aboriginal and Torres Strait Islanders.

The Aboriginal and Torres Strait Islander Employment Register – Visitor Services Officer Grade 2 developed with guidance from the Museum's Aboriginal and Torres Strait Islander team on language and advertisement content, was advertised and shared across multiple platforms and social networks.

Participation of Aboriginal and Torres Strait Islander peoples in Museum recruitment increased by 37 per cent as a result of the register.

As of 30 June 2024, the Aboriginal and Torres Strait Islander representation at the Museum is 7.5 per cent.

## Partnerships with Aboriginal Organisations

- The Museum signed a new three-year Memorandum of Understanding with Yirra Yaakin Theatre Company for delivery of select performances, workshops, and other activities.
  - Former Museum Head of Human Studies, Dr Ian Crawford, commissioned a researcher to assist with the collation of his field notebooks to identify which of his notes, and elements from his image collections relate to specific communities. In collaboration with Wunambal Gaambera Aboriginal Corporation, a volunteer supported the Museum in the digitisation of this extensive collection.
  - The Museum participated in a working group with the State Records Office and the Yamatji Southern Regional Corporation to support community-driven economic and cultural projects as part of the Indigenous Land Use Agreement. The Museum will continue to be involved as a cultural resource with access to records, objects, and archives.
  - Working with the University of Western Australia and community partners, it has been possible to record and inventory a large collection of archival materials made by teacher and anthropologist, Mark de Graaf, during the 1960s and 1970s.
- This work will contribute to the ongoing research of the Australian Research Council Linkage Project, *Desert to the Sea*, and provide valuable information to support the de Graaf collections at the Museum.
- The Museum was delighted to join Kwini Traditional Owners and Rock Art Australia to deliver a public lecture as part of the national tour: *Two Ways to See – A Rock Art Research Journey* by Ian Waina and Professor Andy Gleadow. The lecture shared how Traditional Owners and scientists have worked together to investigate the age of rock art of Kwini and Balangarra Country.
  - Participants from the Aboriginal Art Centre Hub WA (AACHWA) annual *Our Futures* program spent a two-week internship in Perth. Participants received training in object care and handling, and enjoyed a tour of the WA Museum Collections and Research Centre, with members of the AACHWA Board.
  - The Museum of the Great Southern hosted fortnightly weaving workshops, called *Albany Rug Hub*, to support the *Reclaim the Void* project – an inspiring cross-cultural project to heal a scarred physical and cultural landscape caused by mining.

## Pila Nguru: Art and Song From the Spinifex People

This exhibition features significant artworks by people of Tjuntjuntjara associated with the successful outcome of their Native Title claim. It is one of the most significant exhibitions we have ever toured regionally. The collection comprises:

- Two large canvases – one painted by the men, and one painted by the women – cover the entire claim area and documented birthplaces and associated dreaming / tjurrkapa from Spinifex Country. Both of these were included in the preamble of the final Native Title agreement.
- A series of ten large paintings depicting the claim area was produced to celebrate the successful negotiation process. The Spinifex Claimants gifted the paintings to the people of Western Australia in a symbolic exchange of land and paintings.
- A further 19 select works by individual artists that record their birthplaces and form part of the Spinifex community archive.

The collection was lodged with the Museum to care for and store on behalf of the community and the people of Western Australia.

The exhibition was funded as part of a philanthropic partnership with Metal Manufactures Pty Ltd. This partnership also includes the Art Gallery of Western Australia. The partnership aims to enable to the

communities of Kalgoorlie, Port Hedland, Geraldton, and Albany to access high quality exhibitions featuring works from the State collections, and to facilitate staff engagement in regional locations.

More than 12,350 visitors viewed the exhibit at the Museum of the Great Southern.

The Museum was also proud to host the launch of the book *Sun and Shadow: Art of the Spinifex People*, edited by Professor John Carty and Luke Scoles and published by Upswell under the leadership of Terri-ann White.



**Thank you for bringing this to Albany! Incredibly important and incredibly powerful.'**

**D. Thomas**

**Above:** Stunning artworks from the *Pila Nguru: Art and Song from the Spinifex People* exhibition  
© Krysta Guille



## National Reconciliation Week

The National Reconciliation Week theme for 2024, *Now More Than Ever*, served as a reminder that the fight for justice and the rights of Aboriginal and Torres Strait Islander people will – and must – continue. The Museum partnered with Reconciliation WA to host a range of programs and activations.

Highlights included:

- *Reconciliation Memoirs with Carol Innes AM* – Reconciliation WA produces the memoirs of a long-standing champion in the reconciliation movement annually. This year, the memoir featured Nyoongar leader Carol Innes AM, written in collaboration with Victoria Laurie.
- *A Sea of Hands* at the WA Maritime Museum where visitors decorated their own hand and imprinted them on a digital screen to make a mark for reconciliation. Images of hands have been used by Aboriginal people from ancient times, and exist as traces in the landscape that reach out across time and space to recall connections to ancestors.
- The *Tree of Reconciliation* at Boola Bardip encouraged visitors to share their thoughts about what Reconciliation Week means to them or what they can do to advance the journey of reconciliation.
- *Explore Walyalup Walking Trail* – a short walking trail invited participants to learn about the Whadjuk Nyoongar's connection to Fremantle / Walyalup and the impacts of colonial arrivals in the area.
- *In Conversation: Reconciliation and sharing the work* – featuring Nolan Hunter, Aboriginal Co-Chair of Reconciliation WA, and Gary Smith, Non-Aboriginal Co-Chair of Reconciliation WA, in conversation with Roanna Edwards, Director of Indigenous Consulting at PricewaterhouseCoopers Consulting. The discussion identified different perspectives about what comes next in the fight for Aboriginal recognition, respect and justice in the wake of the Voice referendum result.
- Boola Bardip hosted a photographic portrait exhibition that recognised and paid tribute to survivors of the Stolen Generations – *Elders Portraits*. The photographs showcased Elders' enduring strength and honoured their journey of healing. Presented by Yorgum Healing Services and Link-Up.

**Above:** Community Stories: *Elders Portraits*  
© Yorgum Healing Services



## NAIDOC Week

During NAIDOC Week, the Museum celebrated Indigenous cultures and histories across all sites. The theme was *For Our Elders*.

Highlights included:

- The Museum of the Goldfields hosted *Story time: The Seasons of Our Year* with Mara Pirni. Visitors listened to the story of the six seasons, which recognised the knowledge of the Aboriginal people of South Australia. Participants learned about nature's cycles and rhythms and their interconnection with all living beings. The event culminated in participants working together to create a communal art piece based on their experience.
- Aboriginal artist Jason Dimer facilitated an Aboriginal art and storytelling workshop for children and presented a guest lecture as part of the facilitated education program, *Goldfields Aboriginal History and Culture*.
- Whadjuk Nyoongar artist Sharyn Egan hosted animal weaving workshops at Boola Bardip for children to learn about NAIDOC week, experience hands-on weaving using binding and wrapping techniques, and create a special animal to keep or gift to an Elder, family member or role model.
- Boola Bardip screened *Always Was, Always Will Be*. This landmark documentary film, originally made as a campaign film in 1989, accounts a historically important struggle over a sacred site, and offers insights into the living culture and beliefs of Nyoongar people in Western Australia.
- Yirra Yaakin Theatre company performed *Lingo Lah Lah*, an interactive performance for ages six and up, focussed on Nyoongar language at the Maritime Museum and Boola Bardip.
- The Museum of Geraldton hosted *For Our Art Elders* exhibition celebrating the lives and work of Yamaji Art's senior artists through photography, capturing memories, stories and moments in time.

**Above:** *For Our Art Elders* exhibition launch  
© WA Museum

## Repatriation Program

Repatriation is incalculably important for Aboriginal and Torres Strait Islander people. This year's repatriation progress included:

- The Museum attended the annual National Meeting of Museum Repatriation Officers in Canberra. This provided the opportunity for those working in repatriation in museums around Australia to share experiences and knowledge about culturally safe and ethical approaches to repatriation.
- Three repatriations were funded through the Federal Government's Indigenous Repatriation Program, all of which are progressing towards completion.
- A visit by senior Warlpiri men in August 2023 provided relevant information on secret sacred objects from the Yuendumu region. The visit was part of a national project that aims to identify and return all Warlpiri secret sacred material in Australian museum collections.
- As part of the Wanggajarli Burugun / We Are Coming Home initiative, Yawuru Law Boss Neil

McKenzie Nyigarli and his son Luis Matsumoto travelled to Washington DC to bring back the remains of a Yawuru Ancestor from the Smithsonian Institution.

In December 2023, the Museum welcomed Yawuru community members to the Collections and Research Centre for the official cultural ceremony for the return of their ancestor 'Roebuck Bay Man'.



**The WA Museum is humbled to be entrusted with the care of Aboriginal Ancestors as they pause on their journey back to Country. We are proud to work with organisations like Nyamba Buru Yawuru to ensure safe-keeping of this Ancestor and, together with our Yawuru colleagues, we thank the Smithsonian and the US Authorities for making this possible.'**

**Alec Coles,  
Western Australian Museum CEO**

© Alison Rodrigues



## Collisions VR

The Museum worked with artist Lynette Wallworth to remaster the Emmy Award-winning *Collisions* VR experience for public screening and education at Boola Bardip. *Collisions* takes audiences ‘virtually’ onto Martu Country, invited by Elder Ngari Ngari Morgan. It shares historical events, specifically the traumatic first contact experience for Ngari Nagri Morgan, which was the Maralinga atomic bomb testing.

*Collisions* VR installation, Elder on Country  
© ACMI

## Aboriginal Digital Arts Program: Artist in Focus

In February 2024, stage three of the Boola Bardip *Aboriginal Digital Arts Program* was screened on two façades at Boola Bardip. This stage of the public art program features works by Brad Coleman, Laurel and Brett Nannup, Patrick Carter and Big hART and will screen until February 2025.

The artistic films explore themes and stories such as the Stolen Generation, Nyoongar culture, and matriarchal leadership, showcasing the diversity and talent of Western Australian Aboriginal and Torres Strait Islander artists.

Dance scene by Big hART and the Roeburne community  
© Genevieve Dugard



# State-Wide

## Collections and Research

The Museum is the custodian of the State’s collections of natural, scientific and cultural heritage.

## Conserving Collections

This year, Museum conservators successfully treated and packed almost 90 high-priority items from the Museum’s collections. They completed a comprehensive conservation survey at the Museum of Geraldton, whilst initiating integrated pest management programs for all Museum sites.

Conservators also played a key role in installing and de-installing ten travelling and eight community exhibitions across regional and metropolitan sites. They oversaw the refurbishment of the *Xantho* gallery at the Shipwrecks Museum and *Western Australia Down Under* exhibition at the Maritime Museum, preparing a total of 146 objects for these two installations.



Handmade brocade dress brought from England in 1860 treated by conservator, Ulli Broeze-Hoernemann © WA Museum

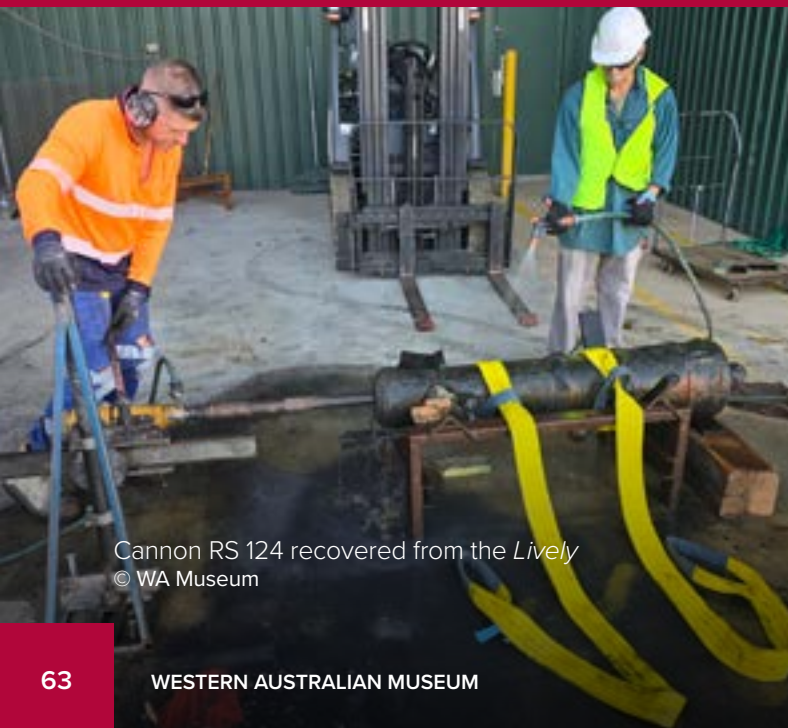
**944**  
OBJECTS TREATED

**559**  
MARITIME ARCHAEOLOGICAL OBJECTS

**272**  
ANALYSES AND CONDITION REPORTS OF OBJECTS AND SPECIMENS

**1,640**  
OBJECTS FOR EXHIBITIONS AND/OR EXTERNAL LOANS

## Shipwreck Cannon Treatments



Cannon RS 124 recovered from the *Lively* © WA Museum

Conservation work on six shipwreck cannons that are up to three metres long – five from the Dutch ship *Batavia* (1629) and one from the *Lively* (1806) – focussed on the removal of concretion (a mix of iron corrosion products, sand, coral and shells). These cast-iron cannons have been treated in caustic solution tanks for the past decade to slowly leach out the salts. This next phase will remove concretions from the cannon bores to ensure that the cannon will remain in a stable condition after treatment.

Cannons are taken out of the vats with the use of a crane and then a drilling machine is used to remove concreted rust and seabed material from the bore of the cannon. In some cases, cannonballs are retrieved from the cannon during this process. The cannons will be returned to the tanks for at least two more years, to undergo further treatment with a low-voltage electric current to eliminate the remaining salts.

## Victoria Quay Heritage Works

Following the completion of HMAS *Ovens* works, a series of repairs and upgrades have been carried out to the surrounding heritage features at Victoria Quay, including repairs to the submarine

bogeys, the slipway steelwork, improvements to fencing, signage and visitor access, and treatment and reinstallation of related objects such as the torpedo and sea mine.

## New Knowledge

Contributions to the State Collection covered the fields of science and technology, research and development, conservation, planning, and education.

# 10

RESEARCH PRESENTATIONS

# 48

PUBLIC TALKS

# 13

WORKSHOPS

# 63

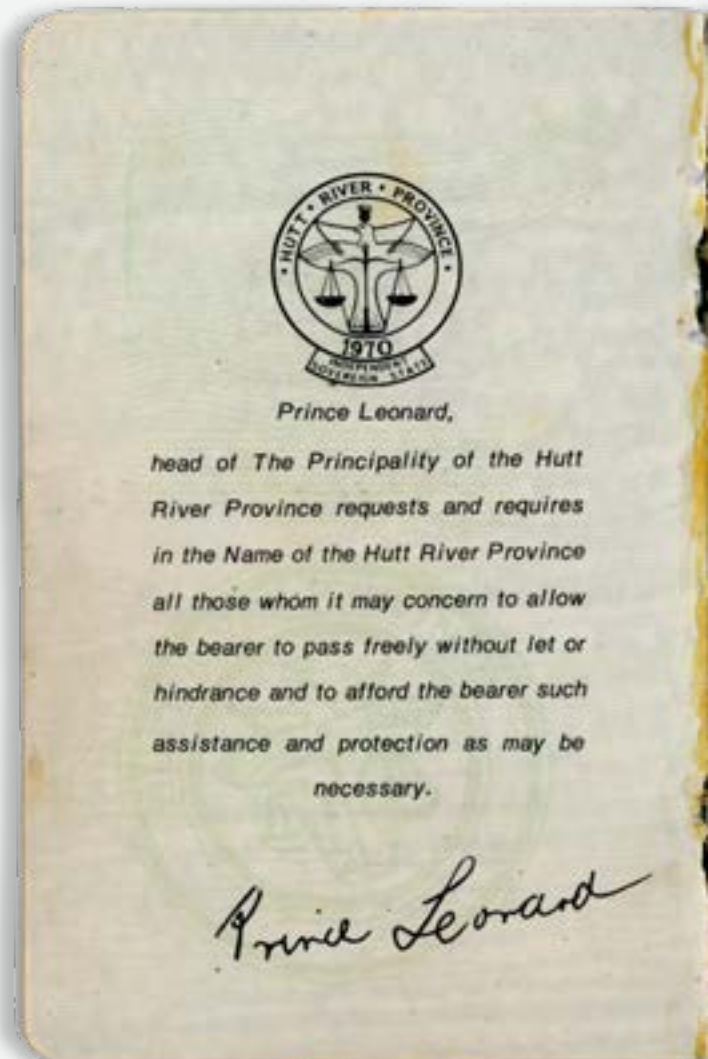
PEER-REVIEWED RESEARCH ARTICLES

# 44

FIELDTRIPS

# 45

STATE COLLECTION ITEMS LOANED TO GROUPS AND ORGANISATIONS





38,121

ITEMS ADDED TO THE STATE COLLECTION  
DURING 2023–24

582

ITEMS DONATED

411

ITEMS PURCHASED TO THE VALUE OF \$807,892

37,128

ITEMS COLLECTED DURING FIELDWORK

## Building The Collection

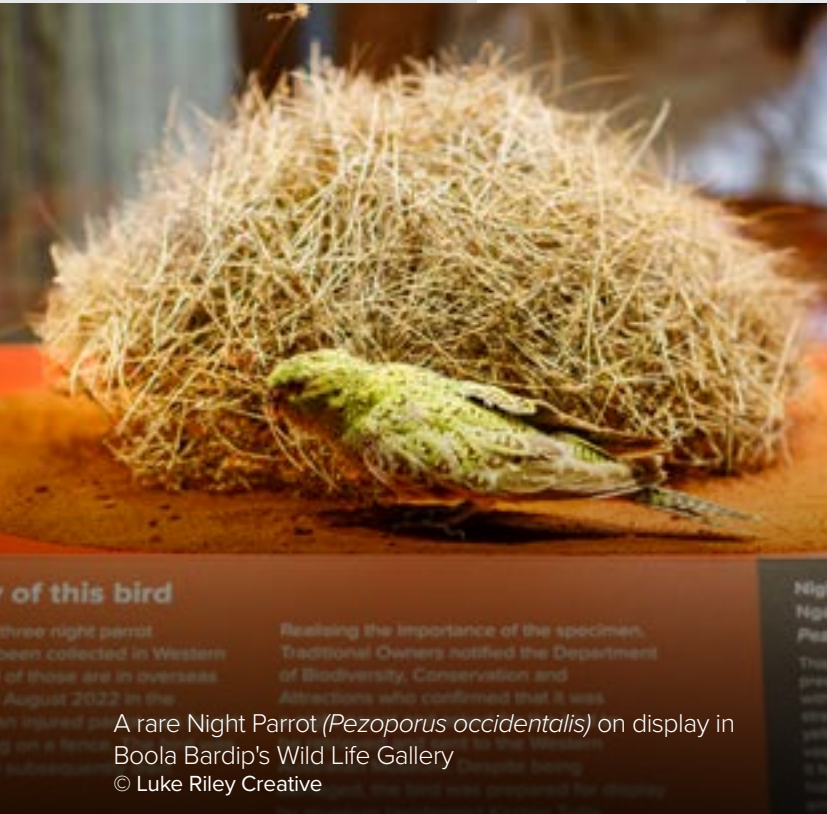
The Museum acquired items for the State Collection through donations, fieldwork and purchases.

Additions to the Collection included:



- A small booklet, resembling a miniature passport, which served as a ticket to the *1899 International Mining and Industrial* exhibition in Coolgardie. This major historical event celebrated WA's achievements at that time, attended by over 61,000 people, including the colony's Governor and Premier.
- Items from the 2023 Women's World Cup games in Perth were donated to the Museum. These items represent the volunteer and spectator experience and now form part of the Museum's critical contemporary collecting projects.
- A collection of items from the Hutt River Province tell the story of the constitutionally unrecognised micronation declared by Leonard Casley in April 1970. This collection represents themes of Iarrikinism, self-determination, and anti-establishment attitudes of many Western Australians, as well as the role that the Hutt River Province played in Western Australian politics and tourism.
- Building on existing Museum collections that were made during the period of the Maralinga atomic trials that saw the removal of Spinifex people from their homelands to Cundelee Mission, an additional 26 artworks were added to the collection which explore the stories of the Spinifex people's connection to birthplaces and the dreaming / tjurrkapa. These artworks will be on display at Boola Bardip in late 2024, as part of the *Art of Belonging: Spinifex People, Native Title and Beyond* exhibition.

Diplomatic passport for Hutt River Province, issued to Walter Glaser  
© WA Museum



## The Night Parrot

The Night Parrot, once thought to be extinct for 100 years, is one of the most elusive and mysterious birds in the world. The Museum’s acquisition of a whole specimen, the most significant since the 1800s, now represents the best example of the Night Parrot in any museum globally. The specimen was found and retrieved by Traditional Owners in the East Pilbara.

of this bird  
 three night parrot  
 been collected in Western  
 of those are in overseas  
 August 2022 in the  
 an injured parrot  
 as an a female  
 Realising the importance of the specimen,  
 Traditional Owners notified the Department  
 of Biodiversity, Conservation and  
 Attractions who confirmed that it was  
 A rare Night Parrot (*Pezoporus occidentalis*) on display in  
 Boola Bardip's Wild Life Gallery  
 © Luke Riley Creative

## Legacy Collection digitisation

The Museum’s natural sciences and culture and communities departments focused on progressing the digitisation and registration of objects and specimens from collections that are currently not registered in the databases.

Digitisation of collections extends the accessibility of physical collections, enabling greater access, awareness and research possibilities to the vast natural wealth contained in this collection and to meet increases in demand from government and industry for access to this data. Notable outcomes include:

- Utilising DigiVol, a digitisation project powered by the Atlas of Living Australia (ALA), where citizen scientists can upload historical records and transcribe them into electronic form. In this way, the Museum has captured 45 register books from past curators dating back to the Museum’s inception, and 13,664 records of invertebrates.
- Museum volunteers completed more than 800 hours on registrations of items from the natural science collections.



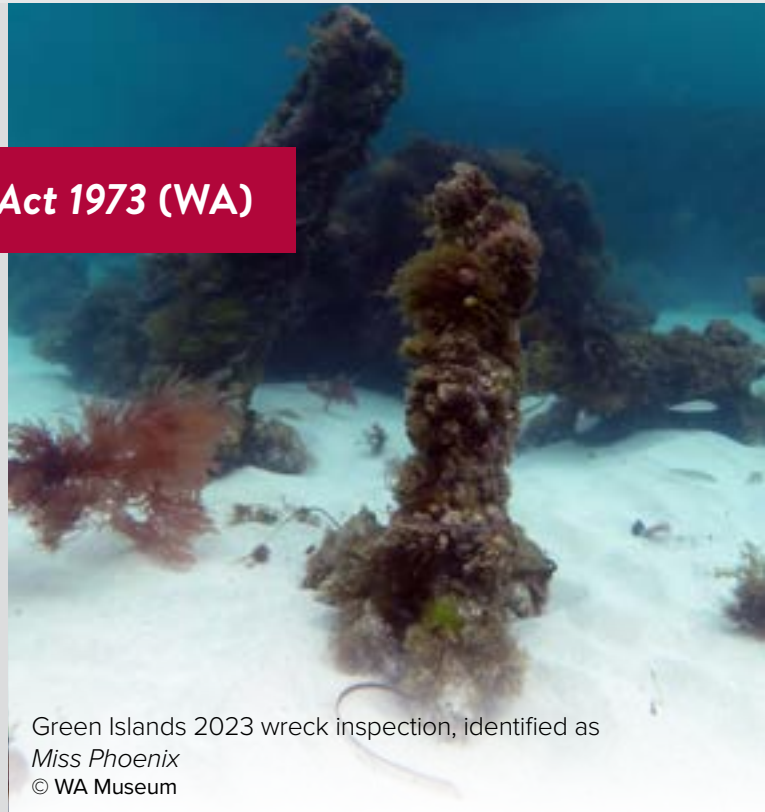
- A collection of books from the Edith Cowan University’s Museum of Childhood collection was documented and digitised.
- Fortesque Metals Group has funded work on key terrestrial insect groups collected in the early 2000’s from the Pilbara region.
- Curators developed programs, and delivered training to the Museums’ regional sites to support handling and processing of legacy collections.

**Above:** Members of the History team inventory legacy objects at the Museum of Geraldton  
 © WA Museum

## Review of the *Maritime Archaeology Act 1973 (WA)*

As part of a program of work to review the *Maritime Archaeology Act* (MA Act), a public consultation campaign on proposed amendments to the MA Act was undertaken from April – August 2023.

Work continues on the preparation of a Cabinet submission, and finalisation of the draft drafting instructions for the re-write the MA Act, which will be submitted once work on agreements to manage and administer the act have progressed, and based on parliamentary priorities.



Green Islands 2023 wreck inspection, identified as *Miss Phoenix*  
© WA Museum

## Maritime Heritage

- The Museum joined WreckSploration, a team of elite technical divers specialising in the survey of deep wrecks, to investigate an unknown shipwreck at 88m depth, located in the Rottneest Ships Graveyard. The wreck was identified as *Knowsley*, built in 1864 and scuttled in 1923. Findings from the investigation were presented at a sold-out presentation, the *Sunday Seminars: Secrets of the Deep*.
- *Cervantes* is a protected historic shipwreck under the *Commonwealth Underwater Cultural Heritage Act 2018*. The *Cervantes Historical Society* raised concerns about its deteriorating condition, prompting Museum maritime archaeology staff to visit. It was found that, despite not visiting the site since 2013, the wreck actually remains in good condition. The extent of the wreck above the seabed was recorded, and a 3D model was created for future monitoring.
- To commemorate the 199th anniversary of the wrecking of *Belinda* near Esperance, the Museum and Curtin University HIVE released a digital 3D model of this sealer. The model was created from Museum records obtained over 30 years ago. The model enables researchers and the public to virtually access this remote and significant archaeological site.
- Jurien Bay Marine Parks and the Department of Biodiversity, Conservation and Attractions reported an unknown shipwreck at Green Islands, Buller, Whittell and Green Islands Nature Reserve. The Museum inspected the site and identified the wreck as *Miss Phoenix*, a crayfishing vessel burnt and abandoned in 1961.



*Sunday Seminars: Secrets of the Deep*  
© Patrick Morrison

## Mobilising Dutch East India Company Collections for New Global Stories

Formed in 1602, the Dutch East India Company (the Vereenigde Oostindische Compagnie – or VOC) became the world’s first multinational company, exerting political and economic power throughout much of the known world. It operated a large fleet across an extensive trading network, and its colonial and economic legacies still felt today. Four of its ships were wrecked along the coast of Western Australia: *Batavia* (1629), *Vergulde Draeck* (1656), *Zuytdorp* (1712), and *Zeewijk* (1727).

These wrecks were discovered and excavated in the 1960s. The collection of objects from these wrecks, held by the Museum, form the basis for a collaborative research project, bringing together

researchers from museums, libraries, galleries, archives, and universities worldwide.

The research team is examining the cultural collections and history of encounters between European, Asian, and Aboriginal and Torres Strait Islander peoples from 1600 to 1800.

This work will enhance understanding of the Museum’s internationally significant collections by situating them within their global context.

Gijs Boink and Jeroen ter Brugge from the Netherlands, aboard the *Duyfken*  
© Mobilising VOC Australian Research Council Project



# Collections Online

## Online Database

The Museum recognises the importance of digitising the State Collection to provide accessibility for researchers and online audiences. The Museum is implementing the Axiell EMu collection management software, which will eventually consolidate several million collection and observational records from over 40 separate databases.

# 1,563,352

ITEMS DOCUMENTED, DIGITISED AND MADE AVAILABLE ONLINE

## Digitisation Centre of WA

Now in its fourth year, the Digitisation Centre of WA (DCWA) processed a range of culturally or scientifically significant documents in the form of 16mm film, paper, slides, negatives, register books and sketches.

A priority for the Museum is to create a permanent archival copy of a library of 16mm films made during fieldwork by the Museum's maritime archaeology curators between 1960 to 1980, and to digitise documentary materials associated with the *Australia II* yacht and Fremantle photographer Roger Garwood.

The DCWA is based at UWA and is a collaborative project between Western Australia's universities and collecting



Digitisation of an image showing *Australia II* with the winged keel. Photo by Roger Garwood  
© WA Museum

institutions. It is funded by the partners and with a major Linkage Infrastructure, Equipment and Facilities grant through the Australian Research Council. The current Chair of the DCWA Governance Board is the WA Museum CEO, Alec Coles.



### Wanderland

For more details go to visit [wanderland.com.au](http://wanderland.com.au)



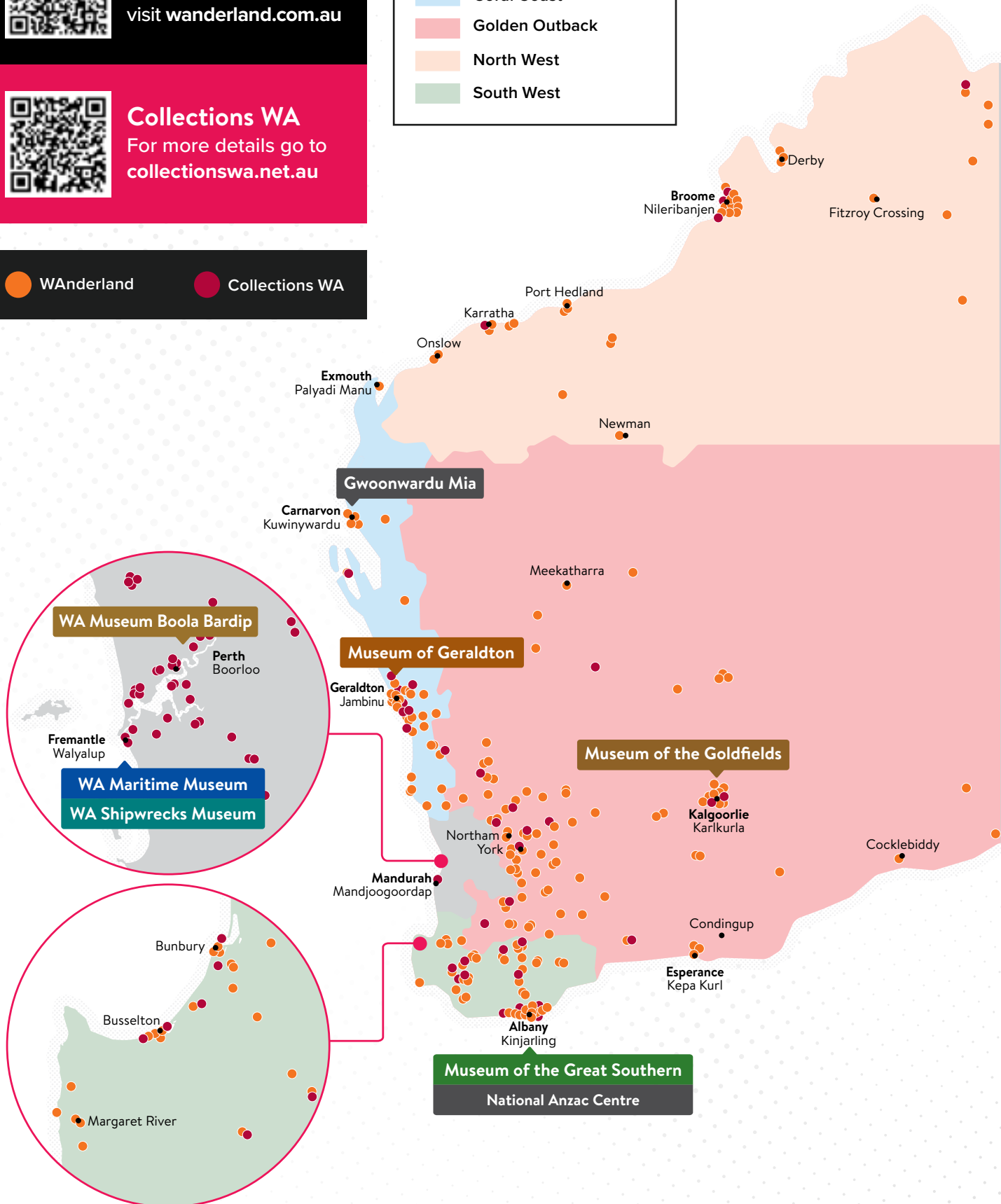
### Collections WA

For more details go to [collectionswa.net.au](http://collectionswa.net.au)

### West Australian Regions

- Coral Coast
- Golden Outback
- North West
- South West

- WAnderland
- Collections WA



## Wanderland

*Wanderland* – [visitwanderland.com.au](http://visitwanderland.com.au) – offers a unique opportunity to explore numerous museums and collections across Western Australia, encouraging visitors to embark on their own journeys of discovery.

The *Wanderland* website promotes digital exploration of collections and includes a customisable itinerary planner to help visitors create their own adventure. The website showcases articles from local contributors, revealing intriguing stories behind the eclectic collections. Visitors can also access the mini-documentary series *Such Was Life* produced by Paul Barron.

Led by the Museum and funded by the State Government, *Wanderland* opens the door to a

92,391  
WEBSITE VISITS

223  
ORGANISATIONS

vast array of relics, curious and rare finds. This initiative inspires people to seek and uncover these extraordinary items and collections that represent and celebrate Western Australia’s rich cultural heritage.

### Such Was Life – Season Two



Mt Margaret Mission Band in Melbourne, February 1947  
© State Library of Western Australia



Scan QR Code to view the *Such Was Life - Season Two* mini docuseries

The *Such Was Life* docuseries explores how the past has shaped the Western Australia we know today. Season two launched in May 2024, and featured 12 parts exploring stories from the Goldfields and the Southwest regions.

These five-minute documentary shorts capture diverse stories, from the first bride of Coolgardie and Australia’s largest ghost town to a musical tour on the back of an old Army truck, and a time when water was more precious than gold.

Commissioned by the Museum as part of *Wanderland*, the *Such Was Life* mini-documentary series brings the collections and the people behind them to life.

The Museum worked with Perth-based film producer Paul Barron to explore these collections more deeply. The first series aired on SBS in 2023 and was hugely popular.

## Collections WA

*Collections WA* brings together digitised collections from libraries, galleries, museums, archives, historical societies, cultural organisations, community groups and other collecting organisations across Western Australia.

The Museum manages this database in association with the Australian Museums and Galleries Association (AMaGA), the latter providing training and support for staff and volunteers of regional collections. Funding is provided by the State Government.

- All nine development regions are well-represented on *Collections WA*, with strong contributions from the Southwest, Wheatbelt, Great Southern, and Mid West regions.
- AmaGA presented at three conferences, seven in-person training sessions, and hosted three virtual events for Get Online Week.

**78,704**  
RECORDS

**182**  
ORGANISATIONS

**134,078**  
WEBSITE VISITS IN 2023–24

- 86 organisations are currently represented on *Collections WA*, with key stakeholders including recent members, the Country Women's Association of WA, Royal WA Historical Society, and Royal Agricultural Society of WA.

## Culture WA

Culture WA provides public access to the online collections of the WA Museum, State Records Office of Western Australia, State Library of Western Australia, Art Gallery of Western Australia, and the Arts and Culture Trust. The Museum developed Culture WA and is responsible for maintaining the platform.

Medal from 8th World Swimming Championships, Perth, 1998  
© WA Museum



## Museum Website

The Museum's website [museum.wa.gov.au](http://museum.wa.gov.au) enables online visitors to explore collections, research areas and resources, and to discover what's on across the Museum's six locations.

**2,520,782**  
WEBSITE VISITS

**25**  
DIGITAL ENGAGEMENT PROGRAMS

**2,127,286**  
WEBSITE VISITS ACROSS THE 25 ENGAGEMENT PROGRAMS



## Museum Social Media

**f** Facebook

**FOLLOWERS:**  
**80,002 (+7.2%)**

**PUBLISHED POSTS:**  
**887 (-24.4%)**

**i** Instagram

**FOLLOWERS:**  
**28,207 (+16.4%)**

**PUBLISHED POSTS:**  
**566 (+8.2%)**

**in** LinkedIn

**FOLLOWERS:**  
**6,600 (+21.2%)**

**PUBLISHED POSTS:**  
**110 (-7.6%)**

## Museum Social Media

The Museum attracted a broad range of media interest across many media platforms, including print, television, online media outlets, listings and social media. Significant media moments included: the 40th Anniversary of the *Australia II* America’s Cup win, the refurbishment of the HMAS *Ovens* submarine, the Night Parrot, the *Diprotodon Dig* in the Pilbara and James Cameron’s visit.

The Museum’s Facebook, LinkedIn and Instagram profiles continued to experience strong growth, reach and engagement. In light of operational changes to the X platform, the Museum ceased activity on this platform but continues to maintain its account.

Social media continues to be an integral platform to inform, engage and market the Museum’s work and share our many stories with a wide range of people locally, nationally and internationally.

Channel 9 interview with Curator of Ornithology, Dr Kenny Travouillon  
© WA Museum

## Museum in the Media

**4,049**  
MENTIONS

**97,200,000**  
PEOPLE CUMULATIVE REACH





2024 Season Launch  
© Matt Jelonek

## Awards and Honours

### International

#### 2023 Tripadvisor Travellers' Choice Award

- Top 10% of properties on Tripadvisor: FEATURED – WA Shipwrecks Museum, the WA Maritime Museum and the Museum of the Goldfields.

### National

#### Australian Traveller 100 Aussie Wonders Issue

- 10 Urban Wonders: FEATURED – WA Museum Boola Bardip.

#### Timeout

- The 15 best museums for history and culture in Australia: FEATURED – WA Maritime Museum.

#### Australian Tourism Awards

- 2023 Major Tourist Attractions: HIGHLY COMMENDED – WA Museum Boola Bardip.
- 2023 Cultural Tourism: HIGHLY COMMENDED – WA Museum Boola Bardip.



## Specialist

### Australian Biological Resources Study (ABRS) 50<sup>th</sup> Anniversary Awards For Excellence

Distinguished Career in Taxonomy and Systematics Award: WINNER – Dr Mark Harvey.



This award recognises outstanding and sustained level of achievement to taxonomy and systematics in Australia through research on Australian biodiversity, as well as building capacity by mentoring students and early career researchers, advocating for taxonomy and other professional achievements.

**Above:** Dr Mark Harvey, Curator Arachnids and Myriapods  
© WA Museum

## State

### The Institute of Public Administration Australia WA's 39<sup>th</sup> Annual W.S. Lonnie Awards

- State Records Commission Award for Excellence in Records and Information Management: WINNER – WA Museum.

### 2023 Perth Airport WA Tourism Awards

- Major Tourist Attraction category: WINNER – WA Museum Boola Bardip.
- Cultural Tourism category: WINNER – WA Museum Boola Bardip.

### 2023 Fremantle Chamber of Commerce Business Awards

- Tourist Attraction category: FINALIST – WA Shipwrecks Museum and the WA Maritime Museum.

### Kalgoorlie-Boulder Chamber of Commerce and Industry Inc. Goldfields Business Awards

- Team Engagement and Workplace Culture: WINNER – Museum of the Goldfields.
- Manager of the Year Award: NOMINATED – Marta Perona, Regional Manager, Museum of the Goldfields.

# Museum Supporters

## The Foundation for the WA Museum

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

The Foundation does this by growing the funds under management in its Discovery Endowment Fund, obtaining direct funding support for specific Museum projects, and setting up a program of sustainable, regular grant giving that supports the strategic priorities of the Museum. The Foundation for the WA Museum also produces the science communication competition *FameLab Australia*.

In early 2024, the Foundation established the Marine Sustainability Fund as a separate core

fund within the Foundation's endowment fund and investment portfolio. The fund will provide certainty for the Museum to plan and bring to fruition major initiatives focussed on the preservation, history, biodiversity and the future of Western Australia's marine environment.

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

## Minderoo Grants

Several projects supported through the Minderoo Grants, funded from the Foundation's Discovery Endowment Fund, were in progress during 2023–24:

- WA Museum Foundation fellowships for collections-based research.
- Cretaceous marine vertebrates from the Giralia Anticline.
- Nyoongar cultural learning resources for Fremantle Museums.
- *Nothing but Memories* collection of video interview stories focussed on two recent natural disasters: the Wooroloo bushfire, and Tropical Cyclone Seroja.
- Towards a world-leading women's sport collection: a pilot.
- Purchase and display of pegmatite specimens from the Sinclair mine.

## Impact Circle Grant

The 2023 Impact Circle Grant was awarded to a faunal and maritime archaeological survey of the Houtman Abrolhos Islands.

The new visitor experience at the WA Shipwrecks Museum, *SS Xantho: unlocking hidden stories of our State*, for which a 2022 Impact Circle Grant provided partial funding, was completed in December 2023.

Work on the second project partially funded by a 2022 Impact Circle Grant, the WA Down Under Aquarium project, continued throughout the year.

## Red Rock Art Collection and Archive

The Foundation launched an annual large-scale grant distribution to the Museum. The Museum is responsible for allocating the grant funding based on strategic priorities and the cultural, scientific or social impact of the funded initiative.

The inaugural grant funding was allocated to the significant acquisition of the majority of the Red Rock Art Collection and Archive, and five other projects. The grant was distributed in the financial year 2022–23 to enable this key acquisition and finalised in October 2023.

The Red Rock Art Collection and Archive was created between the 1990s and 2000s by Kevin and Jenny Kelly in Kununurra. The collection reflects their strong, personal interactions and work with East Kimberley Aboriginal artists during this period. Many of the artists represented were pivotal to the establishment of East Kimberley art practice that emerged from the region in the 1970s and 1980s.

The collection features over 130 items, including canvas paintings, limited edition prints, artefacts, cultural objects and hats worn by some of the artists, as well as archival material such as video recordings, still photographs and negatives. Notable artists featured in the collection include Rover Thomas, Queenie McKenzie, Jack Britten,

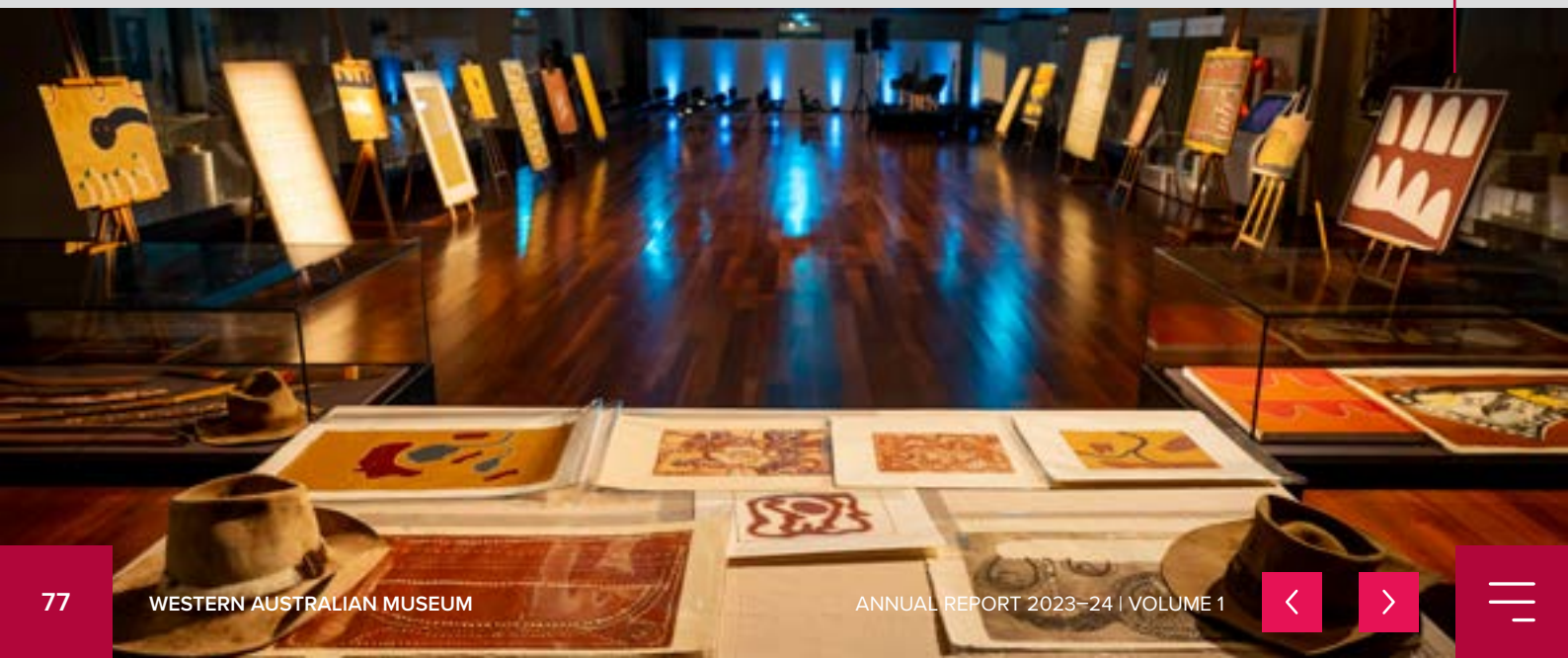
Peggy Griffiths, Paddy Carlton, Sonia Kurarra, Jock Mosquito, Freddie Timms, Eubena Nampitjin and Billy Thomas.



**This is one of the most significant acquisitions in the Museum's history. The collection will become a centrepiece of the Museum's collection and a valuable resource for public programs, research and community engagement. I cannot thank the Foundation enough for its generous support.'**

**Alec Coles,  
Western Australian Museum CEO**

Foundation for the WA Museum major grant announcement – Red Rock Art Collection and Archive  
© Miles Noel Photography



## Pilbara Fieldwork Program

The *Diprotodon Dig* excavation work was enabled by a partnership between the Museum, the Foundation, and nearby mine site operator CITIC Pacific Mining, who provided logistical and financial support, and conducted in consultation with Traditional Owners.

CITIC Pacific Mining also facilitated a site visit from school students from St Luke's, Karratha Senior High School and the Clontarf Indigenous Academy in Karratha. The students were given the once-in-lifetime opportunity to be part of a fossil excavation, just when they are thinking about what career or higher education path to pursue.



**The partnership with the Museum and the Foundation is highly valued. It's an opportunity to provide education to local schools and the wider community by unlocking the secrets of what happened here at Cape Preston all those years ago.'**

**Rob Newton, CITIC Pacific Mining's Head of Corporate Affairs**

## Events

- *Discovering Ancient Egypt* exhibition preview evening for Foundation supporters, and Museum members.
- Impact Circle Donors event invited donors to learn about three Museum projects vying for grant funding and select the project they wanted to see supported this year.
- Stakeholders and supporters came together to celebrate the announcement of the Foundation's first major annual grant to the Museum, and to view select paintings and objects that are part of the Red Rock Art Collection and Archive.
- The Foundation welcomed renowned philosopher A.C. Grayling as the inaugural speaker of the *Ngalang Koort* 'Our heart'

Conversations lecture series. The lecture series is supported by Founding Partner Wesfarmers.

- The *James Cameron – Challenging the Deep* exhibition preview evening for Foundation supporters and Museum members. The Foundation also worked closely with the Museum to host guests attending *James Cameron: In Conversation* event.
- Donors, supporters and partners also had many opportunities to explore Museum sites and hear more about the Museum's work during exclusive patron throughout the year.

*Ngalang Koort Conversations: A.C. Grayling*  
© John Koh



## FameLab Australia

*FameLab Australia 2023* attracted 76 applications. All applicants received online science communication training, and 54 applicants progressed to the semi-final stage. Twelve early career researchers and budding science communicators from New South Wales, Victoria, Tasmania, South Australia, and Western Australia were selected as finalists and competed in the national final.

Olivia Carroll, an immunologist and microbiologist representing the University of Newcastle and Hunter Medical Research Institute, was crowned the 2023 winner of *FameLab Australia*. CSIRO Astro-metallurgist Dr Matthew Shaw, and Curtin University's neuroscientist Melissa Papini were named runners-up.

Olivia went on to represent Australia in the international *FameLab* final in November 2023.

## FameLab Academy

In 2023, 430 Year 8 and Year 9 students participated in the *FameLab Academy* science communication training program and competition. Twelve finalists received individual mentoring from experienced science communicators before competing in the *FameLab Academy Finals*.

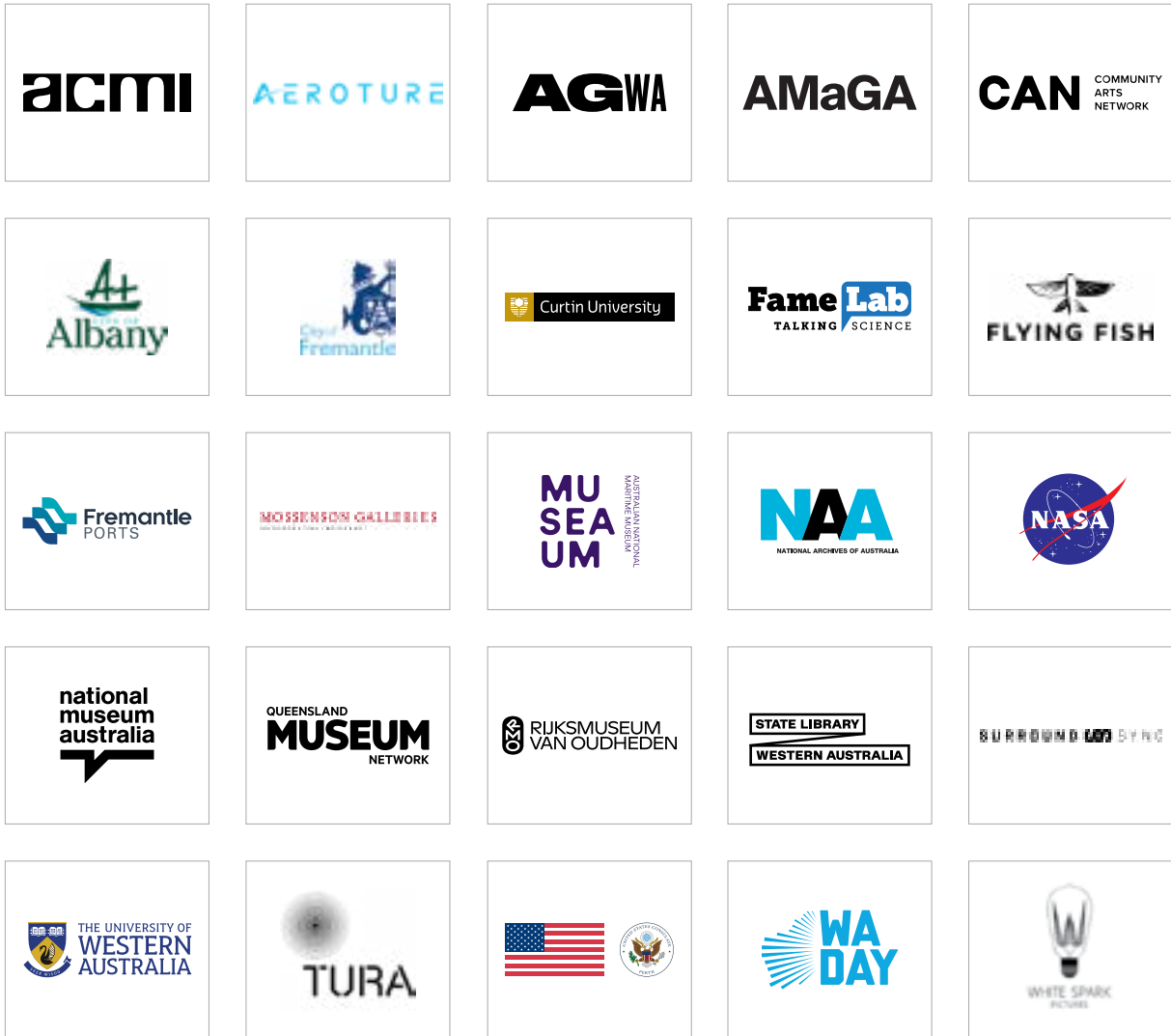
In front of a live audience at Curtin University's Elizabeth Jolley Lecture Theatre, the finalists presented their chosen topics with content, clarity and charisma. The *FameLab Academy* winners were Obi Rogers from Scotch College (winner), Cassandra Avedikian from Mercedes College and Siofra Cashman from Sacred Heart College (runners-up).

FameLab Australia 2023: winner Olivia Carroll receiving award  
© 7 to 1 Photography



# Strategic Partnerships

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



Brazilian Indigenous feathered headdress, 1977  
© Bo Wong Photography



# Significant Issues Impacting the Agency



America's Cup trophy  
© Luke Riley Creative

## Current and Emerging Issues and Trends

It is perhaps no surprise that many of the major issues listed last year, remain pertinent today, so readers who like to compare and contrast, from year to year, will detect more than a little repetition: not surprising given the magnitude of some of these issues.

### Environmental Imperatives

Sustainability will remain a pillar of the Museum's strategic vision, underpinned by the United Nations' Sustainable Development Goals. Human-induced climate change is often cited as the greatest existential threat to life on our planet. The rapid loss of species and biodiversity is inextricably linked with a changing climate. The alarming rate of plant and animal extinctions disrupts nature's delicate balance, putting entire ecosystems at risk. In this context, the work of the Museum's scientists, has never been more crucial and its importance will only increase.

### Decolonisation and Reconciliation

Decolonisation continues to be a focus for museums worldwide. The ABC series 'Stuff the British Stole' has increased awareness of these issues (although not always understanding). The WA Museum plays

a leading role in one of the most active repatriation programs in the country.

Our commitment to ongoing dialogue with Aboriginal and Torres Strait Islander communities is crucial as we continue to address the legacies of colonisation and work towards meaningful reconciliation, and this has been brought into sharper focus following the 'No vote' in the recent referendum on an Indigenous voice to Parliament.

### Embracing Digital Futures

Digital transformation remains a significant priority for the Museum, spanning collections, building management, and both internal and external communications. Opportunities, efficiencies and, of course, threats, are all under consideration. The Museum continues to play an important part in the Digitisation Centre of WA, a collaborative initiative between Western Australian universities and collecting organisations that is providing excellent digital imaging and audio services.

Digitisation of an image of the HMAS *Onslow* submarine on the Fremantle slipway in 1981  
© WA Museum



## Economic and Social Trends

### Navigating Cost of Living Challenges

Global events continue to exert pressure on national, state, and household budgets. Increasing cost of living pressures continue to strain family and individual finances, resulting in an increasing reliance on local community services for support. This economic climate compels the Museum to ensure our offering remains accessible to all, particularly during these challenging times.

### Forthcoming Anniversaries

Plans are underway to mark significant anniversaries in Western Australia's history. In 2026, we will celebrate the Albany Bicentenary, the State's oldest colonial settlement, at the Museum of the Great Southern. Collaborating with the Menang community, planning is underway for a transformation of the Museum of the Great Southern site which will not only create a unique tourism experience but will demonstrate how a community can come together to share histories and forge culturally rich futures.

2029, not only marks the bicentenary of the Swan River Colony, established in 1829, and subsequently named Western Australia. This anniversary allows us to explore complex history, including the impacts on Whadjuk Nyoongar people and the development of modern Perth. The same year also marks the 400<sup>th</sup> anniversary of the wreck of the VOC ship *Batavia*.

### Global opportunities

Over the last year, important relationships have strengthened with China, the United States, and the Netherlands. The opportunities that these offer are considerable and will be pursued accordingly.

Kimberley reef survey  
© Pamela Sutton

# Appendices



Iconic jacket as worn by the former prime minister of Australia Bob Hawke for the *America's Cup* event in 1983  
© Luke Riley Creative

# Sponsors, Benefactors and Granting Agencies

---

Australian Research Council (ARC)

---

BHP Group Ltd

---

City of Albany

---

Council of Heads of Australian Faunal Collections (CHAFC) Inc.

---

Curtin University

---

Department of Climate Change, Energy, the Environment and Water (Cth)

---

Department of Infrastructure, Transport, Regional Development, Communications and the Arts (WA)

---



---

Department of Local Government, Sport and Cultural Industries (DLGSC)

---

Embassy of Netherlands

---

Forest Products Commission

---

Foundation for the WA Museum

---

Metal Manufactures Pty Ltd

---

National Museum of Australia

---

Pilbara Ports Authority

---

Shipwreck Production Pty Ltd

---

The Hermon Slade Foundation

---

Tourism Western Australia

---



---

University of Western Australia

---

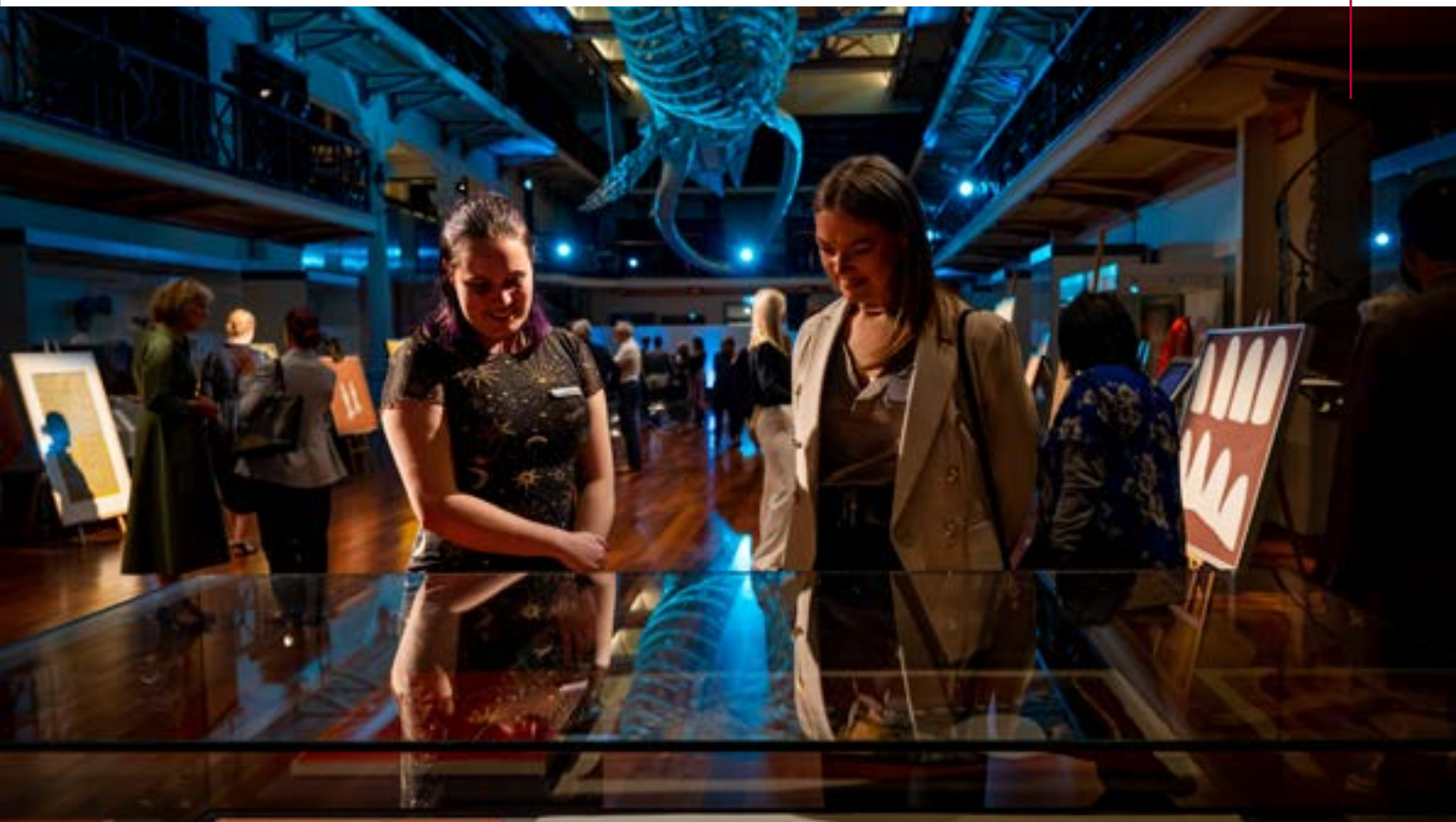
Western Australian Biodiversity Science Institute (WABSI)

---

Western Australian Marine Science Institution (WAMSI)

---

Red Rock Art Collection and Archive Foundation event  
© Miles Noel Photography



## Foundation for the WA Museum Supporters:

The Museum would also like to thank the many additional supporters who supported the Foundation for the WA Museum with their kind contributions of up \$1,000.

### Founding Partners

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

### Major Partners

CITIC Pacific Mining  
 Curtin University  
 Herbert Smith Freehills  
 North West Shelf Shipping  
 Water Corporation

### Media Partners

Channel 7  
 JC Decaux  
 Mix 94.5  
 The West Australian

### Partners

Alex Hotel  
 Cheltenham Festivals  
 Comm-it  
 Community Broadcasting Foundation  
 Department of Jobs, Tourism, Science and Innovation  
 Forrest Research Foundation  
 Gage Roads  
 Heyder & Shears  
 Murdoch University  
 Rohan Jewellers  
 Tattarang Springs Distilling Co.  
 Vasse Felix

### International Exhibition Fund Donors

Kate Budiselik  
 The McClements Foundation  
 Mineral Resources  
 Nev Power and Family

### Major Donors

Brasington Family  
 Kate Budiselik  
 Fogarty Foundation  
 The McClements Foundation  
 McCusker Charitable Foundation  
 Mineral Resources  
 Nev Power and Family  
 Wellspring Foundation

### Marine Sustainability Fund Donors

**Major Marine Donors**  
 The Jock Clough Marine Foundation

### Mariner Donors

Gabor Bedo  
 Ruth Phelps  
 Anna Shave  
 Anna Sloboda

*Challenging the Deep* Foundation event at the WA Maritime Museum  
 © Michael Goh



## Donors

Amanda Kailis PMAP  
Foundation

Suzanne Ardagh

Australian Resources and  
Energy Employer Association

Chris Bingemann

Coralie and Peter Bishop

Mae Cardaci

Meg Coffey

David Cornelius

Joanne Cruickshank

John Day

Paul and Didi Downie

Euroz Hartleys Foundation

Joanne Farrell

Jason Farrow

Elizabeth Harris

Dallas Hickman and Alex  
Hickman

Bridget Faye AM

John Goodlad

Mark Hanlon

Julie Hobbs

Jim and Freda Irenic

Maria Kailis

David Kyle

Peter and Joelle Larsen

Anne Last

Darryl Mack and Helen Taylor

Todd and Kerry Mairs

Jo and Michael Malone OAM

Amanda Mannolini

Justin Mannolini

Barrymore Markham

Margaret Matthews

Brodie McCulloch

John and Beth McKechnie

Glenda Morgan

Steve Padbury

Julian Peet

Robert Petty

Ruth Phelps

Robert Ranalli and Mel Watts

Rob Rowell

Steve Scudamore

Spectrum Health

Spinifex Trust

Robyn Tamke

Phil Thick

Ungar Family Foundation

## Impact Circle Donors 2023

Suzanne Ardagh

Gareth and Suzanne Bamford

Paul Berend

Mae Cardaci

Churchill Capital Consulting

Meg Coffey

Joanne Farrell

Mark Hanlon

Elizabeth Harris

Julie Hobbs

Jim and Freda Irenic

Maria Kailis

Matthew Kailis

Karen Kopejtka

David Kyle

Anne Last

Amanda Mannolini

Justin Mannolini

Barrymore Markham

Margaret Matthews

Brodie McCulloch

Andrée McIntyre and Quentin  
Megson

Beth McKechnie

John McKechnie

Julian Peet

Ruth Phelps

Robert Ranalli

Bryan and Jan Rodgers

Rob Rowell

Steve Scudamore

Anna Sloboda

Robyn Tamke

Phil Thick

Christine Thorpe

Mel Watts

## Bequests

**We thank the following benefactors and their families for their generosity and contribution towards the State Collection.**

Honoriam Ethel Anderson

Veronica Barker

Dr Harry Butler

Bessel Hanekamp

Marjorie Keller-Tun

Dennis King

Dr Brian Leary

Joe Putcuypys and Elena  
Moustafina

Shelagh Wakely

Ethel Patricia Wright

# In Memoriam

## Vale Shirley Slack-Smith

Shirley joined the Museum in 1968 as a scientific assistant in Molluscs and Marine Invertebrates, and in 1974 was appointed as Curator of Molluscs, a position that she held for 37 years until her retirement in 2011.

Shirley was a pioneer for women biologists and, in 1974, was one of the first female mollusc curators in Australia. Along with her WA Museum colleague Loisetta Marsh, Shirley conducted fieldwork across Western Australia, Southeast Asia, and the Indian Ocean, working on research vessels at a time when women were not particularly welcome! Yet, she was quick to impress with her extensive knowledge of invertebrates, kindness and sense of humour.

Shirley leaves behind an important legacy in molluscan biodiversity and taxonomy given her numerous publications and books, including bivalve contributions to the seminal *Southern Synthesis*, *Fauna of Australia* series. Her impact on the community is recognised by the numerous species



named in her honour, including the scaphopod, *Fissidentalium shirleyae* and the deep-sea glass scallop, *Parvimussium slacksmithae*.

Shirley Slack-Smith was the definition of a legend in her lifetime, making a 43-year contribution to the Museum until ill health intervened.

It was with great sadness that the Museum community learned of Shirley's death on 18 April 2024. She will be missed by many friends and former colleagues.

## Vale Hugh Edwards OAM

The Museum was shocked and saddened by the passing of Hugh Edwards OAM on 10 May 2024.

Hugh was a tireless contributor to Western Australian literary and maritime history, discovering many shipwrecks as a diver, journalist, underwater explorer and prolific author of award-winning books.

He was instrumental in discovering *Batavia* (1629) and, alongside Museum colleagues, discovering *Zeewijk* (1727), the *HMS Roebuck* (1799), and *L'Uranie* (1820).

His near-lifelong dedication to the discovery and documentation of historical shipwrecks was formally acknowledged in 2009 when he was awarded a Medal of the Order of Australia, a testament to the significance of his contributions.



As a journalist and an author, he brought those stories and many more to a broad audience, including 'Islands of Angry Ghosts', which tells the story of the wreck of *Batavia*.

Hugh was an Honorary Associate of the WA Museum and continued to contribute, support, and challenge his peers right up to the time of his death.



## Vale Dr Kate Morse

Kate joined the Museum in 1980 as a graduate assistant in the Museum's archaeology department until 1995. Kate made significant contributions to the development and management of the Museum's Aboriginal cultural collections and was an eager participant in many fieldwork projects from the Kimberley to the south coast.

When Kate excavated part of Mandu Mandu rock shelter and unearthed a set of ancient marine shell beads, she changed perspectives on Aboriginal culture and the deep history of the continent. The beads are recognised as amongst the oldest evidence of human ornamentation found in Australia and contemporaneous with other ornaments in Europe. Her work at North West Cape formed the basis of her seminal 1993 PhD, *West Side Story: Towards a Prehistory of the Cape Range Peninsula, Western Australia*. Her collections from Northwest Cape remain some of the best documented and registered items in the Museum's Collection.



After her tenure at the Museum, Kate continued to make major contributions to Australian archaeology and archaeology literature. She continued to contribute to the Museum's work, most recently through her input into Boola Bardip stories.

It is with deep sadness that the Museum received the news of Kate's passing on 13 July 2023. She will be greatly missed, though her legacy will live on!

*Ornithoptera priamus macalpinei*  
© Bo Wong Photography



Australia II LEGO® replica  
© Luke Riley Creative



WESTERN  
AUSTRALIAN  
MUSEUM

VOLUME 2

# ANNUAL REPORT 2023-24



Batavia Gallery at WA  
Shipwrecks Museum  
© Luke Riley Creative



Cover: *Australia II* crew members Skip Lissiman and John Longley  
© West Australian Newspapers Limited



# Contents



## VOLUME 2

<b>Operational Structure</b>	<b>94</b>	<b>Financial Statements</b>	<b>108</b>
<b>Responsible Minister</b>	<b>94</b>	Certification of Financial Statements	109
<b>Enabling Legislation</b>	<b>94</b>	<b>Key Performance Indicators</b>	<b>139</b>
Western Australian Museum Board of Trustees	95	Certification of Key Performance Indicators	139
<b>Organisational Structure</b>	<b>96</b>	Detailed Key Performance Indicators	140
<b>Agency Performance</b>	<b>98</b>	<b>Other Statutory Information</b>	<b>150</b>
<b>Report on Operations</b>	<b>98</b>	Ministerial Directions	150
Financial Overview	98	Other Financial Disclosures	150
Performance Overview	99	Board and Committee Remuneration	151
Collection Valuation	99	<b>Other Legal Requirements</b>	<b>152</b>
Actual Results Versus Budget Targets	99	Budget Estimates (TI 953)	152
Working Cash Targets	99	Advertising and Market Research Expenditure	154
<b>Outcome Based Management Framework</b>	<b>100</b>	<b>Governance Disclosures</b>	<b>155</b>
Changes to Outcome-Based Management Framework	100	Disability Access and Inclusion Plan Outcomes	155
Shared Responsibilities with Other Agencies	100	Compliance with Public Sector Standards and Ethical Codes	160
Museum Service Summary	100	Record Keeping Plans	160
<b>Summary of Key Performance Indicators</b>	<b>101</b>	Workforce Inclusiveness Requirements	162
<b>Disclosures and Legal Compliance</b>	<b>103</b>	<b>Government Policy Requirements</b>	<b>163</b>
<b>Independent Auditor's Report</b>	<b>104</b>	Substantive Equality	163
		Western Australian Multicultural Policy Framework	163
		Work Health, Safety, and Injury Management	166



## SEE VOLUME 1 FOR THE FOLLOWING CONTENTS

## VOLUME 1

<b>About this Report</b>	<b>6</b>	<b>Awards and Honours</b>	<b>74</b>
<b>Statement of Compliance</b>	<b>7</b>	International	74
<b>Message from the Chair</b>	<b>8</b>	National	74
<b>Message from the CEO</b>	<b>10</b>	State	75
<b>Agency Overview</b>	<b>12</b>	Specialist	75
<b>Our Purpose</b>	<b>13</b>	<b>Museum Supporters</b>	<b>76</b>
Mission	13	The Foundation for the WA Museum	76
Aspiration	13	Strategic Partnerships	80
Vision	13	<b>Significant Issues Impacting the Agency</b>	<b>81</b>
Values	13	<b>Appendices</b>	<b>84</b>
<b>Performance Against Strategic Plan</b>	<b>14</b>	<b>Sponsors, Benefactors and Granting Agencies</b>	<b>85</b>
Sustainability	15	Foundation For The WA Museum Supporters	86
At the Heart of the Community	25	<b>In Memoriam</b>	<b>88</b>
Aboriginal and Torres Strait Islander Peoples	55		
State-Wide	63		

# Operational Structure

## Responsible Minister

The Hon David Templeman MLA is the Minister responsible for Culture and the Arts.

As at 30 June 2024, the Western Australian Museum was a statutory authority within the Department of Local Government, Sport and Cultural Industries (DLGSC).

## Enabling Legislation

- *Museum Act 1969* (WA).

Legislation and Regulations administered by the Museum

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

Artwork from *In the Garden* exhibit at the WA Shipwrecks Museum  
© The Rocky Bay Studio

## Western Australian Museum Board of Trustees

The Board of Trustees met on three occasions in 2023–24. No meetings took place between the appointment of the Hon Sheila McHale and Terri-ann White, both appointed on 28 May 2024.

Below is a summary of meetings attended:

NAME	DESIGNATION	INITIAL APPOINTMENT	EXPIRY	MEETINGS ATTENDED
Hon Sheila McHale	Chair	28/05/2024	27/05/2028	N/A*
Rubini Ventouras	Chair/Trustee**	10/07/2012	10/06/2024	3
Steve Scudamore AM	Vice Chair	24/10/2006	31/12/2023	2
Hon Melissa Parke	Chair	25/08/2020	30/09/2023	1
Deborah Leavitt	Trustee	20/12/2019	10/07/2024	3
Joanne Farrell	Trustee	11/02/2020	10/02/2024	1
Daniel McAullay	Trustee	19/08/2021	18/08/2025	3
Gary McGrath	Trustee	8/08/2023	07/08/2027	2
Warren Pearce	Trustee	19/12/2023	18/12/2027	1
Terri-ann White	Trustee	28/05/2024	27/05/2028	N/A*
Lanie Chopping	Ex-officio	Ex-officio	N/A	3

\* No meetings held from date of appointment to 30 June 2024.

\*\* Rubini Ventouras was appointed Chair from 25 March to 27 May 2024.

Origins Gallery at Boola  
Bardip  
© Luke Riley Creative



Full details of the current WA Museum Board of Trustees and Advisory Committees can be found at [museum.wa.gov.au/about/trustees-advisory-committees](https://museum.wa.gov.au/about/trustees-advisory-committees)



# Organisational Structure

## Responsible Minister



**Hon David Templeman MLA**  
Minister For Culture and the Arts

## Advisory Committees

Western Australian Museum Aboriginal Advisory Committee

Fremantle Museums Advisory Committee

Museum of the Great Southern Advisory Committee

Museum of Geraldton Advisory Committee

Museum of the Goldfields Advisory Committee

Gwoonwardu Mia Advisory Committee

Maritime Archaeology Advisory Committee

## Western Australian Museum Board of Trustees

The Western Australian Museum is governed by a Board of eight Trustees. Seven of these are appointed by Government, the eighth is ex officio and is the Director General of the Department of Local Government, Sport and Cultural Industries (DLGSC), or her delegate. There is currently one vacancy on the Board. The Board is the accountable authority under the *Financial Management Act 2006*.



**Hon Sheila McHale AM**  
Chair  
Appointed 28 May 2024



**Deborah Leavitt**  
Trustee  
Appointed 20 December 2019



**Prof Daniel McAullay**  
Trustee  
Appointed 19 August 2021



**Gary McGrath**  
Trustee  
Appointed 8 August 2023



**Warren Pearce**  
Trustee  
Appointed 19 December 2023



**Terri-Anne White**  
Trustee  
Appointed 28 May 2024



**Lanie Chopping**  
Ex-Officio  
Director General, DLGSC

## Board Members whose terms of appointment expired in 2023–24



**Hon Melissa Parke**  
Chair to 30 September 2023



**Steve Scudamore AM**  
Vice Chair to 31 December 2023  
A/Chair 1 October – 31 December 2023



**Rubini Ventouras**  
Trustee to 10 June 2024  
Chair 25 March – 27 May 2024



**Joanne Farrell**  
Trustee to 10 February 2024

## WA Museum Executive



**Alec Coles OBE**  
Chief Executive Officer



**Diana Jones AM**  
Executive Director  
Collections and Research



**Ravi Proheea**  
Director  
Corporate and Strategy,  
Chief Finance Officer



**Jason Fair OSI**  
Director  
Engagement



**Jessica Machin**  
Director  
Regions



**Kirrily Williams**  
Director  
Strategy and Governance



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



At 30 June 2024, the WA Museum operates under a structure of five directorates, supported by the Office of the Chief Executive, as detailed below:

### Office of the Chief Executive

#### Responsible for:

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

### Corporate and Strategy

#### Responsible for:

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

### Strategy and Governance

#### Responsible for:

- Governance – frameworks, policy, legal, risk and workplace safety.
- Strategic planning and projects.
- Compliance and performance reporting.
- Legislation.

### Collections and Research

#### Responsible for:

- Collections Management and Conservation.
- Culture and Communities collections – research, content development.
- Science collections – research, content development.
- WA Museum Collections and Research Centre – site operations, Research Associates and volunteers.
- WA Museum Library.

### Engagement

#### Responsible for:

- Exhibitions and engagement projects.
- Marketing, media and audience research.
- WA Museum Boola Bardip, WA Maritime Museum and WA Shipwrecks Museum – site management, visitor services, venue hire, programming and volunteers.
- 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 – site management, visitor services, venue hire, programming and volunteers.
- Off-site activation.
- Regional strategy and projects.
- Service delivery – Indian Ocean Territories.
- WA Collections Sector Working Group, including Collections WA.
- *WAnderland* – regional collections tourism portal.

# Agency Performance

## Report on Operations

### Financial Overview

The WA Museum receives revenue from a variety of sources as mandated by the *Museum Act 1969* (WA). The WA Government provides the majority of revenue as an appropriation to fund services. The Museum generates a proportion of its own revenue through general admission fees at Boola Bardip, the Maritime Museum, and Gwoonwardu Mia. It also generates income through membership programs, fee-for-entry exhibitions at various sites, and through commercial activities, including venue hire and retail sales. The

Museum also receives grants, sponsorships, donations and bequests, which fund most of the Museum's research activities.

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

Cultural performances at the Museum of Geraldton for WA Day  
© Mullermind Creative



## Performance Overview

### Collection Valuation

Whilst it is recognised that most heritage and cultural assets belonging to public institutions are not intended to be sold, due primarily to legal, financial and ethical restrictions placed upon their use and / or disposal; such assets are required to be valued for general purpose financial reporting. Regular independent valuation of the Museum, or State Collection, is an accounting and audit requirement.

As part of the Museum's five-yearly Collection valuation cycle, a full valuation exercise was

undertaken during the reporting year. The valuer used the Council of Australasian Museum Directors (CAMD) valuation framework for this process. High value items (\$50,000 and above) were valued individually and a statistical method was used for the low value collections. The Museum, or State Collection, has been valued at \$478.885 million, an increase of 29% from the last financial year report (\$370.429 million). This year's valuation has been independently audited by Office of the Auditor General.

### Actual Results Versus Budget Targets

#### Financial targets

	TARGET 2023–24 \$000	ACTUAL 2023–24 \$000	VARIATION \$000
Total cost of services (expense limit)	50,646	52,439	1,793
Net cost of services	40,159	38,176	(1,983)
Total equity	559,955	681,528	121,573
Net increase/(decrease) in cash held	2,524	5,982	3,458
Approved salary expense level	23,761	24,132	371

#### Working Cash Targets

	2024 AGREED LIMIT (\$000)	2024 TARGET/ACTUAL (\$000)	VARIATION(a) (\$000)
Agreed working cash limit (at Budget)	2,260	2,260	-
Agreed working cash limit (at Actuals)	2,295	1,705	(590)

(a) The variation is mainly due to higher expenditure on employee benefits and exhibitions projects in 2023–24.

# Outcome Based Management Framework

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

## Changes to Outcome-Based Management Framework

There were no changes to the Museum's Outcome Based Management Framework during 2023–24.

## 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. The centre is managed by the Museum under a management agreement between DPIRD and the Museum. The current agreement is until 2026.

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

Explanatory notes:

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

# Summary of Key Performance Indicators

## OUTCOME 11

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

	ACTUAL 2022-23	TARGET 2023-24	ACTUAL 2023-24
<b>Key Effectiveness Indicator 11.1</b>			
Percentage of the Collection stored to the required standard	99%	99%	99%
<b>Key Effectiveness Indicator 11.2</b>			
Percentage of the Collection accessible online	19%	19%	19%
Total number of items documented and digitised available online	1,546,515	1,576,515	1,563,352
<b>Key Effectiveness Indicator 11.3</b>			
Proportion of the Collection documented and digitised	28%	28%	29%
<b>SERVICE 12</b>			
Collections management, research and conservation services			
<b>Key Efficiency Indicator 12.1</b>			
Average cost per object of managing the Collection	\$1.18	\$1.33	\$1.40
Total cost of services (\$'000)	\$9,758	\$11,071	\$11,633
Revenue (\$'000)	\$1,006	\$1,381	\$2,603
Total number of objects in the Collection	8,276,327	8,333,031	8,314,448
<b>SERVICE 13</b>			
Collections effectively documented and digitised			
<b>Key Efficiency Indicator 13.1</b>			
Average cost per object of documenting and digitising the Collection	\$0.74	\$0.65	\$0.86
Total cost of services (\$'000)	\$1,722	\$1,544	\$2,054
Revenue (\$'000)	\$178	\$226	\$459
Total number of objects in the Collection	8,276,327	8,333,031	8,314,448
Number of items documented and digitised in the Collection	2,312,304	2,360,520	2,400,924

## OUTCOME 12

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

	ACTUAL 2022-23	TARGET 2023-24	ACTUAL 2023-24
<b>Key Effectiveness Indicator 12.1</b>			
Number of people engaging with and accessing Museum content and collections	3,978,487	3,168,745	3,772,204
Total number of visitors (to Museum and non-Museum sites and outreach programs)	1,266,129	913,745	1,251,422
Total number of online visitors to website	2,712,358	2,255,000	2,520,782
<b>Key Effectiveness Indicator 12.2</b>			
Percentage of visitors to the Museum sites satisfied with services	96%	97%	97%
<b>SERVICE 14</b>			
Public sites, public programs and collections accessed on-site			
<b>Key Efficiency Indicator 14.1</b>			
Average cost of Museum services per Museum access	\$39.00	\$44.86	\$28.67
Total cost of service (\$'000)	\$31,066	\$28,099	\$27,009
Revenue (\$'000)	\$9,259	\$7,377	\$10,732
Number of public sites, public programs and collections accessed on site	796,493	626,360	942,215
<b>SERVICE 15</b>			
Online access to collections, expertise and programs			
<b>Key Efficiency Indicator 15.1</b>			
Average cost of Museum services per Museum access	\$0.50	\$0.47	\$0.63
Total cost of services (\$'000)	\$1,080	\$917	\$1,331
Revenue (\$'000)	\$14	\$0	\$31
Number of online access to collections, expertise and programs	2,142,105	1,955,000	2,127,286
<b>SERVICE 16</b>			
Museum services to the regions			
<b>Key Efficiency Indicator 16.1</b>			
Average cost per access	\$19.73	\$31.37	\$33.67
Total cost of services (\$'000)	\$9,265	\$9,015	\$10,412
Revenue (\$'000)	\$1,178	\$1,453	\$1,341
Total number of regional accesses	469,636	287,385	309,207

# Disclosures and Legal Compliance



*To the Moon* exhibition launch  
© Luke Riley Creative

# Independent Auditor's Report

## 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 2024, 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 Western Australian Museum for the year ended 30 June 2024 and the financial position as at the end of that period.
- in accordance with Australian Accounting Standards (applicable to Tier 2 Entities), the *Financial Management Act 2006* and the Treasurer's Instructions.

### Basis for opinion

I conducted my audit in accordance with the Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of my report.

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

## Responsibilities of the Trustee for the financial statements

The Trustee is responsible for:

- keeping proper accounts.
- preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards (applicable to Tier 2 Entities), the *Financial Management Act 2006* and the Treasurer's Instructions.
- such internal control as it determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustee is responsible for:

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

## Auditor's responsibilities for the audit of the financial statements

As required by the *Auditor General Act 2006*, my responsibility is to express an opinion on the financial statements. The objectives of my audit are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists.



Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.

A further description of my responsibilities for the audit of the financial statements is located on the Auditing and Assurance Standards Board website. This description forms part of my auditor's report and can be found at [https://www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](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 Western Australian Museum. The controls exercised by the Western Australian 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 Western Australian 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 2024, and the controls were implemented as designed as at 30 June 2024.

### The Trustee's responsibilities

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

### Auditor General's responsibilities

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the suitability of the design of the controls to achieve the overall control objectives and the implementation of the controls as designed. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3150 Assurance Engagements on Controls issued by the Australian Auditing 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 Western Australian Museum for the year ended 30 June 2024 reported in accordance with *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 Western Australian Museum for the year ended 30 June 2024 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 2024.

## 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 904 Key Performance Indicators.

## Auditor General's responsibilities

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the key performance indicators. The objectives of my engagement are to obtain reasonable assurance about whether the key performance indicators are relevant and appropriate to assist users to assess the entity's performance and whether the key performance indicators are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3000 Assurance Engagements Other than Audits or Reviews of Historical Financial Information issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements relating to assurance engagements.

An assurance engagement involves performing procedures to obtain evidence about the amounts and disclosures in the key performance indicators. It also involves evaluating the relevance and appropriateness of the key performance indicators against the criteria and guidance in Treasurer's Instruction 904 for measuring the extent of outcome achievement and the efficiency of service delivery. The procedures

selected depend on my judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments, I obtain an understanding of internal control relevant to the engagement in order to design procedures that are appropriate in the circumstances.

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

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

I have complied with the independence requirements of the *Auditor General Act 2006* and the relevant ethical requirements relating to assurance engagements. In accordance with ASQM 1 Quality Management for Firms that Perform Audits or Reviews of Financial Reports and Other Financial Information, or Other Assurance or Related Services Engagements, the Office of the Auditor General maintains a comprehensive system of quality management including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

### **Other information**

Those charged with governance are responsible for the other information. The other information is the information in the entity's annual report for the year ended 30 June 2024, but not the financial statements, key performance indicators and my auditor's report.

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

In connection with my audit of the financial statements, controls and key performance indicators my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements and key performance

indicators or my knowledge obtained in the audit or otherwise appears to be materially misstated.

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

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

This auditor's report relates to the financial statements and key performance indicators of the Western Australian Museum for the year ended 30 June 2024 included in the annual report on the Museum's website. The Museum's management is responsible for the integrity of the Museum's website. This audit does not provide assurance on the integrity of the Museum's website. The auditor's report refers only to the financial statements, controls and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from the annual report. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to contact the entity to confirm the information contained in the website version.



### **Carly Meagher**

Acting Senior Director Financial Audit  
Delegate of the Auditor General for Western  
Australia  
Perth, Western Australia  
30 August 2024

# Financial statements

## Certification of financial statements

For the financial year ended 30 June 2024

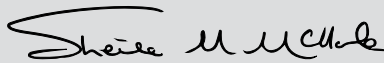
The accompanying financial statements of the Western Australian Museum have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ended 30 June 2024 and the financial position as at 30 June 2024.

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.



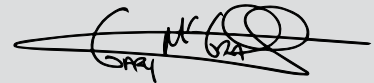
**Ravikissen Proheea**  
Chief Finance Officer  
Western Australian Museum

29 August 2024



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

29 August 2024



**Gary McGrath**  
Chair, Western Australian Museum  
Finance and Audit Committee

29 August 2024



Brig *Amity* at the Museum of the Great Southern  
© Luke Riley Creative

## Statement of Comprehensive Income As at 30 June 2024

	NOTES	2024 \$'000	2023 \$'000
<b>Cost of services</b>			
<b>Expenses</b>			
Employee benefits expense	2.1(a)	27,470	26,024
Supplies and services	2.3	11,289	11,656
Depreciation and amortisation expense	4.1, 4.2, 4.4	6,545	6,474
Finance costs	6.3	15	11
Accommodation expenses	2.3	5,592	7,067
Grants and subsidies	2.2	105	113
Cost of sales	3.3	1,077	1,284
Other expenses	2.3	346	262
<b>Total cost of services</b>		<b>52,439</b>	<b>52,891</b>
<b>Income</b>			
<b>Revenue</b>			
User charges and fees	3.2	7,138	6,789
Sales	3.3	2,099	2,517
Commonwealth grants and contributions	3.4	313	163
Interest revenue	3.5	573	280
Other revenue	3.6	4,140	1,731
<b>Total revenue</b>		<b>14,263</b>	<b>11,480</b>
<b>Total income other than income from State Government</b>		<b>14,263</b>	<b>11,480</b>
<b>Net cost of services</b>		<b>38,176</b>	<b>41,411</b>
<b>Income from State Government</b>			
Service appropriation		38,610	40,530
Royalties for Regions Fund		1,345	1,658
Services received free of charge		2,073	1,695
State grants and contributions		903	156
<b>Total income from State Government</b>	3.1	<b>42,931</b>	<b>44,039</b>
<b>Surplus/(deficit) for the period</b>		<b>4,755</b>	<b>2,628</b>
<b>Other comprehensive income</b>			
<b>Items not reclassified subsequently to profit or loss</b>			
Changes in asset revaluation surplus	4.1, 4.3	106,541	3,203
<b>Total other comprehensive income</b>		<b>106,541</b>	<b>3,203</b>
<b>Total comprehensive income/(loss) for the period</b>		<b>111,296</b>	<b>5,831</b>

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

## Statement of Financial Position

### As at 30 June 2024

	NOTES	2024 \$'000	2023 \$'000
<b>Assets</b>			
<b>Current Assets</b>			
Cash and cash equivalents	6.1	9,980	5,254
Restricted cash and cash equivalents	6.1	4,196	2,940
Inventories	3.3	687	903
Receivables	5.1	1,008	739
<b>Total Current Assets</b>		<b>15,871</b>	<b>9,836</b>
<b>Non-Current Assets</b>			
Restricted cash and cash equivalents	6.1	-	568
Amounts receivable for services	5.2	68,682	62,046
Receivables	5.1	717	-
Property, plant and equipment	4.1	119,285	124,844
Museum collections	4.3	478,885	370,429
Right-of-use assets	4.2	174	211
Intangible assets	4.4	7,123	8,411
<b>Total Non-Current Assets</b>		<b>674,866</b>	<b>566,509</b>
<b>Total Assets</b>		<b>690,737</b>	<b>576,345</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Payables	5.3	1,696	3,321
Lease liabilities	6.2	79	79
Provisions	2.1(b)	4,326	3,530
Other current liabilities	5.4	2,202	1,416
<b>Total Current Liabilities</b>		<b>8,303</b>	<b>8,346</b>
<b>Non-Current Liabilities</b>			
Lease liabilities	6.2	136	163
Provisions	2.1(b)	770	955
<b>Total Non-Current Liabilities</b>		<b>906</b>	<b>1,118</b>
<b>Total Liabilities</b>		<b>9,209</b>	<b>9,464</b>
<b>Net Assets</b>		<b>681,528</b>	<b>566,881</b>
<b>Equity</b>			
Contributed equity	8.7	82,886	79,535
Reserves	8.7	331,028	224,487
Accumulated surplus/(deficit)		267,614	262,859
<b>Total Equity</b>		<b>681,528</b>	<b>566,881</b>

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 2024

	NOTES	CONTRIBUTED EQUITY \$'000	RESERVES \$'000	ACCUMULATED SURPLUS/ (DEFICIT) \$'000	TOTAL EQUITY \$'000
<b>Balance at 1 July 2022</b>	8.7	<b>78,978</b>	<b>221,284</b>	<b>260,231</b>	<b>560,493</b>
Surplus/(deficit)		-	-	2,628	2,628
Revaluation decrement		-	3,203	-	3,203
<b>Total comprehensive surplus/ (deficit) for the year</b>		<b>-</b>	<b>3,203</b>	<b>2,628</b>	<b>5,831</b>
Transactions with owners in their capacity as owners:					
Capital appropriation received		2,000	-	-	2,000
Capital appropriation returned		(1,900)	-	-	(1,900)
Other contributions by owners		457	-	-	457
<b>Total transactions with owners</b>		<b>557</b>	<b>-</b>	<b>-</b>	<b>557</b>
<b>Balance at 30 June 2023</b>		<b>79,535</b>	<b>224,487</b>	<b>262,859</b>	<b>566,881</b>
<b>Balance at 1 July 2023</b>	8.7	79,535	224,487	262,859	566,881
Surplus/(deficit)		-	-	4,755	4,755
Revaluation Increment		-	106,541	-	106,541
<b>Total comprehensive surplus/ (deficit) for the year</b>		<b>-</b>	<b>106,541</b>	<b>4,755</b>	<b>111,296</b>
Transactions with owners in their capacity as owners:					
Capital appropriation received		3,140	-	-	3,140
Other contributions by owners		211	-	-	211
<b>Total transactions with owners</b>		<b>3,351</b>	<b>-</b>	<b>-</b>	<b>3,351</b>
<b>Balance at 30 June 2024</b>		<b>82,886</b>	<b>331,028</b>	<b>267,614</b>	<b>681,528</b>

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 2024

	NOTES	2024 \$'000	2023 \$'000
<b>Cash Flows from State Government</b>			
Service appropriation		31,974	33,894
Capital appropriation		3,140	100
Royalties for Regions Fund		1,345	1,685
State grants and contributions		815	150
<b>Net cash provided by State Government</b>		<b>37,274</b>	<b>35,829</b>
Utilised as follows:			
<b>Cash Flows from Operating Activities</b>			
<b>Payments</b>			
Employee benefits		(26,675)	(25,441)
Supplies and Services		(11,603)	(12,897)
Accommodation		(4,537)	(4,774)
Grants and subsidies		(105)	(113)
GST payments on purchases		(1,492)	(1,700)
GST payments to taxation authority		(86)	-
Other payments		(358)	(293)
<b>Receipts</b>			
Sale of goods and services		2,107	2,542
User charges and fees		7,087	6,777
Commonwealth grants and contributions		386	340
Interest received		501	185
GST receipts on sales		558	560
GST received from taxation authority		1,099	819
Other receipts		3,145	1,672
<b>Net cash used in operating activities</b>		<b>(29,973)</b>	<b>(32,323)</b>
<b>Cash Flows from Investing Activities</b>			
Purchase of non-current physical assets		(1,170)	(824)
<b>Net cash used in investing activities</b>		<b>(1,170)</b>	<b>(824)</b>
<b>Cash Flows from Financing Activities</b>			
Payment to accrued salaries account		(149)	-
<b>Net cash used in financing activities</b>		<b>(149)</b>	<b>-</b>
<b>Net increase in cash and cash equivalents</b>		<b>5,982</b>	<b>2,682</b>
Cash and cash equivalents at the beginning of the period		8,762	6,080
Adjustment for the reclassification of accrued salaries account		(568)	-
<b>Cash and cash equivalents at the end of the period</b>	6.1	<b>14,176</b>	<b>8,762</b>

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



# Notes to the Financial Statements

## For the year ended 30 June 2024

### 1 Basis of Preparation

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

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

These annual financial statements were authorised for issue by the Accountable Authority of the Western Australian Museum on 29 August 2024.

#### Statement of compliance

The financial statements constitute general purpose financial statements that have been prepared in accordance with Australian Accounting Standards, the Framework, Statement of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board as applied by Treasurer's instructions. Several of these are modified by Treasurer's instructions to vary application, disclosure, format and wording.

The Financial Management Act 2006 (the Act) and Treasurer's instructions are legislative provisions governing the preparation of financial statements and take precedence over Australian Accounting Standards, the Framework, Statement of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board. Where modification is required and has had a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

#### Basis of preparation

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

#### Comparative Information

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

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

#### Judgements and estimates

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

## Accounting for Goods and Services Tax (GST)

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

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

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

## Contributed equity

AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities* requires transfers in the nature of equity contributions, other than as a result of a restructure of administrative arrangements, to be designated by the Government (the owner) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions. Capital appropriations have been designated as contributions by owners by TI 955 *Contributions by Owners made to Wholly Owned Public Sector Entities* and have been credited directly to Contributed equity.

## 2 Use of our funding

### Expenses incurred in the delivery of services

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

	NOTES	2024 \$'000	2023 \$'000
Employee benefits expenses	2.1(a)	27,470	26,024
Employee related provisions	2.1(b)	5,096	4,485
Grants and subsidies	2.2	105	113
Other expenditure	2.3	17,227	18,985

### 2.1(a) Employee benefits expenses

	2024 \$'000	2023 \$'000
Employee benefits	24,914	23,676
Superannuation - defined contributions plans	2,556	2,348
<b>Total employee benefits expenses</b>	<b>27,470</b>	<b>26,024</b>
Add: AASB 16 Non-monetary benefits	51	50
Less: Employee contributions	(26)	(30)
<b>Net employee benefits</b>	<b>27,495</b>	<b>26,044</b>

**Employee Benefits:** include wages, salaries and social contributions, accrued and paid leave entitlements and paid sick leave, profit-sharing and bonuses; and non-monetary benefits (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:** 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 GESBs, or other superannuation funds.

**AASB 16 Non-monetary benefits:** non-monetary employee benefits, that are employee benefits expenses, predominantly relate to the provision of Vehicle and Housing benefits are measured at the cost incurred by the Western Australian Museum.

**Employee Contributions:** 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 contribution.

## 2.1(b) Employee related provisions

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.

	2024 \$'000	2023 \$'000
<b>Current</b>		
<u>Employee benefits provisions</u>		
Annual leave	1,676	1,445
Long service leave	1,994	1,732
Purchase leave	-	3
	3,670	3,180
<u>Other provisions</u>		
Employment on-costs	656	350
<b>Total current employee related provisions</b>	<b>4,326</b>	<b>3,530</b>
<b>Non-current</b>		
<u>Employee benefits provisions</u>		
Long service leave	662	848
<u>Other provisions</u>		
Employment on-costs	108	107
<b>Total non-current employee related provisions</b>	<b>770</b>	<b>955</b>
<b>Total employee related provisions</b>	<b>5,096</b>	<b>4,485</b>

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

Pre-conditional and conditional long service leave provisions are classified as non-current liabilities because the Western Australian Museum has an unconditional 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:** The settlement 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'.

	2024 \$'000	2023 \$'000
<b>Employment on-costs provision</b>		
Carrying amount at start of period	457	419
Additional/(reversals of) provisions recognised	307	38
<b>Carrying amount at end of period</b>	<b>764</b>	<b>457</b>

### Key sources of estimation uncertainty – long service leave

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

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

- Expected future salary rates
- Discount rates
- Employee retention rates
- Expected future payments

Changes in these estimations and assumptions may impact on the carrying amount of the long service leave provision.

Any gain or loss following revaluation of the present value of long service leave liabilities is recognised as employee benefits expense.

## 2.2 Grants and Subsidies

	2024 \$'000	2023 \$'000
<b>Recurrent</b>		
Museum Galleries Australia WA - regions	105	105
Deakin University - Fellowship for Collections	-	8
<b>Total grants and subsidies</b>	<b>105</b>	<b>113</b>

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'. Grants can either be operating or capital in nature.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

Grants and other transfers to third parties (other than contribution to owners) are recognised as an expense in the reporting period in which they are paid or payable. They include transactions such as: grants, subsidies, personal benefit payments made in cash to individuals, other transfer payments made to public sector agencies, local government, non-government schools, and community groups.

## 2.3 Other expenditure

	2024 \$'000	2023 \$'000
<b>Supplies and services</b>		
Consultants and contractors	4,067	4,542
Consumables	2,203	1,413
Insurance premiums	637	641
Advertising	975	887
Repairs & maintenance	475	157
Exhibition fees	386	1,135
Freight and cartage	491	762
Lease and hire costs	71	93
Travel	417	564
Communications	50	104
Printing	231	266
Sundry equipment	270	289
Legal fees	65	6
Other	951	797
<b>Total supplies and services expenses</b>	<b>11,289</b>	<b>11,656</b>
<b>Accommodation expenses</b>		
Utilities	1,514	1,797
Repairs and maintenance	2,546	3,748
Cleaning	697	646
Security	760	775
Other	75	101
<b>Total accommodation expenses</b>	<b>5,592</b>	<b>7,067</b>
<b>Other expenses</b>		
Workers' compensation insurance	261	202
Audit fees	82	49
Grant refund to Commonwealth Department	-	5
Expected credit losses expenses	1	-
Other	2	6
<b>Total other expenses</b>	<b>346</b>	<b>262</b>
<b>Total other expenditure</b>	<b>17,227</b>	<b>18,985</b>

**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	2024 \$'000	2023 \$'000
Income from State Government	3.1	42,931	44,039
User charges and fees	3.2	7,138	6,789
Sales	3.3	2,099	2,517
Commonwealth grants and contributions	3.4	313	163
Interest revenue	3.5	573	280
Other revenue	3.6	4,140	1,731

### 3.1 Income from State Government

	2024 \$'000	2023 \$'000
Appropriation received during the period:		
Service appropriation	38,610	40,530
	<b>38,610</b>	<b>40,530</b>
Resource received from other public entities during the period:		
Department of Local Government, Sport and Culture Industries:		
Minor equipment - PC Replacement Program	246	204
Building maintenance works	777	809
Global maintenance works	988	682
	<b>2,011</b>	<b>1,695</b>
The State Solicitor Office	62	-
	<b>62</b>	-
Income from other public sector entities:		
State grants and subsidies	903	156
<b>Total State grants and contributions</b>	<b>903</b>	<b>156</b>
Royalties for Regions Fund:		
Regional Community Services Fund	1,345	1,658
<b>Total Royalties for Regions Fund</b>	<b>1,345</b>	<b>1,658</b>
<b>Total income from State Government</b>	<b>42,931</b>	<b>44,039</b>

**Service Appropriations** are recognised as revenues at fair value 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 'Amounts receivable for services' (holding account) held at Treasury.

Service appropriations fund the net cost of services delivered. Appropriation revenue comprises the following:

- Cash component; and
- A receivable (asset).

The receivable (holding account – note 5.2) comprises the following:

- The budgeted depreciation expense for the year; and
- Any agreed increase in leave liabilities during the year.

#### Income from other public sector entities

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

#### Resources received from other public sector entities

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

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

	2024 \$'000	2023 \$'000
Tourism WA	61	91
Department of Local Government, Sport and Cultural Industries	370	-
	<b>431</b>	<b>91</b>

#### 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 gains control on receipt of the funds.

## Summary of consolidated account appropriations

For the year ended 30 June 2024

	2024 BUDGET \$'000	2024 ADDITIONAL FUNDING \$'000	REVISED BUDGET \$'000	2024 ACTUAL \$'000	2024 VARIANCE \$'000
<b>Delivery of Services</b>					
Item 79 Net amount appropriated to deliver services	36,862	1,748	38,610	38,610	-
Section 25 Transfer of service appropriation			-		-
Amount Authorised by Other Statutes - <i>Salaries and Allowances Act 1975</i>			-		-
<b>Total appropriations provided to deliver services</b>	<b>36,862</b>	<b>1,748</b>	<b>38,610</b>	<b>38,610</b>	<b>-</b>

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

### 3.2 User charges and fees

	2024 \$'000	2023 \$'000
User charges	1,287	1,205
Fees	5,851	5,584
<b>Total user charges and fees</b>	<b>7,138</b>	<b>6,789</b>

Revenue is recognised at the transaction price when the Western Australian Museum transfers control of services to customers. Revenue is recognised for the major activities as follows:

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 Trading profit

	2024 \$'000	2023 \$'000
Sales	2,099	2,517
Cost of sales:		
Opening inventory	(903)	(970)
Purchases	(861)	(1,217)
	(1,764)	(2,187)
Closing inventory	687	903
Cost of goods sold	(1,077)	(1,284)
<b>Trading profit</b>	<b>1,022</b>	<b>1,233</b>
<b>Closing inventory comprises:</b>		
<u>Current inventories</u>		
Inventories held for resale		
Finished goods		
Museum publications	37	48
Museum shops' stocks	650	855
<b>Total inventories</b>	<b>687</b>	<b>903</b>

### Sale of Goods

Revenue 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 particular class of inventory, with the majority being valued 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 new realisable value.

## 3.4 Commonwealth grants and contributions

	2024 \$'000	2023 \$'000
Recurrent	313	163
<b>Total Commonwealth grants and contributions</b>	<b>313</b>	<b>163</b>

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

The Commonwealth grants and contributions included \$60,405 received from the Department of Infrastructure and Regional Development which was fully spent to deliver on the Indian Ocean Territories Service Delivery Arrangement in 2023-24.

## 3.5 Interest revenue

	2024 \$'000	2023 \$'000
Interest revenue received from Department of Treasury	573	280
<b>Total interest revenue</b>	<b>573</b>	<b>280</b>

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

	2024 \$'000	2023 \$'000
Donations and contributions	333	399
Grants and subsidies	785	358
Recoups of expenditure	2,156	311
Other revenue	866	663
<b>Total other revenue</b>	<b>4,140</b>	<b>1,731</b>

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

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

## 4 Key Assets

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

	NOTES	2024 \$'000	2023 \$'000
Property, plant, and equipment	4.1	119,285	124,844
Right-of-use assets	4.2	174	211
Museum collections	4.3	478,885	370,429
Intangibles	4.4	7,123	8,411
		<b>605,467</b>	<b>503,895</b>



## 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
<b>At 1 July 2023</b>						
Gross carrying amount	15,562	45,487	8,559	7,534	72,214	149,356
Accumulated depreciation	-	(849)	(4,187)	(5,016)	(14,460)	(24,512)
<b>Carrying amount at start of period</b>	<b>15,562</b>	<b>44,638</b>	<b>4,372</b>	<b>2,518</b>	<b>57,754</b>	<b>124,844</b>
Additions	-	-	-	339	280	619
Cost Adjustment	-	-	-	(73)	76	3
Disposals	-	-	-	-	-	-
Revaluation increments/ (decrements)	(460)	2,562	-	-	-	2,102
Impairment losses <sup>(a)</sup>	-	(3,140)	-	-	-	(3,140)
Depreciation	-	(893)	(214)	(321)	(3,715)	(5,143)
<b>Carrying amount at 30 June 2024</b>	<b>15,102</b>	<b>43,167</b>	<b>4,158</b>	<b>2,463</b>	<b>54,395</b>	<b>119,285</b>
Gross carrying amount	15,102	47,200	8,559	7,800	72,570	151,231
Accumulated depreciation	-	(893)	(4,401)	(5,337)	(18,175)	(28,806)
Accumulated Impairment loss	-	(3,140)	-	-	-	(3,140)

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

### 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) and recognised annually to ensure that the carrying amount does not differ materially from the asset's fair value at the end of the reporting period.

Land and buildings were revalued as at 1 July 2023 by Landgate. The valuations were performed during the year ended 30 June 2024 and recognised at 30 June 2024. In undertaking the revaluation, unobservable (level 3) inputs were used to determine the fair value.

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

**LAND:** Fair value for restricted use land is determined by comparison with market evidence for land with low level utility. Relevant comparators of land with low level utility are selected by the Western Australian Land Information Authority (Valuation Services).

**BUILDINGS:** The fair value is determined on a depreciated replacement cost basis and is the highest and best use as represented by the characteristics of the asset and also takes into account specialised buildings with similar utility. These buildings are generally held to deliver public sector services.

These are estimated by the Western Australian Land Information Authority (Valuation Services).

**Significant assumptions and judgements:** The most significant assumptions and judgements in estimating fair value are made in assessing whether to apply the existing use basis to assets and in determining estimated economic life. Professional judgement by the valuer is required where the evidence does not provide a clear distinction between market type assets and existing use assets.

#### 4.1.1 Depreciation and impairment

	NOTES	2024 \$'000	2023 \$'000
<b>Charge for the period</b>			
<u>Depreciation</u>			
Buildings	4.1	893	849
Leasehold improvements	4.1	214	214
Computer, plant, equipment and vehicles	4.1	321	313
Furniture and fittings	4.1	3,715	3,696
<b>Total depreciation for the period</b>		<b>5,143</b>	<b>5,072</b>

All surplus assets at 30 June 2024 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.

## 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.

As the Western Australian Museum is a not-for-profit agency, 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.

## 4.2 Right-of-use assets

	VEHICLES \$'000	RESIDENTIAL HOUSING \$'000	PLANT & EQUIPMENT \$'000	TOTAL \$'000
Carrying amount at beginning of period	102	82	27	211
Addition	24	-	53	77
Impairment losses	-	-	-	-
Impairment losses reversed	-	-	-	-
Depreciation	(37)	(14)	(63)	(114)
<b>Net carrying amount at end of the period</b>	<b>89</b>	<b>68</b>	<b>17</b>	<b>174</b>

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

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

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

### Initial recognition

Right-of-use assets are measured at cost including the following:

- 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

This includes all leased assets other than investment property ROU assets, which are measured in accordance with AASB 140 'Investment Property'.

The Western Australian Museum does not have any Investment Property as at 30 June 2024.

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.

### 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 4.11.

### 4.3 Museum collections

	2024 \$'000	2023 \$'000
<u>Museum Collections</u>		
At fair value	478,885	370,429
	<b>478,885</b>	<b>370,429</b>
Carrying value at start of the year	370,429	369,715
Additions	808	582
Donations	69	132
Revaluation increments	107,579	-
<b>Carrying amount at end of the year</b>	<b>478,885</b>	<b>370,429</b>

#### Initial recognition

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

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

#### Subsequent measurement

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

At 30 June 2024, the fair value of the Museum's collections was \$478.885 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.

### 4.4 Intangible assets

	COMPUTER SOFTWARE \$'000	TOTAL \$'000
<b>Year ended 30 June 2023</b>		
<b>At 1 July 2022</b>		
Gross carrying amount	11,838	11,838
Accumulated amortisation	(2,418)	(2,418)
<b>Carrying amount at start of period</b>	<b>9,420</b>	<b>9,420</b>
Additions	273	273
Amortisation expense	(1,282)	(1,282)
<b>Carrying amount at 30 June 2023</b>	<b>8,411</b>	<b>8,411</b>
Gross carrying amount	12,111	12,111
Accumulated amortisation	(3,700)	(3,700)
<b>Year ended 30 June 2024</b>		
<b>At 1 July 2023</b>		
Gross carrying amount	12,111	12,111
Accumulated amortisation	(3,700)	(3,700)
<b>Carrying amount at start of year</b>	<b>8,411</b>	<b>8,411</b>
Additions	-	-
Disposals	-	-
Amortisation expense	(1,288)	(1,288)
<b>Carrying amount at 30 June 2024</b>	<b>7,123</b>	<b>7,123</b>
Gross carrying amount	12,111	12,111
Accumulated amortisation	(4,988)	(4,988)

## 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.

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

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

Acquisitions of intangible assets costing \$5,000 or more and internally generated intangible assets costing \$50,000 or more that comply with the recognition criteria as per AASB 138.57 (as noted below), are capitalised.

Costs incurred below these thresholds are immediately expensed directly to the Statement of Comprehensive Income.

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

## Subsequent measurement

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

## 4.4.1 Amortisation and impairment

	2024 \$'000	2023 \$'000
<b>Charge for the year</b>		
Licenses	127	122
Computer software	1,161	1,160
<b>Total amortisation for the period</b>	<b>1,288</b>	<b>1,282</b>

As at 30 June 2024 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.

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 <sup>(a)</sup>	3 to 10 years

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

## Licences

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

## Website costs

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

## 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	2024 \$'000	2023 \$'000
Receivables	5.1	1,725	739
Amounts receivable for services	5.2	68,682	62,046
Payables	5.3	1,696	3,321
Other liabilities	5.4	2,202	1,416

## 5.1 Receivables

	2024 \$'000	2023 \$'000
<b>Current</b>		
Trade receivables	545	341
Allowance for impairment of trade receivable	(2)	(1)
Accrued interest	173	100
GST receivable	292	299
<b>Total current receivables</b>	<b>1,008</b>	<b>739</b>
<b>Non-current</b>		
Accrued salaries holding account with Treasury WA <sup>(a)</sup>	717	-
<b>Total non-current receivables</b>	<b>717</b>	<b>-</b>
<b>Total receivables at end of period</b>	<b>1,725</b>	<b>739</b>

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

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

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

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

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

The account has been reclassified from 'Cash and cash equivalents' to 'Receivables' as it is considered that funds in the account are not cash but a right to receive the cash in future. Comparative amounts have not been reclassified.

## 5.2 Amounts receivable for services (Holding Account)

	2024 \$'000	2023 \$'000
<b>Non-current</b>		
Asset replacement	68,215	61,579
Leave liability	467	467
<b>Total amounts receivable for services at end of period</b>	<b>68,682</b>	<b>62,046</b>

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

Amounts receivable for services are considered not impaired (i.e., there is no expected credit loss of the holding account).

## 5.3 Payables

	2024 \$'000	2023 \$'000
<b>Current</b>		
Trade payables	646	182
Accrued expenses	412	2,549
Accrued salaries	637	589
Other	1	1
<b>Total payables at end of period</b>	<b>1,696</b>	<b>3,321</b>

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

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

## 5.4 Other liabilities

	2024 \$'000	2023 \$'000
<b>Current</b>		
Income received in advance	2,202	1,416
<b>Balance at the end of the period</b>	<b>2,202</b>	<b>1,416</b>

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

	2024 \$'000	2023 \$'000
<b>Current</b>		
Cash and cash equivalents	9,980	5,254
Restricted cash and cash equivalents:		
Specific purpose grant funds <sup>(a)</sup>	4,196	2,940
<b>Non-current</b>		
Accrued salaries holding account with Treasury WA <sup>(b)</sup>	-	568
<b>Balance at end of period</b>	<b>14,176</b>	<b>8,762</b>

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

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

### 6.2 Lease liabilities

	2024 \$'000	2023 \$'000
Not later than one year	79	79
Later than one year and not later than five years	136	163
Later than five years	-	-
	<b>215</b>	<b>242</b>
Current	79	79
Non-current	136	163
<b>Balance at end of period</b>	<b>215</b>	<b>242</b>

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

	2024 \$'000	2023 \$'000
Lease interest expense	15	11
<b>Finance costs expensed</b>	<b>15</b>	<b>11</b>

Finance cost includes the interest component of lease liability repayment.

## 7 Financial instruments and contingencies

	NOTES
Financial instruments	7.1
Contingent assets	7.2.1
Contingent liabilities	7.2.2

### 7.1 Financial instruments

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

	2024 \$'000	2023 \$'000
<u>Financial assets</u>		
Cash and cash equivalents	9,980	5,254
Restricted cash and cash equivalents	4,196	3,508
Financial assets at amortised cost <sup>(a)</sup>	69,339	62,486
<b>Total financial assets</b>	<b>83,515</b>	<b>71,248</b>
<u>Financial liabilities</u>		
Financial liabilities measured at amortised cost <sup>(b)</sup>	1,696	3,321
<b>Total financial liabilities</b>	<b>1,696</b>	<b>3,321</b>

(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). Contingent assets and liabilities

### 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

### Long service leave liability for casual staff

The Industrial Relations Legislation Amendment Act 2021 which took effect in June 2022 which defined employees to include casual and seasonal employees. Accounting for employee benefits is outlined in AASB 119 Employee Benefits (AASB 119) and Treasurer's Instructions 1101, which specifies the requirements for disclosing employee benefits. Accounting for casual employees' long service leave (LSL) is therefore also subject to Accounting Standards and legislation. The Western Australian Museum have accounted for a non-current LSL liability for casual employees who worked in 2022-23 and onwards.

Department of Local Government Sport and Cultural Industries (DLGSC) appointed KPMG to assist with the calculation of a financial liability in line with the conservative LSL calculation for past and current casual employees. The purpose of the calculation is to provide a conservative estimate of the financial liability and accrual totals for DLGSC and their Cultural Statutory Authorities in line with the accrual rules under the Act and relevant LSL instrument. An accurate member calculation is to be performed once accrual rules are finalised by central government. The Western Australian Museum recorded the LSL financial liability for casual staff as per KPMG's report.

## 8 Other disclosures

	NOTES
Events occurring after the end of the reporting period	8.1
Key management personnel	8.2
Related party transactions	8.3
Related bodies	8.4
Affiliated bodies	8.5
Remuneration of auditors	8.6
Equity	8.7
Supplementary financial information	8.8
Explanatory statement	9.1

### 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 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

	2024	2023
<b>Compensation band (\$)</b>		
0 – 10,000	11	7

### Compensation band of senior officers

	2024	2023
<b>Compensation band (\$)</b>		
250,001 – 300,000	1	1
200,001 – 250,000	1	2
150,001 – 200,000	4	3

	2024 \$'000	2023 \$'000
Total compensation of members of the accountable authority	36	22
Total compensation of senior officers	1,196	1,283
<b>Total compensation</b>	<b>1,232</b>	<b>1,305</b>

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

### 8.3 Related party disclosures

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

Related parties of the Western Australian Museum include:

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

### Material transactions with related parties

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

### 8.4 Related bodies

The Western Australian Museum has no related bodies.

### 8.5 Affiliated bodies

The Western Australian Museum has no affiliated bodies.

### 8.6 Remuneration of auditors

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

	2024 \$'000	2023 \$'000
Auditing the accounts, controls, financial statements and key performance indicators	37	35
	<b>37</b>	<b>35</b>

### 8.7 Equity

	2024 \$'000	2023 \$'000
<u>Contributed equity</u>		
Balance at start of period	79,535	78,978
<i>Contributions by owners</i>		
Capital appropriation received <sup>(a)</sup>	3,140	2,000
Capital appropriation returned <sup>(a)</sup>	-	(1,900)
<i>Other contributions by owners<sup>(b)</sup></i>	211	457
<b>Total contributions by owners</b>	<b>82,886</b>	<b>79,535</b>
<b>Balance at end of period</b>	<b>82,886</b>	<b>79,535</b>
<u>Asset revaluation surplus</u>		
Balance at the start of period	224,487	221,284
Net revaluation increments/(decrements)		
Land	(460)	172
Buildings	(578)	3,031
Museum Collections	107,579	-
<b>Balance at end of period</b>	<b>331,028</b>	<b>224,487</b>
<u>Accumulated surplus</u>		
Balance at start of period	262,859	260,231
Result for the period	4,755	2,628
<b>Balance at end of period</b>	<b>267,614</b>	<b>262,859</b>
<b>Total equity at end of period</b>	<b>681,528</b>	<b>566,881</b>

(a) The WA Museum received \$3.14 million in capital funds to partially replace the Aluminium Composite panels at the WA Maritime Museum. The Department of Finance is overseeing the procurement and the tender documents will be published in 2024-25. In the fiscal year 2022-23, \$1.9 million of the capital funds were returned to the Treasury.

(b) With the opening of the WA Museum Boola Bardip in 2020-21, assets under the control and managed by the WA Museum were transferred from the Department of Local Government, Sport and Cultural Industries as contributed equity.

## 8.8 Supplementary information

### a) Write-offs

	2024 \$'000	2023 \$'000
Obsolete stock written off by the Western Australian Museum during the financial year	-	26
	-	26

### b) Losses through theft, defaults and other causes

	2024 \$'000	2023 \$'000
Losses of public monies and public or other property through theft or default	-	-
	-	-

### c) Forgiveness of debts

	2024 \$'000	2023 \$'000
Gifts of public property provided by the Western Australian Museum	-	-
	-	-

### d) Gift of public property

	2024 \$'000	2023 \$'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 2024, and between the actual results for 2024 and 2023 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):

- 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 \$50,646,000), and
  - Total Assets for the annual estimates for the Statement of Financial Position (i.e. 1% of \$569,467,000).
- Actual results between current year and the previous year:
  - Total Cost of Services of the previous year for the Statement of comprehensive income and Statement of cash flows (i.e., 1% of \$52,891,000); and
  - Total Assets of the previous year for the Statement of financial position (i.e. 1% of \$576,345,000).

## 9.1.1 Statement of Comprehensive Income Variances

	VARIANCE NOTE	ESTIMATE 2024 \$'000	ACTUAL 2024 \$'000	ACTUAL 2023 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2024 AND 2023 \$'000
<b>Statement of Comprehensive Income</b>						
<b>Expenses</b>						
Employee benefits expense		26,141	27,470	26,024	1,329	1,446
Supplies and services		11,282	11,289	11,656	7	(367)
Depreciation and amortisation expense		6,636	6,545	6,474	(91)	71
Finance costs		-	15	11	15	4
Accommodation expenses	1, A	4,923	5,592	7,067	669	(1,475)
Grants and subsidies		105	105	113	-	(8)
Cost of sales		1,244	1,077	1,284	(167)	(207)
Other expenses		315	346	262	31	84
<b>Total Cost of Services</b>		<b>50,646</b>	<b>52,439</b>	<b>52,891</b>	<b>1,793</b>	<b>(452)</b>
<b>Income</b>						
<b>Revenue</b>						
User charges and fees		6,755	7,138	6,789	383	349
Sales		2,268	2,099	2,517	(169)	(418)
Commonwealth grants and contributions		71	313	163	242	150
Interest revenue	2	50	573	280	523	293
Other revenue	3, B	1,343	4,140	1,731	2,797	2,409
<b>Total revenue</b>		<b>10,487</b>	<b>14,263</b>	<b>11,480</b>	<b>3,776</b>	<b>2,783</b>
<b>Net Cost of Services</b>		<b>40,159</b>	<b>38,176</b>	<b>41,411</b>	<b>(1,983)</b>	<b>(3,235)</b>
<b>Income from State Government</b>						
Service appropriation		36,862	38,610	40,530	1,748	(1,920)
Royalties for Regions Fund		1,147	1,345	1,658	198	(313)
Services received free of charge		1,631	2,073	1,695	442	378
State grants and contributions	C	519	903	156	384	747
<b>Total income from State Government</b>		<b>40,159</b>	<b>42,931</b>	<b>44,039</b>	<b>2,772</b>	<b>(1,108)</b>
<b>Surplus/(Deficit) for the Period</b>		<b>-</b>	<b>4,755</b>	<b>2,628</b>	<b>4,755</b>	<b>2,127</b>

### Major Estimate and Actual (2024) Variance Narratives

- Accommodation expenses were higher (14%) compared to the 2024 Estimate due to roof restoration works commissioned at the Museum of Geraldton.
- Interest revenue were higher compared to the 2024 Estimate due higher interest rate and additional restricted funds received in advance for ongoing research projects.
- Other revenue exceeded 2024 Estimate by 208% (\$2.797 million) due to additional grant income received to conduct research projects and one-off recoup of prior year expenses.

### Major Actual (2024) and Comparative (2023) Variance Narratives

- Accommodation expenses were lower in 2024 by \$1.475 million (20%) when compared to 2023 due to one-off building and HMAS Ovens submarine maintenance works in 2023.
- Other revenue increased 2024 by 139% (\$2.409 million) due to additional grant income received to conduct research projects and one-off recoup of prior year expenses.
- The WA Museum received additional State grants and contributions for the *Australia II:40 Years On* exhibition in 2024.

## 9.1.2 Statement of Financial Position Variances

	VARIANCE NOTE	ESTIMATE 2024 \$'000	ACTUAL 2024 \$'000	ACTUAL 2023 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2024 AND 2023 \$'000
<b>Statement of Financial Position</b>						
<b>Assets</b>						
<b>Current Assets</b>						
Cash and cash equivalents	4	3,030	9,980	5,254	6,950	4,726
Restricted cash and cash equivalents		2,401	4,196	2,940	1,795	1,256
Inventories		1,020	687	903	(333)	(216)
Receivables		610	1008	739	398	269
<b>Total Current Assets</b>		<b>7,061</b>	<b>15,871</b>	<b>9,836</b>	<b>8,810</b>	<b>6,035</b>
<b>Non-Current Assets</b>						
Restricted cash and cash equivalents		609	-	568	(609)	(568)
Amounts receivable for services	D	68,682	68,682	62,046	-	6,636
Receivables		-	717	-	717	717
Property, plant and equipment		116,937	119,285	124,844	2,348	(5,559)
Museum collections	5, E	369,915	478,885	370,429	108,970	108,456
Right-of-use assets		235	174	211	(61)	(37)
Intangible assets		6,028	7,123	8,411	1,095	(1,288)
<b>Total Non-Current Assets</b>		<b>562,406</b>	<b>674,866</b>	<b>566,509</b>	<b>112,460</b>	<b>108,357</b>
<b>Total Assets</b>		<b>569,467</b>	<b>690,737</b>	<b>576,345</b>	<b>121,270</b>	<b>114,392</b>

## 9.1.2 Statement of Financial Position Variances (continued)

	VARIANCE NOTE	ESTIMATE 2024 \$'000	ACTUAL 2024 \$'000	ACTUAL 2023 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2024 AND 2023 \$'000
<b>Liabilities</b>						
<b>Current Liabilities</b>						
Payables		3,632	1,696	3,321	(1,936)	(1,625)
Lease liabilities		95	79	79	(16)	-
Provisions		3,515	4,326	3,530	811	796
Other current liabilities		1,280	2,202	1,416	922	786
<b>Total Current Liabilities</b>		<b>8,522</b>	<b>8,303</b>	<b>8,346</b>	<b>(219)</b>	<b>(43)</b>
<b>Non-Current Liabilities</b>						
Lease liabilities		134	136	163	2	(27)
Provisions		856	770	955	(86)	(185)
<b>Total Non-Current Liabilities</b>		<b>990</b>	<b>906</b>	<b>1,118</b>	<b>(84)</b>	<b>(212)</b>
<b>Total Liabilities</b>		<b>9,512</b>	<b>9,209</b>	<b>9,464</b>	<b>(303)</b>	<b>(255)</b>
<b>Net Assets</b>		<b>559,955</b>	<b>681,528</b>	<b>566,881</b>	<b>121,573</b>	<b>114,647</b>
<b>Equity</b>						
Contributed equity		80,978	82,886	79,535	1,908	3,351
Reserves	6, F	218,746	331,028	224,487	112,282	106,541
Accumulated surplus/(deficit)		260,231	267,614	262,859	7,383	4,755
<b>Total Equity</b>		<b>559,955</b>	<b>681,528</b>	<b>566,881</b>	<b>121,573</b>	<b>114,647</b>

### Major Estimate and Actual (2024) Variance Narratives

4. The WA Museum received additional funds from Treasury in 2024 for the partial replacement of the combustible cladding at the WA Maritime Museum and the maintenance of the heritage cranes. The funds were not fully spent as at 30 June 2024 due to delays in procurement process.
5. The Museum collections value increased by 29% following the five years cycle external valuation of the collections by Australian Valuations.
6. Reserves increased by 51% due the revaluation surplus of the Museum collections.

### Major Actual (2024) and Comparative (2023) Variance Narratives

- D. Amounts receivable for services were higher on 2024 due to additional depreciation allocation for WA Museum Boola Bardip new assets.
- E. The Museum collections valued increased by 29% following an external valuation of the collections by Australian Valuations.
- F. Reserves increased by 47% due the revaluation surplus of the Museum collections.



### 9.1.3 Statement of Cash Flows Variances

	VARIANCE NOTE	ESTIMATE 2024 \$'000	ACTUAL 2024 \$'000	ACTUAL 2023 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2024 AND 2023 \$'000
<b>Statement of Cash Flows</b>						
<b>Cash Flows from State Government</b>						
Service appropriation		30,226	31,974	33,894	1,748	(1,920)
Capital appropriation	7, G	1,900	3,140	100	1,240	3,040
Royalties for Regions Fund		1,147	1,345	1,685	198	(340)
State grants and contributions	H	519	815	150	296	666
<b>Net cash provided by State Government</b>		<b>33,792</b>	<b>37,274</b>	<b>35,829</b>	<b>3,482</b>	<b>1,445</b>
<b>Cash Flows from Operating Activities</b>						
<b>Payments</b>						
Employee benefits		(26,391)	(26,675)	(25,441)	(284)	(1,235)
Supplies and services		(12,333)	(11,603)	(12,897)	730	1,294
Accommodation	8	(2,861)	(4,537)	(4,774)	(1,676)	237
Grants and subsidies		(105)	(105)	(113)	-	8
GST payments on purchases	9	(912)	(1,492)	(1,700)	(580)	208
GST payments to taxation authority		(32)	(86)	-	(54)	(86)
Other payments		(315)	(358)	(293)	(43)	(65)
<b>Receipts</b>						
Sale of goods and services		2,268	2,107	2,542	(161)	(435)
User charges and fees		6,755	7,087	6,777	332	309
Commonwealth grants and contributions		71	386	340	315	46
Interest received		50	501	185	451	316
GST receipts on sales		1,003	558	560	(445)	(1)
GST receipts from taxation authority		774	1,099	819	325	280
Other receipts	I	2,693	3,145	1,672	452	1,473
<b>Net cash used in operating activities</b>		<b>(29,335)</b>	<b>(29,973)</b>	<b>(32,323)</b>	<b>(638)</b>	<b>2,350</b>
<b>Cash Flows from Investing Activities</b>						
Purchase of non-current physical assets	10	(1,900)	(1,170)	(824)	730	(346)
<b>Net cash used in investing activities</b>		<b>(1,900)</b>	<b>(1,170)</b>	<b>(824)</b>	<b>730</b>	<b>(346)</b>

### 9.1.3 Statement of Cash Flows Variances (continued)

	VARIANCE NOTE	ESTIMATE 2024 \$'000	ACTUAL 2024 \$'000	ACTUAL 2023 \$'000	VARIANCE BETWEEN ACTUAL AND ESTIMATE \$'000	VARIANCE BETWEEN ACTUAL RESULTS FOR 2024 AND 2023 \$'000
<b>Cash Flows from Investing Activities</b>						
Principal elements of lease payments		(33)			33	-
<b>Net cash used in financing activities</b>		<b>(33)</b>	-	-	<b>33</b>	-
<b>Cash Flows from Financing Activities</b>						
Payment to accrued salaries account		-	(149)	-	(149)	(149)
<b>Net cash used in financing activities</b>		-	<b>(149)</b>	-	<b>(149)</b>	<b>(149)</b>
<b>Net (decrease)/increase in cash and cash equivalents</b>		<b>2,524</b>	<b>5,982</b>	<b>2,682</b>	<b>3,458</b>	<b>3,300</b>
Cash and cash equivalents at the beginning of the reporting period		3,516	8,762	6,080	5,246	2,682
Adjustment for the reclassification of accrued salaries account		-	(568)	-	(568)	(568)
<b>Cash and cash equivalents at the end of the reporting period</b>		<b>6,040</b>	<b>14,176</b>	<b>8,762</b>	<b>8,136</b>	<b>5,414</b>

#### Major Estimate and Actual (2024) Variance Narratives

7. Capital appropriation was higher in Actual 2024 due to additional appropriation received from Treasury in the mid-year review for cost escalation in the capital works project.
8. Accommodation expenses were higher by 59% (1.676 million) in 2024 Actual due to payment of accrued utilities bills for WA Museum Boola Bardip.
9. GST payments on purchases were higher in Actual 2024 due to higher expenditure on accommodation expenses.
10. Purchase of non-current physical assets were lower in Actual 2024 when compared to Estimate 2024 due to delays in procurement process for capital works.

#### Major Actual (2024) and Comparative (2023) Variance Narratives

- G. Additional capital appropriation was received to Actual 2024 for the partial replacement of the combustible cladding at the WA Maritime Museum.
- H. The WA Museum received additional State grants and contributions for the *Australia II: 40 Years On* exhibition in 2024
- I. Other receipts exceeded Actual 2023 by 88% (\$1.473 million) due to additional grant income received to conduct research projects.

# Key Performance Indicators



## Certification of Key Performance Indicators

For the Financial Year Ended 30 June 2024

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 2024.

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

29 August 2024

**Gary McGrath**  
Chair,  
Western Australian Museum  
Finance and Audit Committee

29 August 2024

## Detailed Key Performance Indicators

### Summary of Services

**Government Goal:**

**Better Places:** A quality environment with liveable and affordable communities and vibrant regions.

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

**Explanatory notes:**

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

WA Shipwrecks Museum  
© Luke Riley Creative



**OUTCOME 11:**

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

**INDICATOR 11.1:**

**Percentage of the Collection stored to the required standard.**

This Key Effectiveness Indicator (KEI) measures the extent to which 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 which underpin exhibitions, public and education programs; they embody the ideas and stories that are 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, is the measure of the sustainable care of the Collection.

The Australian Institute for the Conservation of Cultural Material (AICCM) – Guidelines for Environmental Control 2002 is the Australian Standard for conservation of museum collections. These guidelines have been developed by the Heritage Collections Council to assist in developing appropriate environmental strategies to optimise the preservation of cultural objects while 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.

	2020-21 ACTUAL	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 TARGET	2023-24 ACTUAL
<b>Key Effectiveness Indicator 11.1</b>					
Percentage of the Collection stored to the required standard	99%	99%	99%	99%	99%

**INDICATOR 11.2:**

**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.

**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.

	2020-21 ACTUAL	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 TARGET	2023-24 ACTUAL
<b>Key Effectiveness Indicator 11.2</b>					
Percentage of the Collection accessible online	18%	18%	19%	19%	19%
Total number of items documented and digitised available online <sup>(a)</sup>	1,517,346	1,517,350	1,546,515	1,576,515	1,563,352

Explanatory notes:

(a) The total number of items documented and digitised available online in 2023–24 actual increased by 16,837 items (1.1%) when compared to 2022–23 actual and slightly below 2023–24 target. The increase was due to continued resources allocated to increase the number of collection available online.

**INDICATOR 11.3:**

**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.

and the public and may result in greater preservation through reducing the handling of fragile objects.

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

**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.

	2020-21 ACTUAL	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 TARGET	2023-24 ACTUAL
<b>Key Effectiveness Indicator 11.3</b>					
Proportion of the Collection documented and digitised <sup>(b)</sup>	27%	27%	28%	28%	29%

Explanatory notes:

(b) While the Collection is mainly documented in manual form, only a proportion of the Collection is currently digitised. This is a legacy of many decades of collecting before digital technology existed. As of 30 June 2024, the number of items in the Collection documented and digitised was 2,400,924 which represents 29% of the total Collection items (8,314,448 items).

**OUTCOME 12:**

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

**INDICATOR 12.1:**

**Number of people engaging with and accessing Museum content and collections.**

This new 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.

**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.

	2020-21 ACTUAL	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 TARGET	2023-24 ACTUAL
<b>Key Effectiveness Indicator 12.1</b>					
Number of people engaging with and accessing Museum content and collections	3,703,139	3,188,245	3,978,487	<b>3,168,745</b>	<b>3,772,204</b>
Total number of visitors (to Museum and non-Museum sites and outreach programs) <sup>(c)</sup>	971,528	902,568	1,266,129	<b>913,745</b>	<b>1,251,422</b>
Total number of online visitors to website <sup>(d)</sup>	2,731,611	2,244,588	2,712,358	<b>2,255,000</b>	<b>2,520,782</b>

Explanatory notes:

(c) The total number of visitors to Museum and non-Museum sites increased by 37% (337,677) in 2023–24 actual when compared to 2023–24 target and was 1% (14,707) below 2022–23 actual. The increase in visitations was due to the success of the *Discovering Ancient Egypt* exhibition.

(d) The total number of online visitors to website increased in 2023–24 actual by 12% (265,782) when compared to the 2023–24 target and decreased by 7% (191,576) when compared with the 2022–23 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.

The table below details the breakdown of visitors (to Museum and non-Museum sites and outreach programs)

TOTAL NUMBER OF VISITORS (TO MUSEUM AND NON-MUSEUM SITES AND OUTREACH PROGRAMS)	TOTAL
Museum of Geraldton	61,002
Museum of the Goldfields	66,665
Museum of the Great Southern	103,585
WA Museum Boola Bardip	404,370
WA Maritime Museum	167,199
WA Shipwrecks Museum	171,315
WA Museum Collections and Research Centre	4,122
Metropolitan outreach	16,427
Regional outreach	16,456
Off-site activation Metro	11,615
Off-site exhibitions – Museum co-produced or co-presented content as part of a partnership	219,138
Gwoonwardu Mia Gascoyne Aboriginal Heritage and Cultural Centre in Carnarvon	9,528
<b>Total</b>	<b>1,251,422</b>

## INDICATOR 12.2:

### Percentage of visitors to 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 12.1, 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).

#### 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.

	2020-21 ACTUAL	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 TARGET	2023-24 ACTUAL
<b>Key Effectiveness Indicator 12.2</b>					
Percentage of visitors to the Museum sites satisfied with services <sup>(e)</sup>	92%	98%	96%	<b>97%</b>	<b>97%</b>

Explanatory notes:

(e) The Museum achieved an overall satisfaction rating of 97% across all the sites in 2023–24. The satisfaction rating demonstrates that the programs and exhibitions are current, engaging and are very much appreciated by audiences.



**SERVICE 12:**

**Collections management, research and conservation services.**

**INDICATOR 12.1:**

**Average cost per object of managing the State’s Museum Collection.**

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

**Measurement of the Indicator:**

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

	2020-21 ACTUAL	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 TARGET	2023-24 ACTUAL
<b>Key Efficiency Indicator 12.1</b>					
Average cost per object of managing the Collection <sup>(f)</sup>	\$1.13	\$1.18	\$1.18	<b>\$1.33</b>	<b>\$1.40</b>
Total cost of services (\$'000) <sup>(g)</sup>	9,304	9,727	9,758	<b>11,701</b>	<b>11,633</b>
Revenue (\$'000) <sup>(h)</sup>	820	1,265	1,006	<b>1,381</b>	<b>2,603</b>
Total number of objects in the Collection <sup>(i)</sup>	8,233,264	8,253,208	8,276,327	<b>8,333,031</b>	<b>8,314,448</b>

Explanatory notes:

- (f) The combination of variances in the total number of objects in the Collection and the total cost of services in 2023-24 actual when compared to 2023-24 target contributed to the increase in the average cost per object of managing the Collection by 5%.
- (g) Underspend in Collections management, research and conservation services in 2023-24 actual was attributed to procurement delay in the Slipway Precinct project works.
- (h) The revenue received in 2023-24 actual was higher by 88% (\$1.222 million) when compared to the 2023-24 target as additional revenue were received for externally funded grant projects.
- (i) The total number of objects in the Collection were below 2023-24 target by 0.2% (18,583) as the Museum had collected lower collection items during fieldtrips in 2023-24.

A piece of Moon Rock on display  
Credit: Jessica Wyld Photography



**SERVICE 13:****Collections effectively documented and digitised.****INDICATOR 13.1:****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.

**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.

	2020-21 ACTUAL	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 TARGET	2023-24 ACTUAL
<b>Key Efficiency Indicator 13.1</b>					
Average cost per object of documenting and digitising the Collection <sup>(j)</sup>	\$0.74	\$0.76	\$0.74	<b>\$0.65</b>	<b>\$0.86</b>
Total cost of services (\$'000) <sup>(k)</sup>	1,642	1,717	1,722	<b>1,544</b>	<b>2,054</b>
Revenue (\$'000) <sup>(l)</sup>	145	223	178	<b>226</b>	<b>459</b>
Total number of objects in the Collection	8,233,264	8,253,208	8,276,327	<b>8,333,031</b>	<b>8,314,448</b>
Number of items documented and digitised in the Collection	2,226,502	2,244,588	2,312,304	<b>2,360,520</b>	<b>2,400,924</b>

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 32% when compared with the 2023-24 target.
- (k) Overspend in Collections management, research and conservation services in 2023-24 actual was attributed to an increase in expenditure on externally funded grant projects.
- (l) The revenue received in 2023-24 actual was higher by 103% (\$0.233 million) when compared to the 2023-24 target as additional revenue were received for externally funded grant projects.

**SERVICE 14:****Public sites, public programs and collections accessed on-site.****INDICATOR 14.1:****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 15.

**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.

	2020-21 ACTUAL	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 TARGET	2023-24 ACTUAL
<b>Key Efficiency Indicator 14.1</b>					
Average cost of Museum Services per Museum Access <sup>(m)</sup>	\$37.19	\$44.12	\$39.00	<b>\$44.86</b>	<b>\$28.67</b>
Total cost of services (\$'000) <sup>(n)</sup>	26,584	27,340	31,066	<b>28,099</b>	<b>27,009</b>
Revenue (\$'000) <sup>(o)</sup>	5,046	5,849	9,259	<b>7,377</b>	<b>10,732</b>
Number of public sites, public programs and collections accessed on site <sup>(p)</sup>	714,728	619,673	796,493	<b>626,360</b>	<b>942,215</b>

Explanatory notes:

- (m) The average cost of Museum services per Museum access in 2023-24 actual decreased by 36% when compared to 2023-24 target and by 27% when compared to the 2022-23 actual. The decrease in average cost per access was attributed to above target visitors' number and reduction in total cost of services.
- (n) The decrease in total cost of services in 2023-24 actual, when compared to 2023-24 target (4%) and 2022-23 actual (13%) was due to delays in maintenance works at the WA Maritime Museum.
- (o) Revenue was higher in 2023-24 actual by 45% (\$3.355 million) when compared to the 2023-24 target and by 15% (\$1.473 million) when compared with 2022-23 actual. The increase is attributed to the success of paid ticketed exhibition and recoup of prior year expenses.
- (p) Visitations were 50% (315,855) above 2023-24 target and 18% (145,722) above 2022-23 actual. The increase was due to the success of temporary and touring exhibitions.

**SERVICE 15:****Online access to collections, expertise and programs.****INDICATOR 15.1:****Average cost of Museum services per Museum access.**

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

**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 12.1. The former measures the number of 'things' people view online; the latter is a measure of the number of people visiting online.

	2020-21 ACTUAL	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 TARGET	2023-24 ACTUAL
<b>Key Efficiency Indicator 15.1</b>					
Average cost of Museum services per Museum access <sup>(q)</sup>	\$0.33	\$0.44	\$0.50	<b>\$0.47</b>	<b>\$0.63</b>
Total cost of services (\$'000)	958	845	1,080	<b>917</b>	<b>1,331</b>
Revenue (\$'000)	26	32	14	<b>0</b>	<b>31</b>
Number of online access to collections, expertise and programs <sup>(r)</sup>	2,938,170	1,921,724	2,142,105	<b>1,955,000</b>	<b>2,127,286</b>

Explanatory notes:

- (q) The average cost of Museum services per online access increased in 2023-24 actual by 33% when compared to the 2023-24 target and 24% when compared to 2022-23 actual due to expenditure to publish new online programs and collections.
- (r) Online accesses to collections, expertise and programs in 2023-24 actual increased by 9% (172,286) when compared to 2023-24 target. This is attributed to new programs and collections available online.

**SERVICE 16:****Museum services to the regions.****INDICATOR 16.1:****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.

**Measurement of the Indicator:**

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

	2020-21 ACTUAL	2021-22 ACTUAL	2022-23 ACTUAL	2023-24 TARGET	2023-24 ACTUAL
<b>Key Efficiency Indicator 16.1</b>					
Average cost per access <sup>(s)</sup>	\$29.62	\$31.38	\$19.73	<b>\$31.37</b>	<b>\$33.67</b>
Total cost of services (\$'000) <sup>(t)</sup>	7,606	8,290	9,265	<b>9,015</b>	<b>10,412</b>
Revenue (\$'000) <sup>(u)</sup>	770	1,250	1,178	<b>1,453</b>	<b>1,341</b>
Total number of regional accesses <sup>(v)</sup>	256,810	264,154	469,636	<b>287,385</b>	<b>309,207</b>

Explanatory notes:

- (s) The average cost per access in the regions increased by 7% when compared to 2023-24 target and by 71% when compared with 2022-23 actual.
- (t) The increase in total cost of services was due to an increase in operating expenditure required to operate Gwoonwardu Mia Aboriginal Cultural Centre in Carnarvon and increase in expenditure on one-off repairs and maintenance of buildings.
- (u) Revenue was higher in 2023-24 by 14% (\$0.163million) when compared to the 2022-23 actual which was due to increased donation and ticketed exhibitions and programs.
- (v) The total number of regional accesses were higher by 8% (21,822) when compared to the 2023-24 target and below 2022-23 actual by 34% (160,429). The regional sites conducted popular one-off outreach programs in 2022-23 which attracted high visitations.

# Other Statutory Information

## Ministerial Directions

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

## Other Financial Disclosures

### Pricing Policies for 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 Western Australian Museum's website at [www.museum.wa.gov.au](http://www.museum.wa.gov.au).

### Major Capital Works

All expenditure related to the New Museum Boola Bardip is paid directly by DLGSC, and accounted for as work in progress for the project. In 2023–24, \$1,485,000 was expended on the project, of which \$211,000 related to furniture, plants and equipment assets transferred to the Museum during the year.

**Capital Projects in Progress:** Nil.

**Capital Projects Completed:** Nil.

### Employment And Industrial Relations

The following table summarises the Museum's employee demographics and headcount as of 30 June 2024.

EMPLOYMENT TYPE	HEADCOUNT	FTE
Permanent full-time	128	128
Permanent part-time	102	62
Fixed term full-time	19	19
Fixed term part-time	19	12
On secondment	2	2
<b>Total</b>	<b>270</b>	<b>223</b>
<b>Casual</b>	<b>164</b>	

### Developing A Skilled, Motivated and Flexible Workforce

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

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

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

### Workers Compensation and Injury Management

In 2023–24, there were six (6) new workers compensation claims. Claims carried over from previous reporting periods include two (2) claims from 2021–22. As at 30 June 2024, four (4) claims were finalised, leaving a total of four (4) open claims.

### Unauthorised Use of Credit Cards

Personal expenditure under *Treasurer's Instruction 321* Credit Cards – Authorised Use. This financial year, the number of instances in which a WA Government Purchasing Card was used for a personal purpose was 13 occasions, for a total cost of \$460.58.

The instances were investigated and determined to be minor, inadvertent use of purchase cards, and 12 out of 13 were repaid within five days. There was no referral for disciplinary action.

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

## Board and Committee Remuneration

### Western Australian Museum Board of Trustees

As of 3 April 2024, new remuneration rates came into effect for WA Museum Board of Trustees.

POSITION	NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	GROSS/ACTUAL REMUNERATION
				Incl Superannuation
Chair	Hon Sheila McHale	Bi-annual	1 month	\$1,837
Chair	Rubini Ventouras	Bi-annual	12 months	\$7,437
Chair	Hon Melissa Parke	Bi-annual	3 months	\$1,942
Vice Chair	Steve Scudamore	Bi-annual	6 months	\$2,969
Member	Daniel McAullay	Bi-annual	12 months	\$5,794
Member	Deborah Leavitt <sup>1</sup>	Bi-annual	12 months	\$2,716
Member	Gary McGrath	Bi-annual	10 months	\$5,452
Member	Joanne Farrell	Bi-annual	8 months	\$2,503
Member	Warren Pearce	Bi-annual	6 months	\$4,010
Member	Terri-Ann White	Bi-annual	1 month	\$1,010
Ex-Officio	Lanie Chopping	Not eligible	N/A	N/A ***
				<b>\$35,672</b>

<sup>1</sup> Deborah Leavitt eligible to receive sitting fees from 31 March 2024.

\* 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.

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

### Western Australian Museum Aboriginal Advisory Committee

POSITION	NAME	TYPE OF REMUNERATION	PERIOD OF MEMBERSHIP*	GROSS/ACTUAL REMUNERATION
				Incl GST
Chair	Libby Jackson-Barrett	Sessional	12 months	N/A **
Member	Chad Creighton	Sessional	12 months	\$0
Member	Sarah Bellottie	Sessional	12 months	\$0
Member	Perun Bonser	Sessional	12 months	\$320
Member	Krystyn Bonney	Sessional	12 months	\$0
Member	Jarra Somerville	Not eligible	12 months	N/A ***
Member	Cohen Taylor	Not eligible	12 months	N/A ***
Member	Julie Jones	Sessional	12 months	\$160
Member	Christian Miller-Sabbioni	Sessional	12 months	\$320
Member	Sonya Stephen	Sessional	6 months*	N/A **
Member	Millianne Rundell	Not eligible	6 months*	N/A ***

\* 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.

No other advisory committees received remuneration.

# Other Legal Requirements

## Budget Estimates (TI 953)

### Statement of Comprehensive Income for period ending 30 June 2025

	ESTIMATE \$000
<b>Cost of Services</b>	
<b>Expenses</b>	
Employee benefits	26,833
Supplies and services	13,871
Depreciation and amortisation expense	6,539
Accommodation	4,923
Grants and subsidies	105
Cost of sales	1,244
Other expenses	315
<b>Total Cost of Services</b>	<b>53,830</b>
<b>Income</b>	
User charges and fees	6,755
Sales	2,268
Commonwealth grants and contributions	71
Other revenue	1,782
<b>Total Income</b>	<b>10,876</b>
<b>Net Cost of Services</b>	<b>42,954</b>
<b>Income from State Government</b>	
Service appropriation	41,010
Royalties for Regions Fund	249
Resources received free of charge	1,645
Interest revenue	50
<b>Total Income from State Government</b>	<b>42,954</b>
<b>Surplus/(Deficiency) for the Period</b>	<b>(0)</b>

### Statement of Financial Position for period ending 30 June 2025

	ESTIMATE \$000
<b>Assets</b>	
<b>Current Assets</b>	
Cash and cash equivalents	1,739
Restricted cash and cash equivalents	2,940
Inventories	903
Receivables	406
<b>Total Current Assets</b>	<b>5,988</b>
<b>Non-Current Assets</b>	
Restricted cash and cash equivalents	668
Amounts receivable for services	75,221
Property, plant and equipment	116,769
Museum Collections	370,907
Right of use-assets	145
Intangibles	7,116
<b>Total Non-Current Assets</b>	<b>570,826</b>
<b>Total Assets</b>	<b>576,814</b>
<b>Liabilities</b>	
<b>Current Liabilities</b>	
Payables	2,450
Provisions	3,630
Borrowings and leases	79
Other	1,416
<b>Total Current Liabilities</b>	<b>7,575</b>
<b>Non-Current Liabilities</b>	
Provisions	955
Borrowings and leases	163
<b>Total Non-Current Liabilities</b>	<b>1,118</b>
<b>Total Liabilities</b>	<b>8,693</b>
<b>Equity</b>	
Contributed equity	81,435
Reserves	224,487
Accumulated surplus/(deficit)	262,199
<b>Total Equity</b>	<b>568,121</b>
<b>Total Liabilities and Equity</b>	<b>576,814</b>



## Statement of Cash Flows for period ending 30 June 2025

	ESTIMATE \$000
<b>Cash Flows From State Government</b>	
Service appropriations	34,471
Royalties for Regions Fund	249
Interest revenue	50
<b>Net Cash provided by State Government</b>	<b>34,770</b>
<b>Cash Flows From Operating Activities</b>	
<b>Payments</b>	
Employee benefits	(27,083)
Supplies and services	(16,905)
Accommodation	(2,861)
Grants and subsidies	(105)
GST payments on purchases	(1,712)
GST payments to tax authority	(32)
Other payments	(315)
<b>Receipts</b>	
Sale of goods and services	2,268
User charges and fees	6,733
Commonwealth grants and contributions	71
GST receipts	560
GST receipts from taxation authority	819
Other receipts	3,132
<b>Net cash from operating activities</b>	<b>(35,430)</b>

	ESTIMATE \$000
<b>Cash Flows from Investing Activities</b>	
Purchase of non-current assets	0
<b>Net cash from investing activities</b>	<b>0</b>
<b>Cash Flows From Financing Activities</b>	
Repayment of borrowings and leases	(33)
Net cash from financing activities	(33)
<b>Net Increase/(Decrease) in Cash Held</b>	<b>(693)</b>
Cash assets at the beginning of the reporting period	6,040
<b>Cash assets at the end of the reporting period</b>	<b>5,347</b>

*Albany Rug Hub at the Museum of Great Southern*  
© Nic Duncan



## 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 2023–24 was \$1,071,789.

EXPENDITURE	TOTAL \$ (EXCL. GST)	EXPENDITURE	AMOUNT \$ (EXCL. GST)
Market Research	<b>\$115,954</b>		
		Morris Hargreaves McIntyre	\$111,635
		Mystery Customer	\$3,319
		Experience Plus	\$1,000
Polling	<b>Nil</b>	Nil	
Direct Mail	<b>Nil</b>	Nil	
Media Advertising	<b>\$955,837</b>	Advertising (under \$2,500 ea.)	\$21,293
		Carat Australia	\$355,651
		Foundation for the WA Museum (FWAM) – Media Partnership	\$208,945
		Facebook	\$131,549
		Dilate Digital	\$73,770
		Wanderlust Communications	\$41,250
		Google Ads	\$33,349
		Perthonalities	\$10,000
		Wildlings Creative	\$11,340
		RTRFM 92.1 Ltd	\$9,000
		Special Broadcasting Service (SBS)	\$8,630
		Initiative Media Australia Pty Ltd	\$8,275
		Nani Creative Pty	\$6,300
		Hello Perth	\$6,000
		Publishing ByChelle Pty Ltd	\$6,000
		Junk Yard Robot	\$5,000
		Scoop Digital Pty Ltd	\$5,000
		Seven Network (Operations) Ltd	\$4,500
		Southern Cross Austereo Pty Ltd	\$4,097
		Fabric Quarterly	\$3,388
		Yahoo	\$2,500

# Governance Disclosures

## Disability Access and Inclusion Plan Outcomes

The Museum is committed to ensuring all facets of its operations are fully accessible to all community sectors by removing or reducing any physical, emotional or intellectual barriers to access.

A detailed annual progress report against the Museum's Disability Access and Inclusion Plan is submitted to the Department of Communities. Below is a summary of key achievements across each outcome for 2023–24.

WA Day events at the Museum of Geraldton  
© Mullermind Creative



The Museum's Disability Access and Inclusion Plan (DAIP) is available on the Museum's website [museum.wa.gov.au/about/corporate-documents/daip](https://museum.wa.gov.au/about/corporate-documents/daip)



## Outcome 1: People with disability have the same opportunities to access services and events organised by a public authority.

- The Museum implemented online booking functionality for Companion Card ticketing in January 2024. Complimentary companion access is offered to all ticketed programming.
- The Museum implemented a process for in-demand events with no reserved seating to ensure equal opportunity to events for those with access needs. This includes contacting companion card ticket holders prior to the event to tailor access support to their individual requirements.
- The Museum of the Great Southern offers the loan of themed education handling kits to organisations wishing to deliver enrichment activities that encourage cognitive stimulation and allow people to hold and interact with Museum-grade replica objects. These kits are being used by the Albany Secondary Education Support Centre and Hawthorn House, a care provider for people with dementia.

### James Cameron: In Conversation

The *James Cameron: In Conversation* event was Auslan interpreted, and the recording of the live video stream is available online, on-demand, at [visit.museum.wa.gov.au/conversations/03-2024/James-Cameron](https://visit.museum.wa.gov.au/conversations/03-2024/James-Cameron).

People with specific access needs received personalised communication and assistance from a dedicated usher on the day of the event.

‘I can’t believe that the person who called us to check requirements, also followed up with specific email instructions and ended up coming down to greet us & take us to our seats. Thank you so much for everything you have done.’

Emily A (severe mobility needs)



*James Cameron In Conversation* event  
© Miles Noel Studio

## Outcome 2: People with disability have the same opportunities to access the buildings and other facilities of a public authority.

The WA Maritime Museum completed various upgrades to improve accessibility, including:

- Upgraded the entry mechanism from a push button to a wave sensor to the universal toilet on the ground floor to comply with *2024 Building Standards*.
- Installed two additional aisles in the *NWS Shipping Theatre* to improve access and egress, and increased accessibility seating from two to eight. These seats can be moved or removed to accommodate wheelchairs.
- Installed tactile tiles outside the *NWS Shipping Theatre* emergency exit door.

## Outcome 3: People with disability receive information from a public authority in a format enabling them to access the information as readily as others.

- Accessible opportunities, including Auslan-supported and sensory-sensitive events, are listed and promoted through community partnerships with agencies such as Kiind, Access Plus WA Deaf Inc, Disability in the Arts and Disadvantage in the Arts, Australia (DADAA) Ltd.
- Recordings and transcripts of past talks at the Boola Bardip are made available on the Museum's website at [visit.museum.wa.gov.au/episodes/conversation](http://visit.museum.wa.gov.au/episodes/conversation).

### Boola Bardip Inclusive Programs

Boola Bardip continued to develop inclusive programs through collaboration with the disability sector. Key programs include *Footsteps* and *Kaya Wandjoo Club*, both of which were well received and remain in high demand. These initiatives offer a profound connection to gallery content and foster a secure and enjoyable environment for the participants. Museum staff and volunteers gained valuable experience and participated in the National Disability Insurance Scheme (NDIS) training.

BF Crew participant at the *Kaya Wandjoo Club* program  
© Luke Riley Creative



### **Outcome 4: People with disability receive the same level and quality of service from the staff of a public authority as other people.**

The Museum is collaborating with the Centre of Accessibility to develop a template for the creation of Visual Stories for Museum sites and special exhibitions. This will assist visitors with disability to prepare for their visit and know what to expect.

### **Outcome 5: People with disability have the same opportunities to make complaints to a public authority.**

The Museum considers all feedback with equal care and attention and continued to implement access and inclusion improvements based on feedback and input from customers, disability representatives, and service providers.

## **Hidden Disabilities Sunflower Program**

Following visitor feedback, the Museum joined the Hidden Disabilities Sunflower program in October 2023. This program supports people living with non-visible disabilities by promoting awareness and fostering inclusivity and understanding.

More than 40 front-of-house staff at Boola Bardip completed training to gain a broad understanding of hidden disabilities, and to identify and assist visitors wearing the sunflower lanyard. This training will be rolled out to all Museum public sites.

Boola Bardip is now recognised as a Sunflower-friendly organisation and is listed on the Hidden Disabilities online map that helps individuals search and plan a visit to places that support people living with hidden disabilities – <https://hdsunflower.com/au/find-the-sunflower>.

*Sea Monsters* touch tactile experience  
© Luke Riley Creative





*James Cameron: Challenging the Deep Sensory Sensitive Session*  
© Jessica Wyld

## **Outcome 6: People with disability have the same opportunities to participate in any public consultation by a public authority.**

The Museum engaged Ricky Arnold and Associates to consult with stakeholders as part of the Museum's DAIP review. The consultation included:

- an advertisement was placed in the West Australian newspaper in September 2023, inviting the public to attend a forum or provide comments or feedback to inform the Museum's new DAIP.
- public forums facilitated at Boola Bardip and the Museum of Great Southern, and an online forum hosted by DADAA. All forums included Auslan interpretation.
- hard copies of the survey were made available at each Museum site, including in large text.
- internal consultation included in person and telephone interviews, and online surveys.

A total of 128 responses were received.

## **Outcome 7: People with disability have the same opportunities as other people to obtain and maintain employment with a public authority.**

- The Museum partnered with VisAbility, a service partner of CoAct – a Disability Employment Service provider – to successfully place a suitable candidate.
- The Museum of Goldfields maintains an ongoing collaboration with the Eastern Goldfields Education Support Centre to host student placements. The nominated student attended placement once a week during the school terms.
- The Museum continued to deliver recruitment drives aimed at attracting diverse volunteers. Eight new volunteers living with disability joined the Boola Bardip volunteer cohort. Three of these volunteers have accompanying support workers, one has a service dog, and four work independently.

## Compliance with Public Sector Standards and Ethical Codes

The Museum is one of four portfolio agencies under the Department of Local Government, Sports and Cultural Industries (DLGSC).

In 2023–24 the WA 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.

The Museum's human resource team conducted training with managers on recruitment practices and circulated regular internal messaging to staff on changes to legislation. Messaging included information relating to *Commissioner's Instructions* 39 and 40, conflicts of interest, secondary employment declaration, Code of Conduct, and interim arrangements to fill public sector vacancies.

DLGSC released an updated Code of Conduct, applicable across the portfolio, and agencies. All Museum staff, volunteers, and Research Associates who attend a Museum workplace are required to read and acknowledge the new Code of Conduct.

The WA Museum has two designated Public Interest Disclosure Officers.

## Record Keeping Plans

421,885

TOTAL RECORDS IN CONTENT MANAGER

193,857

NEW RECORDS CREATED

78%

INCREASE IN RECORDS CAPTURED IN CONTENT MANAGER

Section 19 of the *State Records Act 2000 (WA)* mandates all public sector agencies develop and maintain a Record Keeping Plan. The Museum's Record Keeping Plan was approved by the State Records Commission on 28 November 2022. The plan is reviewed every five years or whenever significant organisational changes occur.

The Museum was recognised at the 39<sup>th</sup> Annual WS Lonnie Awards for 'excellence in records and information management.'

### Government organisations are required to report on the following:

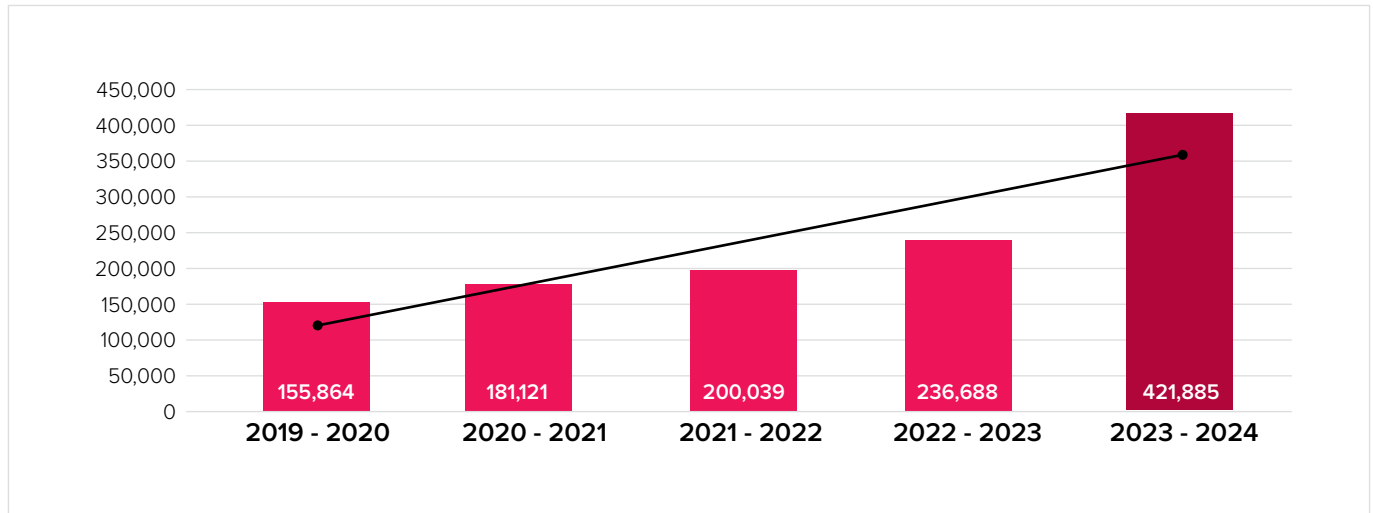
The Museum monitors, reviews and updates practices to maintain and enhance the efficiency and effectiveness of recordkeeping and utilisation of Content Manager. The records management unit ensures that records are retained and disposed of in accordance with approved disposal authorities.

In 2023–24, the State Records Office of Western Australia revised the General Retention and Disposal Authority for State Government Information. The Museum ensured compliance by updating its records management practices. This included a comprehensive update of records and Content Manager to ensure alignment with the latest regulatory standards.

More than 421,885 records are registered in Content Manager. In 2023–24, 193,857 new records were created, 8,660 records were destroyed, 51,094 records were prepared for archiving, and 17,111 records were earmarked for future destruction.



## Growth of records registered in Content Manager 2019–24



A key objective of the Museum’s plan is to explore technological solutions for automating record capture. In line with this commitment, the Museum integrated Office365 with Content Manager, resulting in a 78% increase in records captured during the financial year. This integration increased efficiency, accuracy, and compliance in recordkeeping. The system ensures records are securely managed, properly retained, accessed, and disposed of according to regulatory standards, supporting the Museum’s commitment to effective information management.

This ongoing initiative aims to enhance efficiency and accuracy in documentation, ensuring the Museum remains at the forefront of recordkeeping practices.

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

The Museum promotes effective record management and compliance by equipping staff with essential knowledge and resources. This commitment is exemplified through our comprehensive training program and guidelines for new and existing staff.

In 2023–24, 47 new starters completed Record Awareness e-learning, 39 new users participated in facilitated Content Manager training, and one user completed a refresher session.

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

The record-keeping training program is regularly reviewed to assess its effectiveness and efficiency, with staff surveys conducted to gather actionable feedback. Reports from the Content Manager are regularly submitted to the executive team, identifying usage gaps that need to be addressed.

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

Comprehensive e-learning about record-keeping is integrated into the Museum’s induction and ongoing training programs. Learning outcomes cover record-keeping obligations, roles and responsibilities, procedures, the Museum’s Record Keeping Plan, and general awareness.

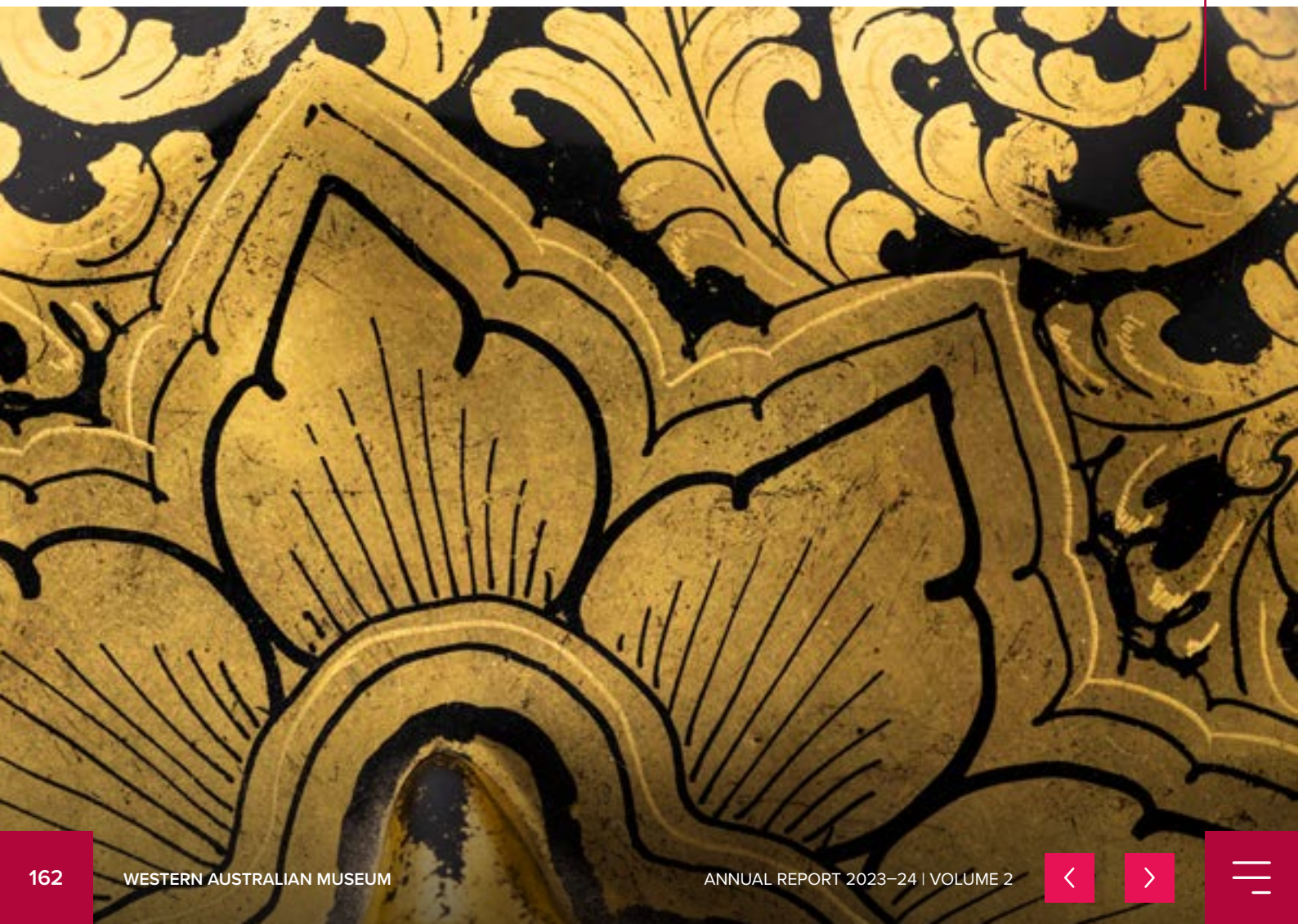
In-person training provided by the records management unit, along with detailed guidelines, complement the e-learning, enhancing the user’s knowledge and application of Content Manager.

## Workforce Inclusiveness Requirements

The Museum is committed to creating a diverse and inclusive workplace. This year, several key initiatives were progressed, including:

- Museum staff participated in the 2023 WA Public Sector Census, which provided valuable insights into the Museum's workforce composition, and informed the development of a workforce dashboard.
- Diversity and inclusion training was rolled out for staff, aimed at creating an inclusive and equitable workplace.
- Recruitment processes were updated in line with section 66R of the *Equal Opportunity Act 1984 (WA)*, aimed at prioritising qualified candidates living with a disability. The Museum also continued to work with a Disability Service Provider to actively place people living with a disability at the Museum.
- The continued use of the Aboriginal and Torres Strait Islander Employment Register successfully contributed to increased representation across the workforce.
- The Museum developed its second Multicultural Plan 2024–27, and new Disability Access and Inclusion Plan 2024–29. Both outlining key commitments to strengthening workforce diversity and inclusiveness. Extensive consultation was completed when developing these new plans.

Lacquerware container with gold leaf lotus and floral designs, Myanmar  
© Bo Wong Photography



# Government Policy Requirements

## Substantive Equality

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

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

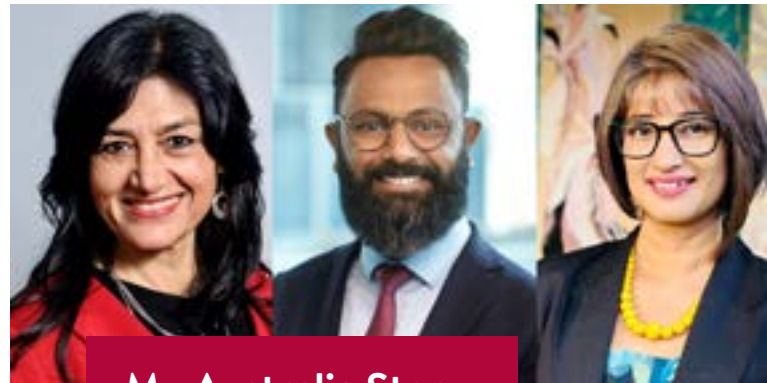
## Western Australian Multicultural Policy Framework

This year, the Museum developed its second Multicultural Plan 2024–29, aligned to the Museum’s ongoing commitments to engage with, and represent diverse communities. The Plan builds on the achievements of the 2021-2024 Multicultural Plan and has been developed in response to the Western Australian Government’s Multicultural Policy Framework for the WA public sector, launched in March 2020.

A detailed annual progress report against the Museum’s Multicultural Plan has been submitted to the Office of Multicultural Interests. Significant outcomes across the three policy priorities for 2023–24 are summarised below.

### Policy Priority 1 – Harmonious and Inclusive Communities

The Museum continued to collaborate with culturally and linguistically diverse (CaLD) partners to deliver exhibitions and programs aimed at fostering respect and understanding between cultures. Community partners included Friends of Mexico in WA, Made of Italy, Espacio Latinx, AQUELARRE: Espacio Creativo, Alliance Française de Perth, and the Iranian Community of Western Australia.



## My Australia Story

My Australia Story is a face to face conversation series that provides a platform for first generation individuals who have immigrated to Australia, sharing their experiences of life and work with audiences. This year’s conversations included with Dr Parwinder Kaur, Dr Pilar Kasat, and James Jegasothy.

Transcripts and audio the stories are accessible via the Museum’s website at:

- My Australia Story – Dr Parwinder Kaur – [visit.museum.wa.gov.au/episodes/conversations/2024-05/My-Australian-Story-Parwinder-Kaur](https://visit.museum.wa.gov.au/episodes/conversations/2024-05/My-Australian-Story-Parwinder-Kaur).
- My Australia Story – James Jegasothy – [visit.museum.wa.gov.au/conversations/02-2024/James-Jegasothy](https://visit.museum.wa.gov.au/conversations/02-2024/James-Jegasothy).
- My Australia Story – Dr Pilar Kasat – [visit.museum.wa.gov.au/episodes/conversations/2023-10/Australian-story-pilar-kasat](https://visit.museum.wa.gov.au/episodes/conversations/2023-10/Australian-story-pilar-kasat).

**Above:** *My Australia Story* series guest speakers © Dr Pilar Kasat, Mr James Jegasothy and Dr Parwinder Kaur



Meet Carmen and Elvie, two of Boola Bardip's talented multilingual tour guides  
© WA Museum

## Policy Priority 2 – Culturally Responsive Policies, Programs and Services

The Museum progressed its commitment to deliver relevant content in languages other than English. Progress this year involved the translation of Visitor Guides in Simplified Chinese, German, and Hindi at Boola Bardip, and in Simplified Chinese at WA Maritime and Shipwrecks Museums.

## Tours in Languages Other Than English

In 2023–24 the Museum launched guided highlight tours in Spanish, French, and German at Boola Bardip in addition to the Mandarin-Guided tour that currently operates. Due to their popularity, the frequency of tours increased from fortnightly to weekly. More than 350 visitors participated in tours offered in languages other than English.

Mandarin and Cantonese digital tours were launched on the Gogo Digital Guide. More than 500 visitors completed these digital tours since launched in May 2024.

**Policy Priority 3 – Economic, Social, Cultural, Civic and Political Participation**

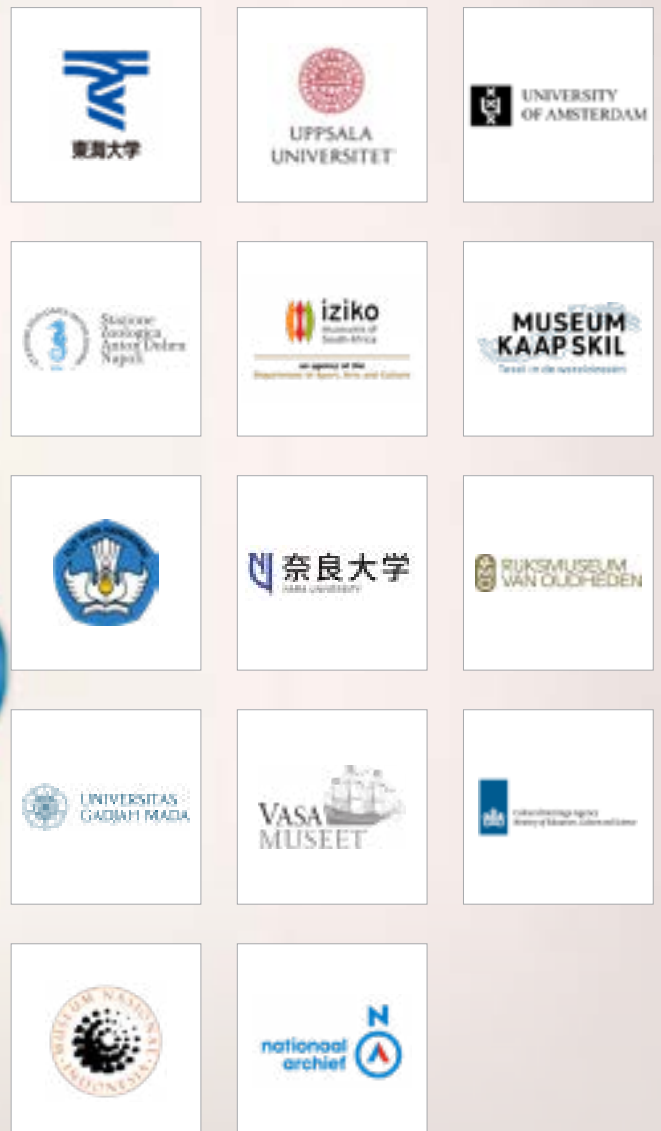
The Museum strengthened global relationships, fostering cultural exchange through international engagements such as touring exhibitions, hosting foreign representatives, and collaborating with overseas research partners.

Print by Ippolito Rosellini as exhibited in the *Discovering Ancient Egypt* exhibition  
© Tori Lill

**Developing Global Relationships**

In the past year, the Museum collaborated with more than 32 international research partners from countries where English is not the main language spoken. International collaborations bring a diverse perspective and expertise, which can lead to more comprehensive and innovative approaches to exhibitions, conservation, research and programs.

Below is a representation of some of the international research partners the Museum collaborated with during 2023–24. This list is not exhaustive.



## Work Health, Safety, and Injury Management

The Museum is committed to the safety and health of all its workers. The Museum will, as far as reasonably practicable, provide and maintain a safe and healthy work environment for all workers and ensure compliance with the obligations specified in the *Work Health and Safety Act 2020* (WA) (WHS Act) and *Work Health and Safety (General) Regulations 2022* (WA).

The Museum has implemented a program of work to meet compliance with the WHS Act, following a gap analysis completed by an independent WHS Auditor in 2022. In June 2024, an independent auditor was contracted to conduct an audit of the WHS Management System that has been developed and implemented against the requirements of the WHS Act and General Regulations. The audit includes on-site verification across three sites.

The Museum has four WHS committees comprising elected health and safety representatives from various departments. The function of these committees are to improve consultation and communication on health and safety matters in the workplace, develop and implement health and safety measures, be kept informed about safety standards, review incident and hazard reports, and consider recommendations about changes that may affect the health and safety of workers.

The Museum has an Executive Risk Management Committee that meets quarterly to review incidents and hazards, operational workplace health and safety risks, and consider required updates to policies and procedures related to risk, health and safety.

MEASURE	ACTUAL RESULTS			RESULTS AGAINST TARGET	
	2021-22	2022-23	2023-24	TARGET	COMMENT ON RESULT
Number of fatalities	0	0	0	0	Nil
Lost time injury and disease incident rate <sup>(a)</sup>	2.87	0	1.34	0 or 10% reduction in incidence rate	3 lost time injuries were recorded for the 2023–24 financial year
Lost time injury and disease severity rate <sup>(b)</sup>	0	0	0.44	0 to 10% reduction in severity rate	1 injury had an estimated 60 days or more lost from work
Percentage of injured workers returned to work:					
(i) Within 13 weeks	83%	100%	83%	80%	All workers injured in 2023–24
(ii) Within 26 weeks	83%	100%	83%	Greater than or equal to 80%	One injured worker returned to work after 33 weeks
<b>Percentage of managers trained in occupational safety, health and injury management responsibilities, including refresher training within 3 years</b>	80%	91%	91%	Greater than or equal to 80%	WHS training for Managers on Go!

(a) how many lost time injuries per 100 workers.

(b) how many severe injuries per 100 workers.



Safety inspection on the Brig *Amity*  
© WA Museum



**P** 1300 134 081

**E** [reception@museum.wa.gov.au](mailto:reception@museum.wa.gov.au)

Locked Bag 49, Welshpool DC, WA 6986



*This document is available in alternative format upon request.*

[museum.wa.gov.au](http://museum.wa.gov.au)