national museum of australia
14–15 annual report

MYTHS AND LEGENDS OF TORRES STRAIT

DRAWING ANATOMY

National Museum of Australia 14–15 Annual Report and Audited Financial Statements

Australian Government

Attorney-General's Department

national
museum
australia

Chair's letter of transmittal

Senator the Hon George Brandis QC
Attorney-General, Minister for the Arts
Parliament House
Canberra ACT 2601

Dear Minister

On behalf of the Council of the National Museum of Australia, I am pleased to submit our annual report for the financial year ended 30 June 2015. The Council is responsible under sections 7AB and 7AC of the *Public Governance Performance and Accountability (Consequential and Transitional Provisions) Rule 2014* for the preparation and content of the report of operations of the National Museum of Australia.

The 2014–15 annual report has been prepared in conformity with the *Consequential and Transitional Provisions Rule*, which continues the application of the *Commonwealth Authorities (Annual Reporting Orders) 2011* for the preparation of annual reports; and with regard to the *Requirements for Annual Reports*, as approved by the Joint Committee of Public Accounts and Audit under subsections 63(2) of the *Public Service Act 1999* and made available by the Department of the Prime Minister and Cabinet on 25 June 2015.

In accordance with a resolution of the Council, passed on 25 August 2015, the members of Council accept this report as being a fair and accurate representation of the organisation's performance during the 2014–15 financial year.

The Council is pleased with the achievements of the National Museum for 2014–15. In advancing its strategic purpose and direction, the Museum has implemented and made strong progress against a new set of strategic priorities for 2014–18. These priorities focus on the core functions of the Museum and outline the key business objectives, activities, outputs and performance targets to be achieved over the next three years.

In meeting these strategic priorities, the Museum has successfully reinvigorated its international profile through partnerships and exhibition exchanges with overseas institutions. During 2014–15, the Museum has established partnerships with major institutions in East and South-East Asia, and Europe, including an unprecedented major partnership with the British Museum, which will result in exhibitions in 2015, 2016 and 2018.

Over the past year, the Museum has provided visitors with two temporary exhibitions, *Spirited: Australia's Horse Story*, and *The Home Front: Australia during the*

Senator the Hon George Brandis QC   Mr David Jones

First World War. The Museum has further extended its reach domestically and internationally with a successful travelling exhibition program.

A stronger focus on the digital realm and social media was demonstrated with the launch of such projects as Defining Moments in Australian History and Australia Day Your Way. The success of these projects is evidence of the Museum's ability to generate significant conversation and debate by using digital media platforms.

In 2014–15, the Council concentrated on a number of strategic policies regarding the Museum's statement of its recognition, commitment and approach to Indigenous engagement. The Council also continued to oversee development of the Museum's fundraising and commercial activities, and placed a stronger focus on collection development and exhibition development.

The Council has welcomed two new members and farewelled four members, including former Chair, Mr Daniel Gilbert AM. Mr Gilbert was Chair for the past six years, and the Museum is grateful for his substantial contribution during that time. I would like to acknowledge the support of all Council members, who have brought their considerable expertise to the governance of the Museum over the past 12 months.

I also take the opportunity to thank the members of the Museum's executive management group and all staff for their ongoing efforts and continued professionalism in preserving and bringing to life Australia's history. The Council has every confidence in the Museum's future.

Mr David Jones
Chair of Council
August 2015

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Part one: Executive summary

Moving forward

The National Museum of Australia's strategic priorities demonstrate our ambition to bring to life the rich and diverse stories of Australia through compelling objects, ideas and programs. They ensure the Museum is focused on achieving strong engagement with the nation's diverse communities and traditions.

The strategic priorities seek to bring the Museum to the forefront of cultural life in the country, where contemporary Australia is understood in relation to its past and its future promise.

The Museum's work is underpinned by the pursuit of excellence in every area of its activity and deploys all the internal resources available to maximum effect. We also seek to establish fruitful partnerships to help the Museum grow its resources and reach wider audiences in Australia and globally.

The strategic priorities for 2014–15 are:
- **Take the lead**: The Museum takes the lead in researching, documenting and expressing the nation's history.
- **Cherish our stories**: The Museum's collection is a rich resource for explaining the forces that have formed modern Australia. It affirms the nation's history through our work as storytellers and custodians.
- **Listen and act**: The Museum puts audiences and visitors at the centre of all its work.
- **See us first**: The Museum is contemporary and creative in offering a distinctive 'must see' experience for visitors.
- **Work smarter**: The Museum maximises the potential of its people, assets and financial resources to deliver the best outcomes.

Aerial view of the National Museum of Australia on Acton Peninsula, surrounded by Lake Burley Griffin. Photograph by Greg Primmer

Mission

The Museum brings to life the rich and diverse stories of Australia through compelling objects, ideas and programs.

Values

The National Museum of Australia operates with the highest ethical standards. It embraces truth and the pursuit of knowledge for its own sake and recognises the importance of aesthetic considerations. The Museum acknowledges the contributions of all Australians to the country's historical development and accepts a fundamental requirement for fairness and equity in its activities.

In operating within the framework established by such values, the Museum:

- develops and preserves the National Historical Collection
- upholds scholarly and professional integrity
- makes best use of its resources
- values and is open to new ideas
- promotes continuous learning
- strives to be innovative and creative
- anticipates and responds to the needs of its diverse audience.

Director's review of operations

The National Museum of Australia has had an extremely successful year with strong growth in visitor numbers and a range of programs that reached people across the country and around the globe. Our Canberra figures were up 10 per cent on last year, notwithstanding the introduction of charges for parking at our main Acton Peninsula site. Moreover, the Museum's touring exhibitions and displays around Australia and overseas turned in a stellar result, with over one million visitors – more than we have ever recorded before. Particularly pleasing was the strong growth in numbers of adults and children in participatory programs and events at the Museum, with more than 125,000 taking part in a specific activity or event. Altogether, these results point to broad and developing public interest in the National Museum as the place where the stories of Australia come alive.

This financial year was the first in our new four-year strategic plan, which commits the Museum to building strong participatory experiences for the public in Canberra, around the country and overseas. The Strategic Plan 2014–18 gives the Museum clarity and purpose as it seeks to build upon its reputation as a 'must-see' Canberra destination. Also, related business planning and systems improvement over the course of the past financial year have added to our capacity to realise these ambitions. Importantly, the Museum is continuing to develop its staff through training and development programs, and has undertaken workforce planning to prepare for future changes in staffing and resource needs. There has also been a strong focus on improving our capacity to raise income through enhanced commercial activity on site and greater emphasis on attracting donations, philanthropy and corporate support.

The Museum has a responsibility to engage Australians in productive discussions about the nation's history and experience. That is why we have been so delighted by the strong public response to our Defining Moments in Australian History project, which was launched by the Prime Minister, the Hon Tony Abbott MP, in August 2014. Defining Moments seeks to involve all Australians in the selection of key events and issues in Australian history, through the creation of online content and social media posts, and allied displays, events and public forums. Patrons of the project are the Hon Michael Kirby AC and Professor Michael Ball AM, while a group of eminent Australian historians, including Professor Judith Brett, Professor Rae Frances, Professor Bill Gammage, Emeritus Professor John Hirst, Professor Jackie Huggins, Professor Marilyn Lake and Professor John Maynard, has provided guidance

Director Mathew Trinca

and advice, particularly in the selection of the initial 100 'defining moments'. Central to the project are the public contributions to a growing list of events that have mattered in our history. This is not just a view of the past produced 'for' audiences, but history in which Australians are actively – and productively – engaged.

Two major exhibitions in Canberra, *Spirited: Australia's Horse Story* and *The Home Front: Australia during the First World War*, have thrilled and educated visitors about key aspects of our country's past. *Spirited* was particularly successful in drawing audiences keen to understand the critical role this uncomplaining animal played in building modern Australia. At the same time, the *Home Front* exhibition has led the Museum's work in marking the centenary of the Gallipoli landings in 1915. Multimedia packages showing what Australia was like at the time of the First World War, courtesy of a joint project with the National Film and Sound Archive, have also been shown in our Main Hall since December 2014. This kind of collaboration is a guide to the Museum's future practice, which will rely on the principle of maximising resources by entering into productive partnerships with organisations here and abroad.

The National Historical Collection also continues to grow, with acquisitions that speak to aspects of our history and experience as a national community. New acquisitions include the Holden Torana at the centre of the Azaria Chamberlain case, a south-eastern Australian 19th-century Aboriginal shield bought from Sotheby's, London, a rare 19th-century sketchbook by Aboriginal artist Panga, and a pocket watch that belonged to the renowned explorer John McDouall Stuart. We also

continued to work hard on making our collections accessible online, and through engaging programs and exhibitions around the country. Of particular note was the project involving the installation of key artefacts in a new exhibition on the life of Governor Lachlan Macquarie in Macquarie Bank's new headquarters at Martin Place, Sydney. This exhibition, with the cost borne by a substantial sponsorship from the bank, has provided a welcome opportunity for elements of our collection to be shown to the public at a premium site in the nation's largest central business district.

Collaboration with the National Australia Day Council (NADC) was extended in 2014–15, with an exhibition of treasured objects belonging to the state recipients of the Australian of the Year awards. The exhibition, funded through a partnership with the NADC, was an eloquent statement of the contributions of remarkable Australians to our national life. None of the people who attended the exhibition launch will ever forget the moving testimony of each of the winners in conversation with the Chief Executive Officer of the NADC, Jeremy Lasek. In addition, the second year of the collaborative social media project, Australia Day Your Way, saw more than 140,000 posts by people marking our national day, wherever they were. The Museum curated a 'live exhibition' of the best photographs sent in via Twitter, over the course of 48 hours, as Australia Day was celebrated around the world.

The emphasis on digital products is an increasingly important part of the Museum's core business. A virtual tour of our site in Canberra is now available to people everywhere, courtesy of our virtual site in the Google Cultural Institute. We have also contributed a selection of collection highlights and two virtual exhibitions to the online Institute, which offers a window into the work and collections of the National Museum, alongside other great museums and collections round the world. At the same time, the Museum produced key digital products related to the First World War, to the Defining Moments project, and to the forthcoming *Encounters* exhibition. Our new multimedia experience for children, Kspace, was also completed in the course of the year, and a digital tour of the Museum is now available via an 'app' for people using mobile devices at our Canberra site. If they prefer, visitors can borrow a portable screen device pre-loaded with this content from the Museum. Given our strategic ambition to grow audiences through the innovative use of digital communications technologies, we are very pleased that web visitation performed 30 per cent above the target for the financial year.

The focus on collaboration and partnerships has encouraged us to forge agreements with key institutions at home and overseas, including with the National Museum of Singapore, the Muséum d'Histoire Naturelle du Havre, France, and with the National Film and Sound Archive and Australian Institute for Aboriginal and Torres Strait Islander Studies, Canberra.

In addition, we have recommitted to memorandums of understanding with the National Museum of China, Beijing, and the British Museum, London. The agreement with the British Museum saw the launch, in April 2015, of a landmark exhibition *Indigenous Australia: Enduring Civilisation*, the counterpart of an exhibition that will open at the National Museum in November 2015. At the heart of both exhibitions are rare, precious collections held at the British Museum of artefacts from Indigenous Australian communities. The exhibition was opened in London by His Royal Highness the Prince of Wales, Prince Charles, and attended by Aboriginal and Torres Strait Islander leaders. This project has inspired a strong and sustained debate about the character of the Australian past, in ways that are expressly part of the Museum's responsibility to support debate and discussion about our history.

As always, none of the Museum's achievements in the past financial year would have been possible without the commitment and support of the staff and volunteers of the organisation. Time and again, they have shouldered responsibility to extend and improve our programs, in sometimes challenging circumstances that demanded invention and creativity in professional practice. Moreover, the staff and volunteers have enjoyed the great support and encouragement of the Council of the National Museum of Australia, which has been ready throughout the year both to challenge and commend the organisation on its programs and results. The Museum has also farewelled an extremely popular Chair of Council, Mr Daniel Gilbert AM, who gave a great deal to the organisation during his six years at the helm. Council members Professor Andrea Hull AO, Mr John Morse AM, and Dr Barbara Piscitelli AM also finished their second terms on Council and each has made an exceptional contribution to the life of the Museum.

The Museum also thanks the staff of the Ministry for the Arts, and the Attorney-General and Minister for the Arts, Senator the Hon George Brandis QC, for their great help and assistance throughout the year. I also thank the Friends of the Museum, who are deeply committed to the life of the organisation, and provide great support and advocacy on our behalf. We owe them and our greatest asset – our visitors – a debt of gratitude for their continued interest in, and commitment to, the National Museum of Australia.

Thank you all,

Dr Mathew Trinca,
Director, National Museum of Australia
August 2015

The year at a glance

August 2014: The Prime Minister, the Hon Mr Tony Abbott MP, launches the Defining Moments in Australian History project at the Museum by marking the 200th anniversary of the death of Admiral Arthur Phillip. **[1]**

August 2014: The Museum acquires the 1977 yellow hatchback V8 Torana that was central to the conviction, and ultimate exoneration, of Lindy and Michael Chamberlain over the 1980 disappearance of their daughter, Azaria. **[2]**

September 2014: International animal trainer, Ms Zelie Bullen, launches the exhibition *Spirited: Australia's Horse Story*. **[3]**

December 2014: The Museum and the National Australia Day Council launch the *Australian of the Year Awards 2015* exhibition and the Australia Day Your Way social media event as part of the Museum's 2015 Australia Day festival. The Museum repartnered with Twitter and the National Australia Day Council to receive over 140,000 #AustraliaDay tweets from around the world. **[4]**

December 2014: A collaborative project between the Museum and Macquarie Bank results in a boutique exhibition, *Governor Lachlan Macquarie*, in the bank's new premises at Martin Place, Sydney.

Feb/March 2015: The Museum partners with Google Australia for the Google Cultural Institute Australia project.

Benedict Johnson

February 2015: The Museum formally announces a partnership with the British Museum to stage linked exhibitions of Aboriginal and Torres Strait Islander artefacts in 2015, the exhibition *A History of the World in 100 Objects* in 2016 and a proposed exhibition on Ancient Rome in 2018.

March 2015: The Museum hosts a three-day community gathering for selected participants involved in the Encounters project. **[5]**

March 2015: The Museum's statement of its recognition, commitment and approach to Indigenous cultural rights and engagement is realised in the approval, by the Museum Council, of the Indigenous Cultural Rights and Engagement Policy and Principles.

April 2015: The Museum's contribution to the Centenary of Anzac is marked with the launch of the exhibition *The Home Front: Australia during the First World War*. **[6]**

April 2015: A delegation of Indigenous Reference Group members travel to the United Kingdom for the opening of the *Indigenous Australia: Enduring Civilisations* exhibition at the British Museum. **[7]**

May 2015: The Museum Council approves the Reconciliation Action Plan, articulating the Museum's contribution to the process of reconciliation in Australia.

Performance summary

The National Museum of Australia is a statutory authority. In 2014–15, the Museum sat within the Attorney-General's portfolio.

The Australian Government funds the Museum to achieve an agreed outcome through a series of performance indicators, as specified in the annual Portfolio Budget Statements (PBS). The Museum's outcome is to ensure:

Increased awareness and understanding of Australia's history and culture by managing the National Museum's collections and providing access through public programs and exhibitions.

(National Museum of Australia, Portfolio Budget Statements, 2014–15)

Financial summary

The Museum's financial statements disclose an operating deficit of $1.442 million compared with the 2013–14 operating deficit of $1.264 million. Of the operating deficit, $1.075 million relates to unfunded depreciation of the National Historical Collection. Total income for 2014–15 was $46.756 million (anticipated $45.823 million in the Comprehensive Income Statement in the PBS) while total expenses for 2014–15 were $48.198 million (anticipated $46.917 million).

Revenue from government was $41.590 million and revenue from other sources was $5.166 million (anticipated $4.233 million). This includes gains from donated assets for 2015–16 valued at $0.271 million. Revenue from non-government sources decreased by $0.036 million compared with 2013–14. This is attributable to lower revenue from grants.

Total expenses were $0.113 million more than the previous year. Employee expenses were lower due to reduced staffing numbers during the year. This offset an increase in depreciation expense due to increased asset values from a June 2014 revaluation and a small increase in supplier expenses.

In the balance sheet, the Museum's net assets increased by $8.128 million. The asset revaluation reserve increased by $7.606 million following a revaluation of Museum's heritage and cultural assets. The Museum received an equity injection of $1.964 million to fund collection acquisitions.

Cash as at 30 June 2015 totalled $2.439 million (30 June 2014: $1.322 million), and investments totalled $40.000 million (30 June 2014: $39.000 million).

Financial summary 2014–15, measured against PBS

Budgeted expenses: **$46.917m**	Actual expenses 2014–15: **$48.198m**
Budgeted departmental appropriations: **$41.590m**	Actual appropriations: **$41.590m**
Budgeted income from other sources: **$4.233m**	Actual income from other sources: **$5.166m**

Program summary

Quantitative and qualitative performance indicators were met or exceeded across the program that supports the Museum's PBS outcome:

Program 1.1 Collection management, research, exhibitions and programs

Program 1.1 Objective

The National Museum of Australia's objectives are to:

- conduct activities to ensure the Museum has a relevant and high-quality collection of objects and associated material. This includes activities associated with maintaining the collection in an appropriate condition, and ensuring it is available to be used in exhibitions and other programs to meet the Museum's objectives
- conduct activities whereby visitors access objects in the collection or information about objects, and Australian history and cultures, through visiting exhibitions and attending programs in Australia and overseas
- undertake research to enhance awareness of Australian history and cultures, and publish information across all platforms.

"**The Museum expanded its collections through the acquisition of key objects that represent the breadth and depth of Australian history and culture.**"

Program 1.1 Deliverables

The Museum:

- expanded its collections through the acquisition of key objects that represent the breadth and depth of Australian history and culture
- undertook an ongoing changeover program within the permanent galleries at Acton
- marketed the Museum as a key destination and developed new partnerships to support its core business to reach national and international audiences
- delivered programs for regional Australia including continued participation in the Community Heritage Grants program
- toured temporary exhibitions across metropolitan and regional Australia and achieved the highest number of visitors to travelling exhibitions since opening in 2001

- in partnership with the Department of Foreign Affairs and Trade, toured internationally a panel display as part of a program of facilitating cultural diplomacy
- entered into a number of collaborations with museums in Europe and Asia to enable joint exhibition, staff and research exchange programs over the next three years
- presented public programs for families, children and audiences with a disability, which promoted lifelong learning opportunities
- invested in new technologies that increased online public access to the Museum's collection
- delivered high-quality education programs that met the standards of the Australian Curriculum
- continued to build a donor base that supports regular giving, major gifts and bequests.

Museum host Linda Puckett taking French officials on a tour of the Museum

Achievement of strategic and business priorities

Strategic priority 1: Take the lead

The National Museum of Australia takes the lead role in researching, documenting and expressing the nation's history. We are committed to organisational excellence, and innovative and contemporary approaches that draw public attention to our work. Business priorities for 2014–15 were:

BUSINESS PRIORITIES	REPORT
1.1 Lead public discussion about the ideas that matter in Australian life	**Achieved**: • The Museum launched the Defining Moments in Australian History project on 29 August 2014. Strong public engagement with the project resulted in a record number of Facebook 'hits'. See pp. 39, 41, 45, 47 • Museum staff participated in a range of Australian Research Council (ARC) projects that involved working in partnership with educational institutions and community-based organisations in Australia and overseas. See pp. 47–8 • The Museum ran seminar programs delivered by staff and local and international speakers. See pp. 34–5, 47-8
1.2 Prepare the Museum for a world that is 'living digitally'	**Achieved**: • Kspace entered the final stages of its development into a new immersive interactive experience. See p. 29 • A mobile device application, 'The Loop', that takes visitors on a guided tour to object highlights in the permanent galleries was developed. See p. 29 • A 2014–17 forward plan for the popular iPad 'Museum Game' was developed and the game was integrated into schools, events and venue hire. See p. 41 • The Museum Robot project was integrated into Museum programming. See pp. 41–2
1.3 Connect with academic, social, commercial, physical and online communities	**Achieved**: • Visits to the Museum's website increased to 1,694,318. See pp. 23, 36 • The Museum Robot project delivered live online tours to more than 1900 national and international participants. See p. 41 • Museum staff consulted with 27 Aboriginal and Torres Strait Islander communities across all states and territories as part of the Encounters project. See p. 41 • Two significant education resources were developed and distributed through national online education sites. See pp. 41, 42, 45 • More than 27,000 students participated in Museum education programs. See p. 35 • The Museum's digital learning programs were enhanced by the 'Engage and learn' blog, which has 783 subscribers. See p. 40 • The Museum delivered seven temporary exhibitions and toured three travelling exhibitions. See pp. 30–2 • New online publications included two editions of *reCollections: A Journal of Museums and Collections* and the *Goree* newsletter, 13 audio programs with transcripts and 20 collection highlights. See pp. 46, 48

Strategic priority 1: Take the lead *continued*

BUSINESS PRIORITIES	REPORT
1.4 Establish meaningful and long-lived local, national and international partnerships	**Achieved**: • The Museum participated in national and international tourism initiatives that promoted the Museum as a destination by collaborating with local and national tourism agencies and businesses. See pp. 38–9, 42 • The Museum entered into an agreement with the British Museum for linked exhibitions of Aboriginal and Torres Strait Islander artefacts in 2015, the exhibition *A History of the World in 100 Objects* in 2016 and a proposed exhibition on Ancient Rome in 2018. See pp. 39, 42, 47 • The Museum developed key partnerships with organisations including AccorHotel, QT Canberra, Qantas and Virgin members lounges, Twitter, Google Australia, Prime7, the *Canberra Times*, 666 ABC Canberra and Foxtel. See pp. 10, 38, 39, 47, 123 • The Museum established a partnership with the Commonwealth-funded Asia Education Foundation (AEF) to facilitate greater understanding of Australian culture and history in several Asian countries. See pp. 42, 123 • The Museum established a partnership with the Department of Foreign Affairs and Trade to tour digital exhibitions related to key Museum exhibitions. See pp. 13, 32, 36, 38, 42 • The Museum partnered with AARNet Pty Ltd to promote the Mobile Robot project to teachers and students in AARNet's broadband-enabled school network. See p. 41 • Partnerships with the Murray–Darling Basin Authority and the Australian Broadcasting Corporation created opportunities to enhance on-site tour experiences and digital relationships with the national community. See pp. 40–1 • The Museum entered into memorandums of understanding in support of future exhibitions and professional exchanges with the Museum Muséum d'Histoire Naturelle du Havre, France; the National Museum of Singapore; the National Museum of China; and the National Museum and Art Gallery of Papua New Guinea. See p. 42

Strategic priority 2: Cherish our stories

The Museum's collection is a rich resource for explaining the forces that have formed modern Australia. We affirm the value and diversity of the nation's history and experience through our work as storytellers and custodians.

BUSINESS PRIORITIES	REPORT
2.1 Bring the stories of Australia to life through innovative exhibitions and program	**Achieved**: • The Museum delivered a temporary and travelling exhibition program that included seven exhibitions on display at the Museum, and three national and international travelling exhibitions. See pp. 29–32 • Visitation to temporary and travelling exhibitions, at Acton and nationally, reached 980,340. See p. 36 • The exhibition lecture series gave audiences 'behind the scenes' insights into major temporary exhibitions through knowledgeable and engaging speakers. See p. 34 • The Museum's international touring program partnered with the Department of Foreign Affairs and Trade in touring an exhibition to China, Turkey, Chile, India, the Philippines, Japan, Mexico, Thailand, Russia, Tonga and Indonesia. Over 347,238 visitors viewed the exhibition. See pp. 32, 36, 42
2.2 Ensure our collections are safe and accessible, physically and digitally, for all time	**Achieved:** • More than 67,000 objects were available for the public to access online. See p. 25 • The Museum delivered a documented Strategic Property Plan. • Enhancements were completed on object storage processing areas. See p. 26 • A prioritised conservation program was implemented to identify areas of the collection requiring treatment. See p. 26 • The Museum provided special access to its collection repositories to researchers, community, filmmakers, donors, university students and curators from other institutions. See p. 28 • The Museum loaned objects from the National Historical Collection to other cultural institutions. See pp. 27–8
2.3 Develop the best ideas, research and scholarship to underpin our programs	**Achieved**: • Museum staff gave 14 research presentations at national and international academic and industry conferences and seminars on issues as diverse as climate change and environmental history. See p. 47 • Museum staff participated in five Australian Research Council (ARC) projects. See pp. 47–8 • The Museum maintained partnerships with key kindred bodies, including Indigenous communities and organisations, major collectors, corporations and the university sector. See p. 48
2.4 Create online collections, information and access to enhance public engagement	**Achieved**: • The Museum launched an improved external collection search tool, Collection Explorer. The public can now access 67,198 images of objects from the Museum's collection. See pp. 25, 28 • Websites with interactive functionality were developed for the Museum's temporary and travelling exhibitions. See p. 47

Strategic priority 3: Listen and act

The Museum puts audiences and visitors at the centre of all its work. We commit to ongoing 'two-way' engagement with communities of interest outside our walls, and value their role, expertise and interest in our success.

BUSINESS PRIORITIES	REPORT
3.1 Create participatory programs to engage people in meaningful dialogue	**Achieved**: • The Defining Moments in Australian History project was launched in August 2014 with a continuous release of online content and public engagement strategies. See pp. 10, 39, 41, 45, 47 • Successful one-off programs and series relating to particular demographics were held as part of a strategy to increase audience numbers and diversity. See pp. 33–4 • An extensive social media strategy was developed and implemented. See pp. 38, 46–7 • A new Museum brand campaign 'Where our stories come alive', was launched across traditional and digital media. See p. 38
3.2 Build relationships and engage with communities of interest related to our programs	**Achieved**: • The First World War interactive website, Remembering Objects, Stories and Emotions was launched in March 2015. See p. 46 • The Museum developed and implemented the Indigenous Cultural Rights and Engagement Policy and Principles. See pp. 11, 45 • Repatriation staff travelled nationally to consult with communities regarding ancestral remains held by the Museum. See p. 44 • The Museum reached a combined broadcast, print and online media audience of 175,357,487. See p. 39 • A seminar and screenings related to the *Home Front* exhibition were held in association with the National Film and Sound Archives. See p. 8 • Representatives from a number of Aboriginal and Torres Strait Islander communities, grant recipients, students of cultural heritage management, researchers and diverse special-interest groups participated in collection tours and viewed relevant collection objects. See p. 28 • A special preview event was held for Museum patrons, donors and supporters at which the Director, Dr Mathew Trinca, outlined key activities and future development. See pp. 47, 64
3.3 Empower staff to promote our professional expertise to external interests	**Achieved**: • 40 features in the Defining Moments series were made accessible online. See p. 45 • The *Encounters* exhibition website was launched in February 2015. See p. 45 • Education programs were delivered to 27,000 students. See p. 35 • Museum staff presented at national teacher and educator conferences in Sydney, Melbourne, Canberra and Brisbane. See pp. 35, 40 • Museum conservators participated in a wide range of public and Museum engagements and contributed to social media content. See pp. 33, 46 • The Museum collaborated with Macquarie Group on developing and installing the *Governor Lachlan Macquarie* exhibition in the Macquarie Bank building in Martin Place, Sydney. See pp. 9, 10, 30, 42
3.4 Act as a cultural hub to connect relevant community groups and interests	**Achieved**: • A new Friends membership strategy was implemented with the aim of increasing membership by 10 per cent. See p. 47 • The Museum's social media strategy was implemented in September 2014, leading to a 259 per cent increase in Facebook followers and a 326 per cent increase in Twitter followers. See pp. 38, 46–7 • The national Twitter project, Australia Day Your Way, captured 140,000 tweets on 26 and 27 January 2015. See pp. 9, 10, 38, 39, 47 • Museum exhibitions, including *Freewheeling: Cycling in Australia* and *Spirited: Australia's Horse Story* engaged communities of interest with online opportunities to connect and share stories, images and experiences. See pp. 45–6

Strategic priority 4: See us first

The Museum's collection is a rich resource for explaining the forces that have formed modern Australia. We affirm the value and diversity of the nation's history and experience through our work as storytellers and custodians.

BUSINESS PRIORITIES	REPORT
4.1 Create internal and external experiences at Acton that attract and involve audiences	**Achieved**: • Visitation to the Museum's temporary and permanent exhibitions, and public programs, including remote digital programs, at Acton was 663,614. See pp. 35–6 • Redevelopment of the Museum's venue facilities resulted in more events and increased function-hire numbers. See p. 35 • The Disability Action Plan was reviewed and the Reconciliation Action Plan was written, developed and approved. See pp. 11, 34 • Specialised programming linked to the Museum's major temporary exhibitions broadened the audience base by appealing to special-interest groups and diverse age demographics. See pp. 33, 34
4.2 Strengthen relationships with The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the Australian National University (ANU), the National Film and Sound Archive of Australia (NFSA), the National Capital Authority (NCA) and the NewActon precinct	**Achieved**: • The Museum worked with AIATSIS, ANU and NCA to develop a framework for the master site plan for the Acton Peninsula. • Events and screenings associated with Museum exhibitions and activities were enhanced by cooperative engagement with staff and resources from Acton Peninsula partner NFSA. See pp. 8, 35 • Programs and events associated with NAIDOC Week strengthened the Museum's connection with the Australian Institute of Aboriginal and Torres Strait Islander Studies. See pp. 33, 45, 61
4.3 Develop community and recreational places inside and outside the Museum building	**Achieved**: • A 10-year Strategic Property Plan was developed and approved. • Scoping of design options to improve the Museum forecourt began. • External display of collection objects was included in site planning and forecourt work. • The revised spatial design for Kspace offered a bright and welcoming space for visitors. See p. 29 • There were 436,496 visitors to the Museum's galleries. See p. 36 • Remediation work was undertaken on lakeside grounds. • Three new audio systems were installed in the Museum Cafe and the Main Hall. See p. 27 • The Museum Shop was refurbished. See p. 65
4.4 Establish programs that connect the Museum and its site to Canberra city	**Achieved**: • The Museum actively participated in the City to the Lake project – one of Australia's largest urban renewal projects. • A concert associated with Canberra's Enlighten Festival was held in in the Museum's lakeside amphitheatre in late February 2015. See p. 35

Strategic priority 5: Work smarter

A creative culture that seeks to exploit future opportunities requires efficient organisations and processes. We are focused on maximising the potential of our people, assets and financial resources to deliver the best possible outcomes.

BUSINESS PRIORITIES	REPORT
5.1 Streamline business processes and systems in a drive for organisational efficiency	**Achieved**: • Cleaning and electricity savings resulted from infrastructure changes including the introduction of new humidifiers. See p. 64 • Business practices were streamlined with the introduction of RM8 and SharePoint. See p. 66 • Relevant government procedures and policies were complied with following the implementation of the Protective Security Policy and the 2015–16 Security Business Plan. See p. 58 • The Museum entered into a cross-cultural organisation gas contract. See p. 64
5.2 Establish evaluation, benchmarking and evidence-based decision-making to plan and manage performance	**Achieved**: • The Workplace Conversations Framework ensured staff recognise the importance of aligning outputs to strategic and business priorities. See p. 62 • Coaching programs were developed to enhance management capabilities to have challenging conversations about performance. See p. 61 • The Director's Award for Excellence and Australia Day Achievement medallions were awarded. See p. 62
5.3 Develop staff flexibility, agility and resilience to deal with future challenges	**Achieved**: • Workforce planning commenced in preparation for transition to shared services. See pp. 8, 60 • The Museum identified capability development needs, including the capacity to manage and deal with change effectively. See p. 60
5.4 Increase own source income and manage our financial resources sustainably	**Achieved**: • The Museum increased its own source revenue by 20 per cent as a result of improved venue hire and catering operations. See p. 35 • Donor events were held in Canberra, including an end of financial year event. These events raised more than $80,000. See p. 64 • The National Museum of Australia Fund received more than $40,000 in cash donations. See p. 64 • Grants in support of Museum programs were received from the ACT Government's Special Event Fund, the Australian Government's National Collecting Institutions Touring and Outreach Program, the Sidney Myer Fund and the Myer Foundation. See p. 64 • The Museum received corporate support valued at more than $700,000. See p. 65 **In progress**: • A new online shop was developed, with a launch scheduled for the first quarter of 2015–16. See p. 65
5.5 Create a safe, open and collaborative environment that is a pleasure to work in	**Achieved**: • An online workplace inspection report was developed to assist in streamlining work health and safety (WHS) audits and inspections, resulting in a significant decline in WHS incidents over the last year. See pp. 62–63 • The Museum's Reconciliation Action Plan was established. See p. 34 • The Enterprise Risk Management Framework was established. See pp. 58–9 • The Diversity Action Plan was developed and the Diversity Working Group was established to oversee implementation of diversity initiatives across the Museum. See pp. 61–2, 123 • The Museum Consultative Forum and Workplace Consultative Committee met regularly. See p. 61 **In progress**: • 26 WHS safe-work procedures were drafted and are under review; two were made ready for broader workplace consultation. See p. 62

Part two: Performance reports
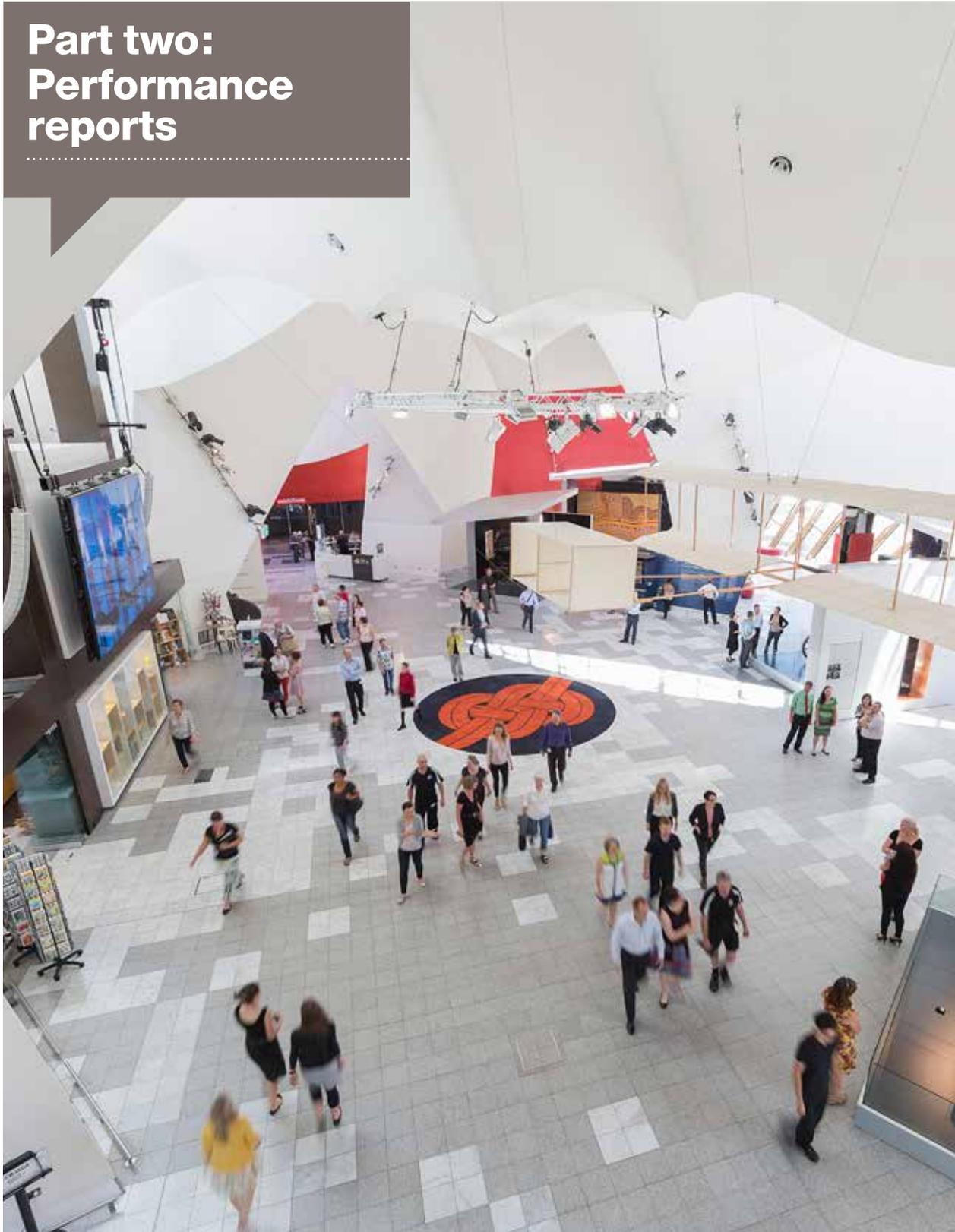
History

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

A national inquiry in 1975 (the 'Pigott Report') resulted in the creation of the Museum with the passing of the *National Museum of Australia Act 1980* (the Museum Act). Collecting officially began with the inheritance of significant collections from Australian Government agencies, including the Australian Institute of Anatomy. A location for the Museum was identified at Yarramundi Reach, Canberra.

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

The Museum's exhibitions, collections, programs and research focus on three interrelated subject areas, which are specified in the Museum Act:
- Aboriginal and Torres Strait Islander history and culture
- Australia's history and society since 1788
- the interaction of people with the environment.

These define the Museum's intellectual and conceptual framework, which is articulated to the public through the themes of land, nation and people.

The Museum's Main Hall. Photograph by Adam McGrath

Guiding performance: Legislation, PBS and the strategic priorities

The Museum's performance is guided by a set of legislative, public sector and organisational requirements. The Museum Act charges the Museum with the function of developing, preserving and exhibiting the historical material of the Australian nation.

It also specifies that the Museum should conduct and disseminate research and information about Australian history (see Appendix 2: Functions and powers of the National Museum of Australia, p. 114).

These functions determine all aspects of the Museum's performance. The government's performance targets, specified in the annual Portfolio Budget Statements (PBS), are achieved through work defined in one program, which leads to the outcome:

Increased awareness and understanding of Australia's history and culture by managing the National Museum's collections and providing access through public programs and exhibitions.

At the operational level, the Museum's strategic priorities and annual business priorities guide the activities of all business units to achieve the results specified in the Museum's outcome.

Strategic priorities 2014–18

The strategic priorities for 2014–18, which were approved by the Museum's Council in May 2014, were to:

- **take the lead**: so that 'the Museum effectively researches, documents and expresses the nation's history'
- **cherish our stories**: so that 'the Museum affirms the value and diversity of the nation's history and experience through its role as storytellers and custodians'
- **listen and act**: so that 'the Museum places audiences and visitors at the centre of all its work'
- **see us first**: so that 'the Museum is seen as a must-see destination in Canberra'
- **work smarter**: so that 'the Museum utilises its people, assets and financial resources to deliver the best possible outcomes'.

Outcome achievements

The Museum's performance against the outcome was demonstrated through:

- providing leading research documentation and expression of the nation's history through programs committed to organisational excellence and innovation
- developing, managing and preserving the National Historical Collection and other Museum collections to promote public access and engagement
- establishing strong, enduring relationships with community interests and institutional partners that promote public attachment and involvement in the Museum's work
- delivering creative, innovative exhibitions and related content and programs that attracted national and international audiences to the Museum, both on-site and online
- maximising the potential of its people, assets and financial resources to deliver efficient and effective learning experiences for online audiences and physical visitors to the Museum's sites.

Program 1.1 Collection management, research, exhibitions and programs

The Museum's collection management, research, exhibitions and programs aim to achieve the outcome of increasing awareness and understanding of Australia's history and culture. The Museum does this by:

- conducting activities to ensure that it has a relevant and high-quality collection of objects and associated material. This includes maintaining the collection in appropriate condition, and ensuring it is available to be used in exhibitions and other programs
- conducting activities that allow visitors to access objects in the collection, or information about objects and Australian history and cultures, through the provision of exhibitions and programs in Australia and overseas, and online access to the collection
- undertaking research to enhance awareness of Australian history and cultures, and maintaining a print and web publishing program.

The annual PBS specify performance measures for the Museum for acquisitions, storage of the National Historical Collection, conservation treatments, documentation of the collection, access to the collection and visitor satisfaction levels.

Performance summary

The Museum measured its performance against the standard set of key performance indicators that are applied across national collecting institutions within the Attorney-General's portfolio.

KEY PERFORMANCE INDICATOR	2014–15 TARGET	ACTUALS
Number of visits to the Museum (does not include school visits)	691, 627	1,822,405
Number of paid on-site visits	81,221	78,175
Number of unpaid on-site visits	485,366	499,567
Number of on-site visits by preschool students	350	726
Number of on-site visits by primary school students	72,500	72,989
Number of on-site visits by secondary students	17,000	10,626
Number of on-site visits by post-secondary education students	425	1,132
Number of visits to the website	1,299,000	1,694,318
Number of off-site visits to the organisation	125,040	1,246,185
Number of formal overseas initiatives	3	3
Number of other overseas initiatives	305	409
Operational funding (as a % of total funds from operations and government)	87%	86%
Capital funding from government (as a % of total funds from operations and government)	4%	4%
Cash sponsorship income (as a % of total funds from operations and government)	-	-
Other cash fundraising income (as a % of total funds from operations and government)	-	-
Other fundraising income (as a % of total funds from operations and government	9%	10%
Expenditure on collection development (as a % of total expenditure)	14%	12%
Expenditure on other capital items (as a % of total expenditure)	16%	11%
Expenditure on other (i.e. non-collection development) labour costs (as a % of total expenditure)	30%	34%
Other expenses (as a % of total expenditure)	42%	43%
Number of acquisitions in the reporting period	650	676
Total number of objects accessioned in the reporting period	750	1,192
Total number of objects awaiting accessioning at the end of the reporting period	13,000	12,847
% of total objects (acquired in the reporting period) accessioned	4%	3.4%
% of total collection available to the public	48%	47.7%
% of total collection available to the public online	43%	44.01%
% of total collection available to the public on display	4%	3.48%
% of total collection available to the public on tour	1%	≤1%
% of total objects assessed/condition checked in the reporting period	1.4%	1.57%
% of total objects conserved in the reporting period for preparation for display or digitisation	0.1%	0.55%
% of total objects treated for preservation purposes only in the reporting period	0.3%	0.58%
% of the total collection digitised	87%	85.87%
Number of people participating in public programs	33,000	43,556
Number of people participating in school programs	90,275	85,473
Number of organised education programs delivered onsite	550	1,598
Number of program packages delivered online	5	6
Number of educational institutions participating in organised school learning programs	1,616	2,431

The collection

Developing the collection

The National Museum's main collection is known as the National Historical Collection. It was initially formed from objects and collections that were transferred to the Museum by the Australian Government following the Museum's establishment in 1980. The major collections included those of the former Australian Institute of Anatomy, the former Australian Institute of Aboriginal Studies, and other smaller but significant collections from the University of Sydney's Anthropology Department and Australian Government departments, such as the Department of Home Affairs and Transport, the Bureau of Mineral Resources and the Australian Broadcasting Commission. Since 1980, the Museum has acquired objects through donation and purchase.

The Museum's collecting activities are guided by its Collections Development Plan and Collections Development Framework. The framework allows for the identification and prioritisation of collecting, and the assessment of potential collection material.

In 2014–15, the Museum spent a total of $0.811 million in acquiring compelling objects for its collections – predominately for the National Historical Collection. This included purchases acquired for $768,015 and collection-related costs of $43,245. Donations received during the year are valued at $271,432. Unspent funds of $2.290 million (including $1.028 million from this year's budget) will be carried forward into the 2015–16 financial year.

Some of the significant objects acquired through the course of the year were:
- Tjunkaya Tapaya's painting *Kungkarangkalpa Attila* (2014)
- an engraving, *The Mutineers Turning Lieut. Bligh and Part of the Officers and Crew Adrift from His Majesty's Ship the Bounty* (1790)
- an 1852 Adelaide pound coin
- the account of William Dampier's voyage *A Collection of Voyages. In Four Volumes* (1729)
- the account of Nicolas Baudin's voyage *Voyage de decouvertes aux terres australes* (1807–16)
- three early engravings of Botany Bay
- a scrapbook of drawings from the 1880s by Barkindji artist Panga
- a ghostnet dinghy and fish from Erub, Torres Strait
- a book carried aboard HMB *Endeavour* throughout the voyage 1768 to 1771
- a surfboard made by Vernon Ah Kee
- an early 19th-century jigsaw puzzle – 'A New Map of the World according to the Latest Discoveries'
- a bark painting and painted log by John Mawurndjul
- The 1888 'Coloured Champion of the World' boxing trophy.

The Museum's Council formally approves the inclusion of objects into the National Historical Collection. This year the Council approved 88 collections, details of which are set out in Appendix 3: National Historical Collection – material approved by Council, 1 July 2014 – 30 June 2015, p. 115.

Collections donated through the Cultural Gifts Program

Every year the Museum facilitates the acquisition of donations through the Australian Government's Cultural Gifts Program. This program encourages donations of culturally significant items from private collections to public museums, art galleries, libraries and archives. Donors of cultural gifts are eligible for the following tax incentives: deductions for the market value of gifts, exemption from capital gains tax and the option to apportion their deduction to a number of people and over a period of five income years.

Over the year, one object was donated to the Museum through the program: *Gurdurrku* (Brolga), a bronze sculpture by Yolngu artist Gunybi Ganambarr, donated by Wayne and Vicki McGeoch.

Accessioning the collection

Accessioning is the process that formally registers an object into the Museum's permanent collection. During the year, the Museum accessioned 1192 objects. Among the notable objects and collections accessioned this year were:
- an opal and silver brooch, a silver powder compact and a Glomesh purse owned by Dame Enid Lyons
- a desk designed by Walter Burley and Marion Mahony Griffin
- a collection of violins and a viola made by William Winfield Dods dating from 1919–29
- an 1813 holey dollar
- a breastplate that was presented to the Yandruwandha people of Cooper Creek, South Australia, in 1862, in recognition of the assistance that they provided to John King, sole survivor of the Burke and Wills expedition of 1860–61
- a 1940s horse-drawn milk wagon, commissioned in approximately 1947 by the owners of the Lincoln Park Dairy in Essendon, Victoria, and manufactured by coachbuilder William J Knight of Bendigo, Victoria
- a painting by Pitjantjatjara artist Alison Munti Riley, depicting sites on the Seven Sisters songline around Amata Community, South Australia
- a collection of material associated with the career of Australian Paralympic Games cycling champion, Susan (Sue) Powell.

The Museum's Archive Collection comprises paper, photographic and audiovisual items that support the interpretation of the National Historical Collection.

Over the past year, 323 items from 9 collections were accessioned into the Archive Collection. Material approved for the Archive Collection this year include:

- a collection of photographs and documents associated with John Parsons' Second World War service in the Royal Australian Air Force, his 1941 marriage to Sylvia Johnson and their early postwar life
- photographs of the Bean car taken by Francis Birtles on his epic London to Melbourne journey, October 1927 to May 1928
- a staff manual from Expo 67 in Montreal, Canada, donated by Ed and Lesley Haysom who worked in the Australian pavilion.

No objects were de-accessioned from the National Historical Collection during 2014–15.

Photography

The Museum's photographers produce high-quality images to support the Museum's documentation, exhibitions and communication activities. This year more than 279 photographic assignments, including more than 9317 images of collection objects, and photographs of corporate and public events, were delivered.

Images are an important component of object documentation and are included in the internal collection database and the public collection search database. They are also featured in publications and on the Museum's website, and used for marketing, promotional and media content. Some significant projects this year were:

- photography of collection material for the upcoming exhibition *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum*
- object photography for the *Freewheeling: Cycling in Australia* travelling exhibition
- photography of collection material, including rare and fragile books for curatorial, conservation and web-based projects.

Managing digital assets at the Museum

The Museum holds more than 450,000 digital images and audio, video and interactive works that document objects held in the National Historical Collection as well as Museum activities. The Museum uses these digital works in exhibitions, on its website and in print publications. Other institutions and members of the public also purchase and license digital works from the Museum.

The Museum's digital asset management system, Piction, enables staff to preserve, request and deliver images more efficiently across the institution. By June 2015, 112,880 images were being managed in the system.

In July 2014, the Museum launched an improved external collection search tool, Collection Explorer, which offers the public engaging ways to browse Museum objects and discover rich imagery and information about our collections. This facility also makes it easier for the public to directly request images of Museum objects for reproduction.

Caring for the collection

Conservation continues to provide input into all facets of the Museum's work through a number of programs and initiatives that are designed to enable access to the National Historical Collection and ensure the long-term

Conservator Kathryn Ferguson treating a 1930s bakery cart for display in *Spirited: Australia's Horse Story*

care and preservation of the Museum's collection well into the future. Highlights for 2014–15 included:

- the preparation of National Historical Collection and loan objects for display in exhibitions such as *Spirited: Australia's Horse Story*, the *Australian of the Year Awards 2015* and *The Home Front: Australia during the First World War*
- facilitating access to collection objects for loan to external agencies and institutions, and for research needs
- continued care and maintenance of the Museum's permanent gallery exhibitions and an ongoing involvement in the touring exhibitions program
- the implementation of the prioritised conservation program, which ensures that areas of the collection requiring conservation treatment or preventive work can be identified and treated. The first project in the program was conservation of the Museum's unique 'wet specimens' collection
- reviewing the management and operation of the PS *Enterprise*, which resulted in a new management committee, chaired by the Head of Conservation, that oversees all aspects of the *Enterprise*'s operations. Ongoing maintenance work was undertaken on the vessel, including replacement of roofing material.

Number of conservation treatments on collection

FINANCIAL YEAR	NUMBER OF TREATMENTS
2009–10	1469
2010–11	534
2011–12	1050
2012–13	2880
2013–14	1602
2014–15	1726

"**The Museum makes objects from the National Historical Collection available for loan to other cultural institutions, and borrows objects from around Australia and internationally to enhance its own exhibitions.**"

Storing and moving the collection

Storage of objects is a continuing challenge for the Museum. About three per cent of collection objects are on display or on loan at any one time. The remainder are stored at repositories in the northern Canberra suburb of Mitchell. Work continued to make better use of current storage space, improve storage for important collections and plan for short- to long-term storage developments. Activities included:

- attending to 933 movement requests, with 8569 objects moved within and between the four Museum sites for access, research, documentation, conservation assessment, treatment, display, permanent storage and packing for external display for travelling exhibitions and external loans
- ongoing collection storage facility and equipment improvements including creating new and upgrading existing collection work areas and improving collection access and safety
- continuing collection storage maintenance, ongoing installation of inflatable vehicle enclosures, rehousing of the bark painting collection, and improving dust and pest protection in the collection.

Making the collection accessible

Lending the collection

The Museum makes objects from the National Historical Collection available for loan to other cultural institutions, and borrows objects from around Australia and internationally to enhance its own exhibitions. There were 1,519,824 visitors that viewed Museum objects in cultural institutions around Australia. Loans from the collection this year included:

- four paintings, including *Yumari* (1981) by Uta Uta Tjangala, *Mistake Creek Massacre* (1997) by Queenie McKenzie Nakarra, an untitled painting depicting six *wandjina* figures (1970) by Charlie Allungoy, and an untitled bark painting (1964) by Mathaman Marika; a placard from the Aboriginal Tent Embassy (1972); an untitled drawing by William Barak (1895); an Aboriginal breastplate; and a photographic print, *Undiscovered #4* (2010), from a suite of 10 prints by Michael Cook. These objects were lent to the British Museum for display in the *Indigenous Australia: Enduring Civilisation* exhibition
- the 1949 Model 48/215 Holden sedan formerly owned by Essington Lewis for display at the National Motor Racing Museum, Bathurst, New South Wales, for the 200th anniversary of the Proclamation of Bathurst
- an acrylic painting, *Minyipuru* (2007) by Muni Rita Simpson, Rosie Williams and Dulcie Gibbs for display in the exhibition *Martu Art from the Far Western Desert* at the Museum of Contemporary Art, Sydney
- a poster of the Aboriginal Cricket Team of 1868 and a studio photograph of a collaged diorama from

Standing in front of Uta Uta Tjangala's 1981 masterpiece, *Yumari*, are Council member and Indigenous Reference Group chairman, Peter Yu, with Museum Director, Dr Mathew Trinca, at the launch of the British Museum partnership

the late 1890s for display in *The Photograph and Australia* at the Art Gallery of New South Wales and the Queensland Art Gallery | Gallery of Modern Art
- a First World War board game 'Trencho' (1915) for display in the *WWI: Love & Sorrow* exhibition at the Melbourne Museum
- a digging stick and a wooden club for display in the *Wiradjuri Talkback* exhibition at the Albury LibraryMuseum, New South Wales.

Providing public access

As well as exhibiting and lending objects from the National Historical Collection, the Museum provides special access to its collection repositories and responds to public enquiries regarding the collection. During the year, there were 49 visits to the repositories and Museum staff responded to numerous requests for information.

Visitors to the repositories included researchers, community members and groups, filmmakers, donors and their families, university students and curators from other institutions.

Enquiries related to a range of collection items, including Aboriginal and Pacific Islander material, textiles, photographs, documents and large technology objects. More than 500 objects were retrieved from storage for access visits. Visitors who were granted special access to Museum objects during the year included:
- representatives from a number of Aboriginal and Torres Strait Islander communities, who toured the collection repositories as part of the consultation process for the Encounters project
- researchers for an Australian Research Council-funded joint project between Museum Victoria, the Australian National University and the Milingimbi community, who viewed objects from the Milingimbi region of Arnhem Land
- Pintupi children from the Walungurru (Kintore) school, who viewed collection material from their area in the Western Desert region
- family members of people represented in the Juozas Kvietelaitis, Benjamin James Stocks and Sons, Victor Andrew Stevens and Vincent Burns collections
- researchers accessing the Graeme Clark/University of Melbourne – Cochlear Limited, Milo Dunphy and Victor Trumper collections
- curators from the Harvard Art Museums, Boston, United States, and the National Portrait Gallery, Canberra, who viewed collection objects in preparation for loan requests
- recipients of Community Heritage Grants, students of cultural heritage management at the University of Canberra, members of the TR Register (Triumph Sidescreen Sports Car Club), Daimler and Lanchester Owners' Car Club, and the Crossley Car Club, who participated in collection tours.

Online access to the collection

In July 2014, an improved online collection search tool was launched as part of the Museum's commitment to increase access to the National Museum of Australia's collections. On average, 4344 people have visited the Collection Explorer site each month. Collection Explorer will continue to be developed to encourage greater public engagement with the Museum's collections. This year, 1212 object records were made available online. The total number of objects available to the public as at 30 June 2015 was 67,198. Objects and collections released online this year included:
- recent acquisitions and selections displayed in the exhibition *Spirited: Australia's Horse Story*
- a collection of memorabilia pertaining to women's cricket in the 1930s and the first women's test matches
- material left by members of the public on the steps of the Victorian Parliament in the weeks following the Bali bombing on 12 October 2002, including cards, letters, paintings by children, wooden carvings and soft toys
- a pair of late 18th-century embroidered maps of the Eastern and Western hemispheres, showing the tracks of Captain Cook's three Pacific voyages
- a brass-bound, cedar campaign writing box, presented to Colonel William Light (surveyor and founder of the City of Adelaide), from the officers of HMS *Rapid*
- a collection of works of art made during the 1990s by artists at the Ngkawenyerre camp in the Utopia homelands, Northern Territory.

Enriching exhibitions

The Museum's permanent galleries and temporary and travelling exhibitions displayed 7031 objects, of which 1378 were loans from 255 lenders, comprising 103 institutions and 152 private individuals. Notable private and institutional objects that were loaned to the Museum during 2014–15 were:
- a swimsuit belonging to Annette Kellerman, on loan from the Powerhouse Museum, Sydney, for the Eternity gallery
- an orderly trolley and broom, on loan from the City of Melbourne Art and Heritage Collection, for *Spirited: Australia's Horse Story*
- a diary titled 'Memorandum of a journal on board the ship *Henrietta* from Sydney to Calcutta and thence to London, 1844–1845', by Daniel Wilson, on loan from the State Library of New South Wales, for *Spirited: Australia's Horse Story*
- a wooden bowl from the Tami Islands, Papua New Guinea, on loan from the UQ Anthropology Museum, University of Queensland, for the Landmarks gallery.

Museum development

Kspace

On 26 June 2014 the Museum closed the doors of Kspace, an interactive 3-D experience that was one of the Museum's most popular activities for children. During 2014–15 the Museum continued work on a replacement interactive experience for children and families.

The new Kspace is an interactive adventure game for children principally aged between 6 and 12. Children are able to design a time-travelling robot and enter a 'time pod' that blasts them back to a mystery location in Australia's past. There are eight locations in which they could find themselves, ranging from the Victorian goldfields in 1854 to the 1930 construction of the Sydney Harbour Bridge.

Implementation of Kspace's revised spatial design, offering a bright and welcoming space for visitors, was completed in December 2014. The focus between January and June 2015 has been on software development for the project, with continued development and testing of the robot Design Station software, the eight games in the time pods, and the interactives in the cool-down area.

The Museum has continued to engage with audiences for feedback and input during the development process, with families and school groups taking part in audience review sessions for each major software release.

The new Kspace will be open from 20 July 2015 for a three-month trial period to allow for staff training, detecting any remaining problems with software and hardware, and testing how to best run the new facility.

Technology in the Museum

The Museum strives to develop contemporary technology solutions to enhance visitor experience. Three new audio systems were installed in the Museum Cafe and the Main Hall. The systems play a key role in the Museum's public programs and events, and are used extensively to support the visual imagery displayed on the large video screen in the Main Hall.

In 2014–15, the Museum expanded its use of mobile technology with the development of mobile device-based visitor tours and interpretive content, and with operating and management systems to improve digital capability.

Information, communication and audiovisual technologies continue to underpin the Museum's programs and exhibitions. This year the Museum's technical staff delivered technology to support projects such as Kspace, the *Spirited: Australia's Horse Story* exhibition, the *Governor Lachlan Macquarie* exhibition, which is on display at the Macquarie Group Limited building, Sydney, and *Freewheeling: Cycling in Australia*, which travelled to the Queensland Museum, Brisbane.

Permanent galleries

First Australians: Aboriginal and Torres Strait Islander Peoples

The First Australians gallery represents the Aboriginal and Torres Strait Islander peoples of Australia, as required by Section 5 of the Museum Act, and incorporates historical collections and exhibitions.

To improve audience understanding of Aboriginal and Torres Strait Islander histories and cultures, the gallery presents stories, objects and images that explore the culture and experiences of Australia's first peoples from time immemorial, through colonisation to contemporary Australian life.

Work this year has concentrated on changeovers to keep exhibitions refreshed for a further display period.

Old New Land: Australia's People and Environment

Old New Land presents an environmental history of Australia. It examines the history of Australian attitudes to the environment, looking at the relationship of Aboriginal and Torres Strait Islander peoples to the land and the adaptation of settlers from Britain and Europe to the continent's diverse environments. The gallery also explores the personal and emotional attachments of people to the great range of Australian landscapes and places.

Eternity: Stories from the Emotional Heart of Australia

Eternity examines the lives of 50 Australians, famous and not famous, living and dead. The gallery uses these life stories to highlight larger moments, movements, events and themes in Australian history. The gallery's display is based on emotions, such as joy, hope, passion and fear, and experiences, such as loneliness, mystery, thrill, devotion, separation and chance. This year an exhibit was installed exploring the story of Ted Pritchard's passion for steam power.

"The Museum strives to develop contemporary technology solutions to enhance visitor experience."

Journeys: Australia's Connections with the World

The Journeys gallery explores the passages of people to, from and across Australia. It traces the ways in which migrants and travellers have made homes in Australia and overseas, and have built and maintained connections between here and abroad.

The three new exhibits that were installed this year explore the stories of Norm Wilson, a patrol officer in Papua New Guinea; the dancer Madame Gertrud Bodenwieser; and Australian tennis champion Evonne Goolagong Cawley.

Landmarks: People and Places across Australia

The Landmarks gallery explores a broad history of Australia through stories of places and their peoples. The gallery considers 10 themes in Australian life, exploring how each has unfolded in particular places across the country. It looks at how people have engaged with landscapes, flora, fauna and technologies to develop distinctive Australian communities. The Landmarks gallery offers an imaginative tour of the country – the opportunity to 'visit' different places and to ask how, together, they create a history of Australia.

In 2014–15, a number of significant new items were added to displays. These include a wooden desk designed by Marion Mahony and Walter Burley Griffin; a taxidermied Forester kangaroo specimen; a sculpture by artist Adam Hill about the history of Bennelong Point, Sydney; and a collection of items related to the colonial history of Adelaide, including the arrest warrant issued for Edward Gibbon Wakefield and an Adelaide Pound coin.

Gallery objects de-installed and installed

GALLERY	OBJECTS DE-INSTALLED	OBJECTS INSTALLED
First Australians	21	25
Old New Land	11	9
Eternity	7	8
Landmarks	74	33
Journeys	101	29
Total	**214**	**104**

Exhibition program

Developing and presenting exhibitions are key functions of the National Museum of Australia, as specified in the Museum Act. This year, the temporary and travelling exhibitions program continued to be strong, and included content that supports the Museum's core themes of land, nation and people, which are linked to the National Historical Collection.

In 2014–15, the Museum delivered seven temporary exhibitions and toured three travelling exhibitions and one international travelling exhibition.

Temporary exhibitions

Old Masters: Australia's Great Bark Artists (6 December 2013 – 20 July 2014), Temporary Gallery, 7180 visitors (41,003 total visitation)

Old Masters: Australia's Great Bark Artists presented 122 works on bark from east and west Arnhem Land, from the Museum's extensive bark painting collection – the largest held anywhere in the world.

Old Masters celebrated the genius and art of 40 master bark painters including Narritjin Maymuru, Yirawala and Mawalan Marika. Overwhelmingly positive feedback was received in the exhibition visitors' book and from the media.

Spirited: Australia's Horse Story (11 September 2014 – 9 March 2015), Temporary Gallery, 52,943 visitors

Spirited: Australia's Horse Story explored how horses have enriched our lives, built our society and shaped our environment. It invited Australians to reflect on the enduring and sometimes complex relationships between people and horses.

The exhibition featured 500 historical artefacts that told the nation's horse story, including icons of Australia's thoroughbred racing history, horsedrawn vehicles and riding equipment, and trophies won by leading equestrians and rodeo stars.

Governor Lachlan Macquarie (15 September 2014, ongoing), Macquarie Group Limited, 50 Martin Place, Sydney, 15,239 visitors

This exhibition, hosted by the Macquarie Bank, features historical artefacts from the early days of the colony, including key documents issued by Governor Lachlan Macquarie, a holey dollar, love tokens inscribed by convicts and breastplates that were presented to Aboriginal people. It also includes specially produced digital features exploring early currency, land grants and Macquarie's legacy. The exhibition is anticipated to be on show for several years, with content being updated regularly.

Rosie Batty, Australian of the Year and crusader against domestic violence, with her childhood doll on display at the Museum

"The *Australian of the Year 2015* exhibition paid tribute to the eight extraordinary Australians chosen as the 2015 Australian of the Year finalists."

On Country: Connect, Work, Celebrate
(22 November 2013 – 20 July 2014), First Australians Focus Gallery, 7190 visitors (48,430 total visitation)
On Country: Connect, Work, Celebrate was supported by the Department of Environment (previously the Department of Sustainability, Environment, Water, Population and Communities) and featured photographs from the department's Working on Country and Indigenous Rangers programs.

The exhibition showcased contemporary Indigenous land and sea management practices across Australia. These practices build a connection to country that is strengthened through caring for country, being on country and celebrating country.

Warlpiri Drawings: Remembering the Future
(15 August 2014 – 28 June 2015), First Australians Focus Gallery, 62,963 visitors
Warlpiri Drawings: Remembering the Future tells the story of an intriguing collection of Indigenous artworks created by Warlpiri people in Australia's Northern Territory in the 1950s and beyond. This exhibition was curated by Dr Melinda Hinkson, the Australian National University, in collaboration with the Australian Institute of Aboriginal and Torres Strait Islander Studies, Warlukurlangu Artists Aboriginal Corporation and Warnayaka Art and Cultural Aboriginal Corporation, Mrs Joan Meggitt and the Pintupi Anmatyerre Warlpiri Media Association. It was assisted by the traditional owners and community members of Yuendumu and Lajamanu.

Australian of the Year 2015 (17 December 2014 – 28 February 2015), Main Hall, 91,251 visitors
This exhibition paid tribute to the eight extraordinary Australians chosen as the 2015 Australian of the Year finalists. The exhibition featured personal objects selected by the finalists that had special significance to them and communicated something about their lives and experiences.

The Home Front: Australia during the First World War (3 April – 11 October 2015) Studio Gallery, 23,191 visitors
The Home Front explores the pride, sorrow, passion, wonder and joy experienced by Australians far from the battlefields of the First World War. Through personal stories, this exhibition looks at life on the Australian home front, and explores people's choices, opportunities and challenges in a time of heightened emotions.

Travelling exhibitions

In 2014–15, three exhibitions travelled to a total of six different venues across South Australia, Queensland, Northern Territory and Western Australia. Of these venues, one was in a metropolitan area and five were in regional areas. The exhibitions attracted a total of 897,026 visitors. *Warakurna: All the Stories Got into our Minds and Eyes*, *Inside: Life in Children's Homes and Institutions* and *Freewheeling: Cycling in Australia* were national travelling exhibitions. *Warakurna* was supported by the Australia Council for the Arts Visions of Australia: Regional Exhibition Touring Fund and *Inside* was supported by the Department of Social Services.

The Museum's international touring program was also very successful. In conjunction with the Department of Foreign Affairs and Trade, and with the assistance of Australian diplomatic missions, the Museum delivered a panel display of *Yiwarra Kuju: The Canning Stock Route* to venues overseas. In 2014–15 the Museum delivered the display to China, Turkey, Chile, India, the Philippines, Japan, Mexico, Thailand, Russia, Tonga and Indonesia. A total of 347,238 visitors viewed the exhibition.

The combined audience for the Museum's national and international travelling exhibitions was 1,244,264.

Number of national travelling exhibitions at venues, 2010–15

FINANCIAL YEAR	NUMBER OF EXHIBITIONS
2010–11	8 at 25 venues
2011–12	9 at 23 venues
2012–13	5 at 7 venues
2013–14	5 at 6 venues
2014–15	3 at 6 venues

National travelling exhibitions, 2014–15

TITLE AND VISITOR NUMBERS	DESCRIPTION	VENUE	DATES
Inside: Life in Children's Homes and Institutions **237,401**	An exhibition about the experiences of some of the half-a-million children who spent time in institutional care in Australia in the 20th century.	Queensland Museum, Brisbane	9 Aug – 17 Nov 2014
Freewheeling: Cycling in Australia **578,568**	An exhibition exploring the history of cycling in Australia.	Queensland Museum, Brisbane	29 Nov 2014 – 8 Jun 2015
		The Museum of Tropical Queensland, Townsville	27 Jun – 5 Oct 2015
Warakurna: All the Stories Got into Our Minds and Eyes **37,098**	An exhibition of contemporary paintings and sculptures documenting a new art movement emerging from the Western Desert community of Warakurna	Godinymayin Yijard Rivers Arts and Culture Centre, Katherine, Northern Territory	20 Jun – to 2 Aug 2014
		Port Pirie Regional Art Gallery, Port Pirie, South Australia,	19 Dec 2014 – 26 Jan 2015
		Western Australian Museum, Geraldton, Western Australia,	13 Mar – 24 May 2015
		Western Australian Museum, Albany, Western Australia	6 Jun – 24 Aug 2015

Note: date spans are for duration of exhibition, but figures are calculated from 1 July 2014.

Programs and events

In 2014–15, 43,556 people attended organised programs and events at the Museum. These were developed to reflect the ongoing importance of the Museum's core activities such as collections, exhibitions and conservation, and the preferences and interests of its increasingly diverse audience, both on-site and throughout the country.

An important strategy in 2014–15 was to increase audience numbers and diversity by developing one-off programs and series relating to particular demographics. The increasing use of digital technologies to reach national audiences, including uploading recorded highlights of events, was another feature of the Museum's programs and events in the reporting year.

Overall, the programs and events developed for families and children, adults and people with disabilities, reflect the Museum's Portfolio Budget Statement outcome of increasing the public's awareness and understanding of Australian history and culture.

Families and children

Programs and events for families and children continued to provide a valued and well-attended range of creative and relevant activities that connected to temporary exhibitions and the collection.

The NAIDOC on the Peninsula festival held in July 2014 attracted more than 2500 people to the Museum, strengthening the Museum's connection with the Australian Institute of Aboriginal and Torres Strait Islander Studies and highlighting the Museum's Indigenous collection and galleries, particularly the

Young visitors get creative at the Discovery Space school holiday program. Photograph by Kate Siu

redeveloped *Lag|Meta|Aus: Home in the Torres Strait* exhibition in the Torres Strait Islander gallery.

The Australia Day festival on 26 January 2015 highlighted the Museum's major temporary exhibition *Spirited: Australia's Horse Story* through a variety of engaging activities and including prominent interstate performers. The event attracted 4329 visitors, making it the largest family festival event ever held at the Museum.

The July 2014 holiday program in the Discovery Space, 'Discovery Island' was inspired by the *Lag|Meta|Aus* exhibition and attracted 3106 visitors. A second program, 'Horse toys', was held in October 2014 in conjunction with *Spirited*. This program incorporated a collaborative sculpture activity in the Museum's Main Hall and attracted 1525 participants. The exhibition was also the inspiration for the January 2015 school holiday program 'Carts, carriages and carousels'. In this program, participants experimented with sculpture and collage to create a hobbyhorse or toy carriage. This program attracted 1313 visitors.

The Pollock Toy Theatre, on display in the Journey's gallery, was the inspiration for the April 2015 holiday program, which drew its theme from musical instruments in the Museum's collection. In 'Play with plays', children built and decorated puppets, props and a toy theatre. They also participated in a puppet performance and workshop in the centre of the Main Hall with puppeteer Marianne Mettes. There were 1440 participants in this program.

Access programs

The Museum has an ongoing commitment to providing access to its collections, exhibitions and programs for all Australians, including people with different levels of ability. In 2014–15, the Access team continued with successful programming initiatives such as music and art workshops as well as 'reminiscent' workshops for people living with dementia (both off site and on-site) and a festival day celebrating International Day for People with Disability.

Access programs also trialled new programs contributing to the development of Museum-wide policies, such as the Disability Action Plan and the Reconciliation Action Plan and, as part of a focus on inclusive programming, collaborated with other Museum teams to facilitate access to the existing programs on offer at the Museum. During 2014–15, 919 people participated in access programs at the Museum.

Adult learners

The Museum develops programs for adults with a wide variety of interests and backgrounds that highlight the collections, exhibitions and core business of the Museum in fresh and exciting ways.

A highlight of the 2014–15 year was the consolidation of the Night at the Museum series for younger adults. The Night at the Museum program is an after-hours, adults-only evening of music, bars, art, talks and hands-on experiences aimed at an 18-to-35-year-old audience. Drawing inspiration from the Museum's Eternity gallery, the themes of Thrill, Fear and Joy were used to explore the collection in new and unexpected ways.

Each Night at the Museum program is built on a participatory model that places the emphasis on creating hands-on experiences with the aim of encouraging people to develop a deeper appreciation of the Museum. In 2014–15, audiences were invited to do everything from the 'thrilling' experience of learning to ride a unicycle (August 2014), to facing their 'fears' by climbing into a coffin (November 2014), to jumping for 'joy' in the Garden of Australian Dreams (March 2015). Each program was designed to create unique audience experiences that encouraged participants to re-imagine the Museum and its collection.

Programming was linked to the Museum's major temporary exhibitions such as *Spirited: Australia's Horse Story*, which provided an opportunity for programs to connect with horse enthusiasts. The award-winning Boggy Creek Show, featuring Tim O'Brien from Tumbarumba presenting live horse shows over a two-week period, was held in January 2015. The show explored historical themes interspersed with modern horse-handling techniques. Audiences responded passionately, often returning several times and enjoying the games and other activities that were presented prior to the show. Tickets to the Boggy Creek Show included entry to *Spirited*, which increased exhibition visitor numbers.

The regular lunchtime lecture series for *Spirited* featured a variety of speakers, including Professor Paul McGreevy, University of Sydney, illustrating equine welfare; Karen Hood from Heavy Horse Heaven; and Tammy Ven Dange, Chief Executive Officer of RSPCA ACT, reflecting on animal welfare and rescue/rehoming. In addition, both the lecture series associated with the exhibitions *Old Masters: Australia's Great Bark Artists* and *The Home Front: Australia during the First World War* continued the Museum's commitment to giving core audiences 'behind the scenes' insights into major temporary exhibitions through knowledgeable and engaging speakers.

Seminars linked to Museum activities and research projects continued to be delivered in 2014–15.

A seminar associated with the screening of the documentary *Remembering Yayayi*, held in April, was a collaboration with the National Film and Sound Archives and featured film footage shot by respected film director, Ian Dunlop. A second seminar, following the screening of the film *In the Shadow of Ebola*, encouraged its audience to find out more about Australia's involvement with contemporary health and disaster relief issues, such as the recent Ebola epidemic.

The Museum built on the success of the previous year's music concert series by producing a further two concerts in the reporting period. In September 2014, the Museum 'told' Australia's popular music history of the 1980s 'one song at a time' with a winter concert featuring Pseudo Echo and a mega-band consisting of Scott Carne (Kids in the Kitchen), Brian Mannix (Uncanny X-Men) and David Sterry (Real Life). The concert was attended by more than 400 people. A concert associated with Canberra's Enlighten Festival was held in the Museum's lakeside amphitheatre in late February 2015 and featured Katie Noonan and Uncle Jed performing to almost 600 people. Noonan's performance included a song inspired by the Museum's collection of convict love tokens.

Adult programs also continued to make connections with a variety of audiences through a range of events such as the 2014 DESIGN Canberra Festival, a TEDxCanberraWomen program, a Mirramu Dance Company demonstration and a Vintage Japanese Motorcycle Club show. The latter brought several hundred vintage riders and their bikes to the Museum from all over Australia and resulted in most exploring the Museum's galleries. Many later said that this had been their first visit to a museum and that they thoroughly enjoyed the experience.

The focus of the adult learners program has been on non-traditional uses of the Museum for non-traditional audiences, which has resulted in an increased reach to a wide cross-section of the Australian community.

> **"The Museum recorded its largest number of visitors to travelling exhibitions nationally since the Museum opened in 2001."**

School students

In 2014–15, the Museum offered a range of programs for students and teachers that drew on the collections of the Museum and illuminated aspects of the Australian Curriculum.

The Museum continued to deliver professional development sessions for practising and pre-service teachers both on-site and across Australia at teaching conferences. Professional development focusing on Indigenous culture and history, pedagogy relating to history teaching, and sessions based on the Australian Curriculum were conducted for more than 300 teachers and post-secondary learners.

Delivery of excellent on-site programs for both local and interstate schools continued to be a key aspect of the Museum's education program. In excess of 27,000 students participated in a facilitated education program at the Museum in 2014–15. When surveyed, 99.54 per cent of teachers reported their experience was satisfactory, with 99.85 per cent reporting that the programs provided by the Museum were relevant to the Australian Curriculum. Teachers also commented that interpretation provided by the Museum's educators was highly relevant and engaging for students.

Our visitors and audiences

Total on-site visitation to the Museum exceeded target, with 661,693 visitors to Acton. Visitation to the Museum's temporary exhibitions performed well, with over 83,000 visiting *The Home Front: Australia during the First World War*, *Spirited: Australia's Horse Story*, and *Old Masters: Australia's Great Bark Artists*. This exceeded last year's visitation by over 13 per cent.

The Museum's events and function-hire numbers continued to grow, following the redevelopment of venue facilities at the Museum. The increase in numbers was attributed to the Museum broadening its function base, and hosting events from weddings and private dinners through to corporate events, and regular opening of the Museum Bar.

Attendance at public programs exceeded target by 32 per cent. Key highlights included access programs, school holiday programs and festival days.

Schools continue to visit the Museum in large numbers, with over 85,000 students visiting this year in total.

The Museum recorded its largest number of visitors to travelling exhibitions nationally since the Museum opened in 2001. Over 800,000 Australians saw one of the three exhibitions on tour: *Warakurna: All the Stories Got into our Minds and Eyes, Inside: Life in Children's Homes and Institutions* and *Freewheeling: Cycling in Australia*. *Warakurna* toured throughout regional areas in South Australia and the Northern Territory.

The Museum's international touring program was also very successful. In conjunction with the Department of Foreign Affairs and Trade, and with the assistance of Australian diplomatic missions, the Museum toured a panel display of *Yiwarra Kuju: The Canning Stock Route* to China, Turkey, Chile, India, the Philippines, Japan, Mexico, Thailand, Russia, Tonga and Indonesia. A total of 347,238 visitors viewed the exhibition.

Monthly web visitation figures, 2014–15

MONTH	VISITATION
Jul	131,737
Aug	174,628
Sep	152,815
Oct	156,752
Nov	129,129
Dec	75,950
Jan	100,331
Feb	115,928
Mar	178,736
Apr	141,278
May	186,555
Jun	150,479
Total	**1,694,318**

Breakdown of visitation numbers (excluding web visitation) 2009–14

	2009–10	2010–11	2011–12	2012–13	2013–14	2014–15
Permanent exhibitions	489,888	447,598	407,786	452,947	423,691	436,496
Temporary exhibitions*	91,464	255,380	197,092	73,413	57,304	83,314
Travelling exhibitions and remote digital programs	163,388	736,811	753,387	85,186	127,326	1,246,185
Public programs and events	28,166	36,653	37,891	27,541	32,028	43,556
Schools	88,981	83,293	84,282	87,263	83,642	85,473
Functions/venue hire	18,143	20,839	6,404	1,324	5154	12,854
Total	**880,030**	**1,580,574**	**1,486,842**	**727,674**	**729,145**	**1,907,878**

*Visitation figures for temporary exhibitions do not include visits to the First Australians Focus Gallery, which, because of its location, are included in the permanent gallery figures.

Number of students visiting per state and from overseas, 2014–15

40,000		
35,000	39,320 (NSW)	
30,000		
25,000		
20,000		
15,000		
10,000	10,268 (ACT) · 13,230 (QLD) · 12,799 (VIC)	
5000	4,127 (SA) · 3,925 (WA)	
0	594 (NT) · 1,084 (TAS) · 126 (INT)	

States: ACT, NSW, NT, QLD, SA, VIC, WA, TAS, INT
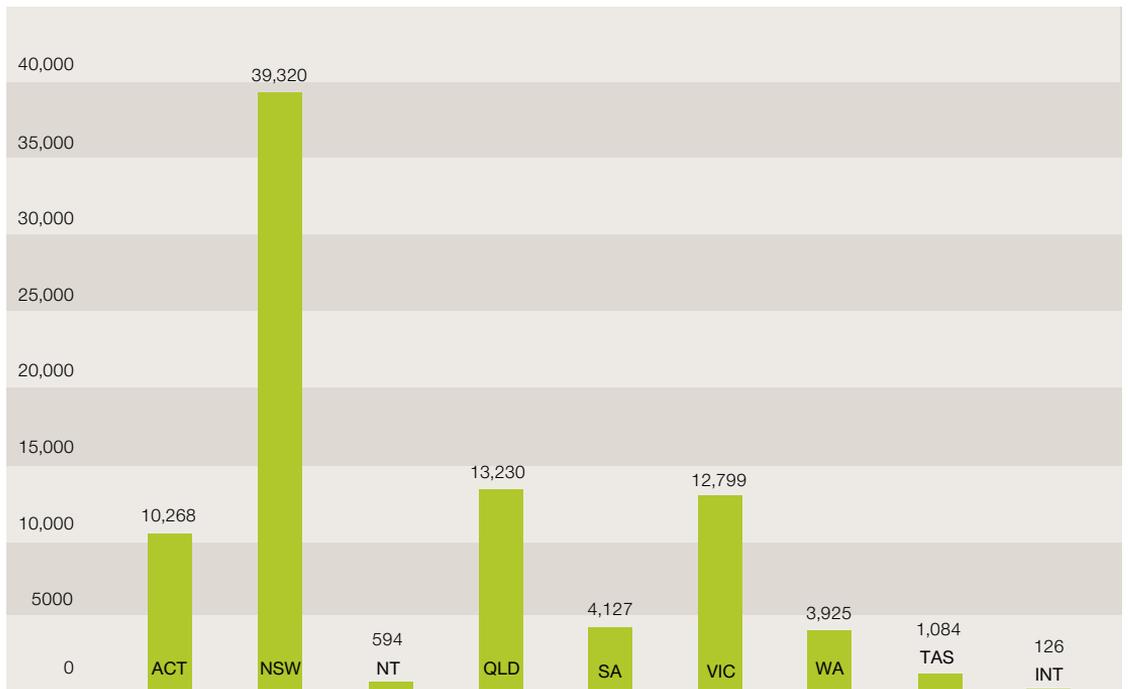
Number of paid program visits versus unpaid teacher-guided visits, 2014–15

PAID ●   UNPAID ●   TOTAL ●

Month	Total
JUL	6,755
AUG	11,724
SEP	11,153
OCT	11,095
NOV	9,903
DEC	2,672
JAN	33
FEB	3,191
MAR	8,233
APR	4,447
MAY	6,985
JUN	9,282

Audience and visitor research

The Museum conducts interviews to obtain audience feedback and invites visitors to provide written feedback through a variety of channels, including forms, online feedback, and through visitor services hosts. During 2014–15, the Museum conducted 614 surveys for a variety of Museum programs. Of these:

- 95 per cent of visitors were satisfied or very satisfied with their visit
- first-time visitors made up 40 per cent of those surveyed, while 38 per cent were frequent visitors to the Museum and had visited the Museum up to four times in the past 12 months
- 50 per cent of the Museum's visitors were in a family group with children
- the majority (80 per cent) of participants in the Museum's public programs live in the Australian Capital Territory, while 17 per cent are from interstate
- there was a continuing trend of approximately 12 per cent of visitors visiting from overseas.

A focus on client service

The Museum's Client Service Charter is available to the public on the Museum's website. During the year, the Museum received 226 written comments from visitors using the Visitor Feedback form, which was about 30 per cent fewer than the previous year. The majority of feedback comments were general remarks, questions and suggestions.

Approximately 20 per cent of feedback was positive, and half of the positive responses referred to the Museum's staff/service, galleries and exhibitions. Negative feedback accounted for about 20 per cent of total references with wayfinding, car parking, staff and the Museum Cafe accounting for the majority of this feedback.

The Museum received 859 emails through information@nma.gov.au. This is a decrease of 61 per cent compared to emails received in 2013–14. These emails covered a range of enquires related to Museum cafe bookings and venue hire, school and educational tours, conservation of items, object donations, historical event/object curatorial research, requests for copyrighted audio and visual media, and in-store and online products from the shop.

Communicating with the community

Promoting and marketing the Museum

In 2014–15, the Museum continued to raise its profile and brand visibility in local, national and international markets. The Museum placed a greater emphasis on developing partnerships, securing external distribution networks and transitioning from traditional media into the digital media environment. The Museum developed and implemented a Road Map for Communications and Marketing Strategy and the Communications Plan focused on developing the Museum's digital platforms, partnerships and distribution channels.

A highlight of the year was the development and implementation of a new Museum brand campaign 'Where our stories come alive', which included television, print, digital and social media. Successful strategies and creative campaigns were developed for the exhibitions *Spirited: Australia's Horse Story*, *The Home Front: Australia during the First World War*, *Warlpiri Drawings: Remembering the Future*, *Australian of the Year Awards 2015*, and the Australia Day Your Way Twitter campaign.

A key achievement in 2014–15 was the development and implementation of the Museum's social media strategy and the appointment of a dedicated social media coordinator.

The Museum again partnered with Twitter and the National Australia Day Council for the Australia Day Your Way campaign, which was curated over 26–27 January 2015. The event was promoted to global audiences via the Department of Foreign Affairs and Trade, and Tourism Australia through their international offices and online social media channels. This approach to promoting the Australia Day Your Way event resulted in doubling the number of tweets to 140,000 and engaging an international audience for the first time.

The Museum developed key partnerships with organisations including AccorHotel, QT Canberra, Qantas and Virgin members lounges, Twitter, Google Australia, Prime7, the *Canberra Times*, 666 ABC Canberra and Foxtel.

Wholesale distribution of tickets to the exhibition, *Spirited: Australia's Horse Story* provided the Museum with further promotional opportunities to market the Museum outside Canberra.

The Museum maintained its close links with the Canberra tourism industry with Museum representatives attending trade shows in Adelaide, Sydney and

Melbourne and participating in Tourism Australia's events, Australian Tourism Exchange and Corroboree UK/Europe. The Museum provided industry support through committee representation on the Australian Tourism Export Council and the Tourism Industry Advisory Council (ACT committees). These events and partnerships provide the Museum with access to international distribution networks and the opportunity to raise the profile of the Museum and build relationships with suppliers, agents and wholesalers working in international tourism markets.

Advertising and market research

In accordance with reporting requirements contained in Section 311A of the *Commonwealth Electoral Act 1918*, the Museum annually reports expenditure on advertising and market research. Expenditure by the Museum in 2014–15 is summarised in the following chart:

FIRM	TYPE	VALUE
Prime Television	Media advertising organisation	$45,680.80
Federal Capital Press	Media advertising organisation	$33,000.00
Seven Network Operations	Media advertising organisation	$110,550.00
NewsCorp	Media advertising organisation	$15,950.00
Mitchell and Partners	Media advertising organisation	$16,500.00
Fairfax Media Limited	Media advertising organisation	$37,908.20
Newspoll	Market Research organisation	$16,599.00

Note: In accordance with s 311A(2) of the Act, only payments over $12,166 are reported.

Australia Day Your Way

The Australia Day partnership between the National Museum, Twitter and the National Australia Day Council involved a call for Australians to tweet images of how they spent Australia Day to the hashtag #AustraliaDay.

In 2015, the partnership attracted more than 140,000 tweets during the live curation on 26–27 January. The digital exhibition, *Australia Day Your Way*, displayed 1,643 images online, on the large screen in the Main Hall, and in the Visions theatre.

The Museum and the media

The exhibition *Spirited: Australia's Horse Story* was launched in September 2014 with a multimedia press release that combined video, audio, images and text, giving it broad appeal across broadcast, print and online media.

The most popular media stories arising from Museum activities, as measured by broadcast numbers, print and online circulation figures, included:
- the discovery of Phar Lap's heart specimens as part of the *Spirited* exhibition
- the launches of the joint National Museum of Australia – British Museum Encounters project, the Museum's *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* exhibition and its sister show at the British Museum, *Indigenous Australia: Enduring Civilisation*
- the acquisition of Michael Chamberlain's V8 Torana hatchback
- Prime Minister Tony Abbott's launch of the Defining Moments in Australian History project
- the joint National Museum of Australia – National Australia Day Council *Australian of the Year Awards 2015* exhibition
- the launch of the *Warlpiri Drawings: Remembering the Future* exhibition.

Overall in 2014–15 the Museum reached a combined broadcast, print and online media audience of 175,357,487. This included a radio and television audience of 17,843,500, a print circulation of 40,977,890 and an online reach of 116,536,097.

"The digital exhibition, Australia Day Your Way, displayed 1,643 images online, on the large screen in the Main Hall, and in the Visions theatre."

National Museum of Australia Press

National Museum of Australia Press was established in 2004 and publishes scholarly, special interest and corporate titles, as well as books for general readers and exhibition catalogues.

In 2014–15, the press published three exhibition-related publications, *Spirited: Australia's Horse Story*, *The Home Front: Australia During the First World War* and *Behind the Lines: The Year's Best Political Cartoons 2014*.

Two issues of the Museum's scholarly journal, *reCollections: A Journal of Museums and Collection*s, a number of corporate publications and two issues of *The Museum* magazine were also published. The magazine is distributed nationally and presents information on a diverse range of exhibitions, programs and activities.

Connecting with the community

Reaching a national schools audience

In 2014–15, 85,473 students visited the Museum from all states and territories. A small percentage of this figure is made up of international student visitors.

School groups visiting the Museum during this period could access 16 facilitated programs aligned to the Australian Curriculum. Students participated in authentic learning activities using source material, objects and digital technologies to develop understandings of Australian history, environment and citizenship.

The Museum continued to deliver a range of outreach programs for students around Australia. Videoconferencing and the Museum Robot project, along with the development of a range of curriculum-relevant digital resources, allowed the Museum to reach students across Australia.

Museum staff presented at national teacher and educator conferences in Sydney, Melbourne, Canberra and Brisbane. In addition, the Museum continued to build a strong community of practice with local and regional educators through professional development sessions, as well as on-site exhibition previews and lectures.

Major curriculum resource developments

The Museum continued to engage in a range of publishing partnerships resulting in high-quality Australian history publications targeted at young people. Of particular note was the production of a new case study for the *Australian History Mysteries* website, which enables Year 9 students studying the Australian Curriculum: History to investigate the gold rush through a digital, collaborative game-play experience.

The Museum also produced a unit of work for the nationally distributed e-magazine, *Studies of Society and Environment*. This unit investigated life on the home front in Australia during the First World War and connected to the Year 9 Australian Curriculum: History. This unit of work illuminated the Museum's temporary exhibition *The Home Front: Australia during the First World War*.

For the past 12 months the Museum has partnered with Random House Australia to produce a general history of Australia for children aged between 10 and 16. The Museum's main contribution to this important reference book was to supply a wide range of images from its collections to illustrate the text. The book will be published in February 2016.

Digital learning

This year the Museum continued to strengthen its suite of digital learning programs and resources and included them in the 'Engage and Learn' section of the Museum's website. A key feature of the site, the Engage and Learn blog, has 783 subscribers, an increase of more than 38 per cent from the previous reporting period.

The partnership program with the Australian Broadcasting Corporation's digital platform, ABC Open, entitled 'Object Stories', which invited Museum staff and people in regional and remote Australia to tell a short story narrated in a set of still images about an object of significance to them or their community, concluded successfully in the reporting period. The general public contributed 616 stories to the project by the end of September 2014, all of which can be viewed on the ABC Open website and some of which have also been featured on the Museum's website. Object Stories made an important contribution to the Museum's goal of encouraging user-generated content.

The Museum Game – a game for iPads in which teams of visitors compete to make the most interesting connections between objects on display – continued to be one of the Museum's most popular programs for visiting school groups in 2014–15. It also continued to feature as an attraction at the Night at the Museum events.

In 2014–15 the Museum's digital learning suite of programming was also expanded through the Defining Moments in Australian History project. Media personality Mikey Robins was the presenter of a series of engaging videos featuring Museum curators and other staff discussing objects that illustrate particular key moments in Australian history. Robins and a Museum film crew also talked to the public on the streets of Melbourne and Sydney to explore what is uppermost in people's minds when they consider defining moments in Australian history. These interviews can be viewed as a series of entertaining and engaging vox pops on the Museum's website and social media pages.

Robots in the Museum

The Mobile Robot Telepresence Education Program has completed its second full year of operation at the Museum, following two years of prototype development by the CSIRO. The two robots can operate in all of the Museum's galleries, and regularly roam the Museum's exhibitions providing live and immersive remote access for a range of different audiences. Since the project was launched, the robots have delivered almost 250 tours of different exhibitions to 3500 people, 1900 this year alone.

Virtual tour experiences are being regularly delivered through the robots for students from kindergarten to Year 10. A range of adult and special access audiences, including home-schooled students, holiday-program participants, the general public, seniors and disability groups, also experienced robot tours at their local libraries. Pre-service teachers have accessed special robot tours and programs about how to access and use the resources of the Museum in their teaching careers.

> **"Since the project was launched, the robots have delivered almost 250 tours of different exhibitions to 3500 people, 1900 this year alone."**

A partnership between the Museum and AARNet Pty Ltd has led to promotion of the Robot project to teachers and students in AARNet's broadband-enabled school network. A further partnership with the Murray–Darling Basin Authority has led to the development and delivery of a special tour experience using the resources of the Museum's Old New Land gallery to examine the history of water use in Australia and explore ways of creating resilience in regional communities.

The Robot project has excited interest among the robotics and telepresence communities and demonstration sessions are frequently requested for national and international conferences, exhibitions and cultural institutions.

The Robot project is now being reviewed to determine ways to expand its services to schools with limited broadband capacity, and how to embed these mobile telepresence tours into the ongoing operation of the Museum's digital outreach programs.

Museum outreach

Exhibitions and programs at the Museum often focus on place and community. Curators, Research Centre fellows and other collections management staff travel extensively to visit historic sites, research objects, consult with communities and engage with donors and lenders of collection material. Staff work hard to develop long-term relationships with stakeholders, and often maintain contact over a number of years.

Museum staff also connect with communities through attendance at special events, giving talks and presentations, and participating in open days and public programs. They often consult and provide advice to colleagues in regional and remote museums. Over the course of 2014–15, curatorial and collections staff conducted formal and informal outreach and engagement activities, and were also part of larger teams conducting research in close collaboration with a range of communities across Australia. Activities included:

- completion of consultations with 27 communities across all states and territories, and filming with significant community members as part of the Encounters project
- presenting the National Museum of Australia History through Art Award at the Gab Titui Art Awards, Thursday Island, Torres Strait, in June 2015
- developing a major international conference in association with the Encounters project, to be held in Canberra in 2016 on the theme of cultural stewardship and museums
- collaborating with diverse equestrian communities to develop content for the Horses in Australia project and the *Spirited: Australia's Horse Story* exhibition

- research and consultation with numerous collection donors and lenders as part of the Horses in Australia project, including hosting them during visits to the *Spirited* exhibition
- research and consultation with Australian cycling groups, donors and researchers as part of the Cycling in Australia project
- development of a virtual outreach program focused on the Museum's cycling collection to accompany the *Freewheeling: Cycling in Australia* touring exhibition
- establishing a partnership with Macquarie Bank to develop the exhibition *Governor Lachlan Macquarie*
- participation in the Food Stories project research visits, development of virtual outreach programs and contributions to the Stephanie Alexander Kitchen Garden Foundation classroom resources.

International outreach

The Museum continues to expand its international outreach, building strong relationships with world-renowned institutions and increasing the Museum's international profile, bringing greater visibility to the Museum internationally.

The Encounters project is a collaboration with the British Museum, the Australian National University and Indigenous communities across Australia. The project's importance lies in its focus on reconnecting Indigenous communities with the most significant Aboriginal and Torres Strait Islander objects from the British Museum and identifying contemporary objects that reflect on the continuous culture of communities represented in the British Museum collections. Several community members have visited the British Museum throughout the year to view objects from their regions and communities, and talk with curators and collection managers. In April 2015, the Museum Director, Dr Mathew Trinca, and Council member, Peter Yu, travelled to the United Kingdom with a delegation from the Indigenous Reference Group to attend the opening of the British Museum's exhibition *Indigenous Australia: Enduring Civilisation*. The group met with British Museum Director, Neil MacGregor, to discuss ongoing collaborations and the *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* exhibition, which opens at the National Museum in November 2015.

The Museum launched a panel display of *Yiwarra Kuju: The Canning Stock Route* in conjunction with the Department of Foreign Affairs and Trade. This display draws on the original collection held by the Museum, a rich collection of canvases and photographs from the Indigenous communities along the Canning Stock Route. The Museum worked with Australian diplomatic missions overseas to display panels of the artworks that were developed for exhibition in non-climate controlled environments. The displays have

been exhibited in venues in China, Turkey, Chile, India, the Philippines, Japan, Mexico, Thailand, Russia, Tonga and Indonesia. The display assists Australia's diplomatic missions to exhibit an aspect of Australian culture and history and build diplomatic links between countries. The Museum will be launching a second panel display in 2015–16.

Following the Director's travel to Japan in March 2015 to visit cultural institutions, the Museum is developing a prospectus for a revised version of *Yiwarra Kuju: The Canning Stock Route* to tour to Japan. The revised exhibition will focus on the paintings acquired in 2008 that are held in the National Historical Collection.

The Museum signed a memorandum of understanding with the Papua New Guinea National Museum and Art Gallery and other partner institutions, including the Australian War Memorial and the National Gallery of Australia.

The Museum also signed a memorandum of understanding with the Muséum d'Histoire Naturelle du Havre, France, and five key Australian cultural institutions: the Australian National Maritime Museum, South Australian Maritime Museum, Tasmanian Museum and Art Gallery, Queen Victoria Museum and Art Gallery, and the Western Australian Museum. The memorandum supports the exhibition of the du Havre museum's collection of watercolours and objects associated with Nicolas Baudin's expedition to Australia in the early 1800s. This significant collection provides a visual and rare record of the landscapes, flora, fauna and peoples of Australia at that time.

The Museum established a partnership with the Commonwealth-funded Asia Education Foundation (AEF) to enable both organisations to utilise the Museum's Mobile Robot Telepresence Education Program to facilitate greater understanding of Australian culture and history through links between the National Museum of Australia, Australian schools and schools in several Asian countries. The AEF runs the Australia–Asia Bridge School Partnerships project, which promotes relationships between Australian schools and schools in Korea, Thailand, China, Japan, India and Indonesia. The partnership with the AEF will enable students to remotely tour the Museum's galleries via broadband links.

The Museum provided industry support through committee representation on the Australian Tourism Export Council and the Tourism Industry Advisory Council (ACT) committees. These events and partnerships provide the Museum with access to international distribution networks and the opportunity to raise the profile of the Museum and build relationships with suppliers, agents and wholesalers working in international tourism markets.

Poster advertising the Museum's travelling exhibition, *Freewheeling: Cycling in Australia*, featuring a photograph by Patricia Woods

Repatriation of remains and secret/sacred objects

The Museum advises on and assists federal, state and territory cultural heritage institutions, Indigenous communities and representatives with the repatriation of Indigenous ancestral remains and secret/sacred objects. It also provides information to the media and public about repatriation. The management of ancestral remains and secret/sacred objects is strictly controlled to ensure that material is cared for in a culturally sensitive and appropriate manner, as well as in accordance with museum best practice.

The Museum does not actively seek to acquire ancestral remains or secret/sacred objects but it does have the capacity to accept remains from members of the public. As the prescribed authority under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984*, the Museum can be the repository for unprovenanced remains that are referred to the relevant Australian Government minister. To date, no remains have been deposited with the Museum under this Act.

Ancestral remains and secret/sacred objects that were transferred predominantly from the Australian Institute of Anatomy collections in 1985 are also held in the Museum's collection. These have been de-accessioned and do not form part of the National Historical Collection.

The Museum continues to hold remains at the request of seven communities in the Northern Territory, South Australia, Queensland, New South Wales and Victoria.

Funding from the Ministry for the Arts facilitates the return of remains and secret/sacred objects to their communities of origin through community consultation. The position of the Indigenous Repatriation Officer, Lee Burgess's, is also funded by the Ministry for the Arts, through its Indigenous Repatriation Program.

During 2014–15 the Museum continued to consult with communities regarding the repatriation of ancestral remains and to house remains when requested by communities to do so. In March and April Museum repatriation staff undertook two consultation trips to Victoria to meet with representatives of Dja Dja Wurrung Clans Aboriginal Corporation. This led to the return of their ancestral remains in June 2015.

The remains of one individual were transferred to the Australian Museum in April at the request of the Menindee New South Wales community. The Australian Museum is planning a consolidated return of remains from the Menindee area, which will include the remains transferred from the National Museum.

In June 2015, David Kaus visited the Strehlow Research Centre (SRC) in Alice Springs to discuss the return of secret/sacred objects. A senior Alice Springs custodian identified one object in the Museum's collection and requested that it be transferred to SRC to be with other objects the Museum returned at his request a few years ago. This object will be returned in August 2015.

Over the course of 2014–15 the Museum's repatriation staff have worked closely with the New South Wales Office of Environment and Heritage (OEH) to repatriate remains from New South Wales. Consultations with a number of communities in New South Wales are at an advanced stage and are expected to lead to returns in the next 12 months. Since the beginning of 2015, the Museum, along with the Australian Museum and the Macleay Museum, has attended OEH's Repatriation Steering Committee meetings, where repatriation matters involving New South Wales are discussed.

Sharing our resources and expertise

Staff from the Museum maintain active memberships of relevant professional bodies in areas as diverse as editing, aviation history and conservation. Staff also provide advice and information on many of their specialist research areas, and host staff from other institutions, as well as interns and students seeking work experience. In 2014–15 the Museum:

- contributed curatorial expertise to the advisory committees/boards of the Museum of the Riverina, Wagga Wagga, and ACT Historic Places
- presented public talks and tours to the ACT Torana Club, the Young Aboriginal Leaders program and Canberra University of the Third Age, Charles Sturt University and Australian National University student groups and Women in Racing ACT
- consulted with cultural heritage groups and staff associated with the Kingston and Arthur's Vale Heritage Area on Norfolk Island
- hosted artist-in-residence Vic McEwan, inaugural recipient of the Arts New South Wales Regional Fellowship.

MINmin

The Museum Indigenous Network (MINmin) was established on 9 August 2013, after the former Indigenous support group, Visitor Services and Volunteers Indigenous Network (VSVIN), voted to open membership to all Aboriginal and Torres Strait Islander employees across the Museum. The purpose of MINmin, as expressed in its mandate, is to support Indigenous employees in their role at the Museum, socially and in the workplace. MINmin recognises the unique challenges that face Indigenous Australian museum professionals and works towards creating positive and collaborative futures for Indigenous employees in the cultural sector. Associate membership, known as MINmin lites, is open to all who have an interest in Indigenous matters in the Museum. The primary activities of MINmin during 2014–15 included:

- successfully attaining a commendation for achievements in Indigenous employment in the APS Diversity Awards
- welcoming new graduates to Indigenous Business Australia at their induction program
- organising an evening event in March 2015 for Indigenous community members who were engaged in the Encounters project
- hosting a traditional dinner for members of the Indigenous Reference Group at its October 2014 and March 2015 meetings
- contributing to discussions on the redevelopment of the Gallery of First Australians Welcome Space
- contributing to the annual NAIDOC festivities by acknowledging country, facilitating a collaborative art workshop and tours of the First Australians gallery and newly launched *Lag|Meta|Aus: Home in the Torres Strait* exhibition in the Torres Strait Islander gallery.

Indigenous cultural rights and engagement policy

In March 2015 the Museum's Council approved the Indigenous Cultural Rights and Engagement Policy and Principles. This represents a groundbreaking new policy for the Museum and builds upon and complements existing policies and practices. Indigenous cultural and intellectual property refers to Indigenous people's rights to their heritage, traditional knowledge and traditional cultural expression.

Through the Indigenous Cultural Rights and Engagement Policy and Principles, the Museum formally recognises Indigenous cultural and intellectual property (ICIP) rights and commits to a set of principles to guide its engagement with Indigenous peoples and their cultural heritage.

The aims of the principles are:

- to recognise and respect Indigenous peoples' rights to access, maintain and control the use of their cultural heritage
- to outline how the Museum engages with Indigenous peoples, their cultural heritage and its associated rights, including through appropriate interpretation of Aboriginal and Torres Strait Islander cultural heritage within the Museum
- to give public acknowledgement to the value of ICIP and to reinforce the Museum's support for the recognition of ICIP rights
- to establish a transparent feedback and complaints process regarding the Museum's engagement with Indigenous peoples and its dealings with ICIP.

The Museum engaged Terri Janke and Company as consultants for this project. Terri Janke is a renowned expert on ICIP issues and has been recognised for her work in protecting Indigenous cultural heritage. Her '10 principles' framework for protecting ICIP has been applied in a range of protocols and guidelines that she has developed for leading arts and research bodies across government, academic and private sectors.

The Indigenous Cultural Rights and Engagement Policy and Principles is publicly available on the Museum's website (nma.gov.au), and a training package is being developed to raise awareness and engage staff in understanding and applying the principles where relevant to their work.

Online outreach and social media

The Museum's website: nma.gov.au

In 2014–15, the Museum's website continued to support the Museum's exhibitions, programs and publications, and introduced a number of new online initiatives to encourage user contributions and engagement.

Exhibition websites were developed for *Warlpiri Drawings: Remembering the Future*, *Spirited: Australia's Horse Story*, *Freewheeling: Cycling in Australia*, *Australian of the Year Awards 2015* and *The Home Front: Australia during the First World War*. The *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* exhibition site was enhanced to include a number of the objects and films, and an interactive map showing the community locations.

An extensive new site was launched in August 2014 for the Defining Moments in Australian History project. This includes the initial list of 100 moments, an invitation for users to contribute their own defining moment and 40 featured moments (to increase to over 100 featured moments throughout the life of the project). A total of 94 contributions to Defining Moments were made via the website.

Singer Ricki-Lee Coulter taking a 'selfie' at the launch of the Australia Day Your Way campaign

The Remembering 1914–18: Objects, Stories and Emotions interactive website launched in April 2015. It invites people to contribute a photograph and story of an object from the First World War period. As of 30 June 2015, there were 53 objects from the Museum's collection and another 10 objects from the public. This total is expected to increase over the course of the project, which will run until November 2018.

The Horses in Australia project invited people to share their horse story, contribute a photograph and story about Pony Club and share a photograph of their first pony.

New online publications in 2014–15 included two editions of *reCollections*, 18 articles in the *Goree* newsletter, 13 audio programs with transcripts and 20 collection highlights. The featured objects and collections included:

- the Norm Wilson Papua New Guinea collection
- James Taylor's light horse uniform
- the Charles Ulm collection
- Jack Howe's shears
- a nineteenth-century toy theatre
- an autograph quilt made as a local church fundraiser, about 1894
- Amelia Campbell's coffee urn
- new horse-related objects, including the David Davis Phar Lap photograph album, a Newcastle bakery cart and the Emilie Roach equestrian collection.

Social media

The Museum has seen a significant increase in social media followers and engagement over 2014–15. In August 2014 the Museum implemented a social media strategy to expand the Museum's social media communications. This strategy included the introduction of a full-time social media coordinator in September 2014.

In 2014–15 the Museum's Facebook followers increased by 259 per cent (from 6,900 to 18,000). This increase is the result of a combination of organic growth and paid advertising.

The Museum participated in a Twitter advertising campaign from January to March 2015, promoting the Museum to audiences across the platform. This, combined with organic growth resulted in an increase of Twitter followers by 326 per cent (from 6,300 to 20,600).

Social media channels have promoted the breadth of the Museum's activities including curatorial, conservation, education, exhibitions and public programs.

Popular posts on social media have included:
- behind-the-scenes content involving exhibitions and conservation work
- the launch of the British Museum and National Museum Encounters project partnership
- the Defining Moments in Australian History project.

Australia Day Your Way

The Australia Day partnership between the Museum, Twitter and the National Australia Day Council involved a call for Australians to tweet images of how they spent Australia Day to the hashtag #AustraliaDay.

In 2015, the partnership attracted more than 140,000 tweets during the live curation on 26–27 January. As a consequence, 1643 images were displayed online, on the large screen in the Main Hall and in the Visions theatre as part of the digital exhibition *Australia Day Your Way*.

The Museum will incorporate these images into a 'time capsule' archive. Discussions are underway with the National Australia Day Council and Twitter to run a similar project next year.

Museum Friends

The Museum Friends is a dynamic affiliate program offering an active engagement with the Museum. With in excess of 2000 members, the Museum Friends enjoy unique monthly programs and a number of special events that provide insights into the Museum's operations with access to Museum staff and behind-the-scenes experiences. Highlights in 2014–15 included:
- free curator talks based on *Spirited: Australia's Horse Story*
- an exclusive 'Director's preview' evening, hosted by Dr Mathew Trinca
- the popular monthly 'Landmark women' speaker series
- rare books tours of the Museum's Library.

Museum Friends members contribute significantly to the life of the Museum through volunteer activities, most notably through their work on the historic vessel PS *Enterprise*. The Museum Friends Advisory Committee met four times during 2014–15, contributing to the growth of member events and advising on program strategy.

Research and scholarship

Under the terms of the Museum Act, the Museum is bound to 'conduct, arrange for, or assist in research into matters pertaining to Australian history'. Rigorous and innovative research underpins a wide range of Museum activities and projects and the Curatorial and Research section plays a key role in fulfilling this responsibility. Staff undertake research across a range of themes relevant to the Museum, and contribute significantly to a wide variety of scholarly conferences, associations and publications. Research highlights included staff:
- presenting papers at international conferences including the Challenging Colonial Legacies Today conference, London (Ian Coates, Jilda Andrews); the Imagining Anchorage seminar, Anchorage, United States (Michelle Hetherington); the Encountering Australia conference, Prato, Italy (Kirsten Wehner); the Realm Aquatic conference, Stanford, United States (Kirsten Wehner); the Anthropocene Slam, Madison, United States (Cameron Muir); and the International Congress on the Battles of Gallipoli' in Canakkale, Turkey (Janda Gooding).
- contributing papers to national conferences, including the Association of Critical Heritage Studies conference, Canberra (Martha Sear); the Australian Sports History conference, Darwin (Daniel Oakman); the Australian Association for Environmental Education conference, Hobart (George Main); the Archaeology of Portable Art symposium, Canberra (Carol Cooper); the German Anthropological Tradition in Australia conference, Canberra (David Kaus); and presenting an Australian Academy of Science masterclass, Canberra (Martha Sear and Cameron Muir)
- representing the Museum at the AIATSIS 50 Years On conference, Canberra (Carol Cooper); and participating in the Consortium for Humanities Centers and Institutes annual meetings, Madison, United States (Kirsten Wehner)
- publishing articles and book chapters, including papers in *Manifesto for Living in the Anthropocene* (George Main) and *Aboriginal and Torres Strait Islander Art in the Collection of the National Gallery of Victoria* (Carol Cooper)
- presenting at the special symposium to celebrate the 20th anniversary of Andrew Sayer's publication *Aboriginal Artists of the Nineteenth Century* in September 2014 (Carol Cooper), and at the National Gallery of Victoria's Indigenous Art Course, April 2015 (Carol Cooper)

- contributing to a range of multi-institutional scholarly projects and organisations, including the 'Engaging objects' ARC Linkage project (Ian Coates) and the Andrew Mellon Foundation Australia–Pacific Observatory for the Environmental Humanities (Kirsten Wehner)
- serving on the editorial boards for the Routledge Environmental Humanities series (Kirsten Wehner)
- co-convening the Outstations in the History of Self-Determination symposium, Canberra, in association with the ARC Linkage project, 'Pintupi dialogues' (Peter Thorley).

Strategic research partnerships

As well as maintaining and developing networks and relationships with researchers across Australia and internationally, the Museum maintains partnerships with key kindred bodies including Indigenous communities and organisations, major collectors, corporations and the university sector.

These include the University of Canberra's Centre for Creative and Cultural Research; the Australian Institute of Aboriginal and Torres Strait Islander Studies; the Koorie Heritage Trust; the ACT Cultural Facilities Corporation Historic Places Advisory Committee; the Wilin Centre, Victorian College of the Arts at the University of Melbourne; the National Gallery of Victoria; the Australian Academy of Science; and the Andrew W Mellon Observatory for the Environmental Humanities, University of Sydney. At the Australian National University, strong links are maintained with the Centre for Heritage and Museum Studies, the Institute of Professional Practice in Heritage and the Arts, the Australian Centre for Indigenous History, the School of History, the School of Art and the Centre for Environmental History. Museum staff hold adjunct professorships at the Australian National University and the Swedish Royal Institute of Technology, Stockholm, which broadens our national and international reach.

Museum staff participate in a range of Australian Research Council (ARC) projects that involve working in partnership with educational institutions and community-based organisations in Australia and overseas. Current ARC projects include:

- 'Alive with the Dreaming! Songlines for the Western Desert' (Margo Neale, Dr Mike Smith, Dr Libby Robin, the Australian National University and major Aboriginal partner organisations)
- 'The culture of weeds' (Dr Libby Robin, Dr Cameron Muir, the Australian National University and the Royal Botanic Gardens, Melbourne)

- 'Return, reconcile, renew: Understanding the history, effects and opportunities of repatriation and building an evidence base for the future' (Dr Michael Pickering, the Australian National University and Australian and international partners)
- 'Engaging objects: Indigenous communities, museum collections and the representation of Indigenous Histories' (Dr Ian Coates, Dr Michael Pickering, the Australian National University and the British Museum)
- 'Pintupi dialogues: Reconstructing memories of art, land and community through the visual record' (Dr Peter Thorley, Professor Fred Myers, New York University, Australian National University and Papunya Tula Artists).

Supporting the research program

Our extensive and welcoming Research Library underpins research across the institution. Established in 1984, it now holds more than 45,000 books, journals and other items that are central to the key themes of the Museum: Australian history and society since 1788, people's interaction with the environment, and Aboriginal and Torres Strait Islander culture and history. In addition to these main themes, the Research Library collects material covering museum studies and conservation, as well as items relating to the corporate memory of the Museum.

The Research Library is a repository for a number of unique collections. Among these are the Institute of Anatomy library collection, and the working libraries of Dr Robert Edwards, and professors David Ride, Ken Inglis, Bill Gammage and Dr Mike Smith. The Research Library provides a reference collection for Museum staff and the public (by appointment), and a special collections reading room is available for quiet research. Library staff hold special rare book viewings showcasing some of the Museum's beautiful and rare books, the most recent viewing being 'Bound for the Home Front' in April 2015.

reCollections: A Journal of Museums and Collections

The Museum's scholarly e-journal, *reCollections*, makes a significant contribution to the Museum's intellectual leadership, helping bridge the gap between academic research on museums and collections, and museological practice. Published twice a year, the journal includes peer-reviewed articles, commentaries and exhibition reviews.

The Green Parrot of Botany Bay, engraving by Sydenham Edwards, 1797 was one of the Museum's acquisitions this year.

Part three: Accountability and management

Young visitors enjoying the redeveloped
Kspace. Photograph by Adam McGrath

Governance

The National Museum of Australia is a statutory authority. In 2014–15, the Museum sat within the Attorney-General's portfolio. The minister responsible for the Museum is Senator the Hon George Brandis QC, Attorney-General and Minister for the Arts.

The Museum guides the delivery of its outputs through its corporate governance framework. This framework comprises the Museum's enabling legislation and other legislative instruments, managerial and organisational structures, corporate policies and strategies, and resource management practices.

Legislation

The *National Museum of Australia Act 1980* (the Museum Act) defines the broad functions and activities of the Museum. This Act established the Museum as a Commonwealth statutory authority and, along with the *National Museum of Australia Regulations 2000*, defines the Museum's role, functions and powers. (See Appendix 2: Functions and powers of the National Museum of Australia, p. 114.)

The primary piece of Commonwealth resource management legislation governing the Museum is the *Public Governance, Performance and Accountability Act 2013*. This Act establishes the guidelines of governance and accountability for public resources, with an emphasis on planning, performance and reporting. It also deals with the conduct of officers and states that directors are responsible for the preparation and content of the report of operations in accordance with the *Commonwealth Authorities (Annual Reporting) Orders 2011*. The *Public Service Act 1999* covers the powers of the Director of the Museum in relation to the management of human resources.

Council and committees

The Council of the National Museum of Australia is responsible for the overall performance of the organisation, including setting the strategic direction and establishing goals for management. The Council works with executive management in developing, executing, monitoring and adjusting the appropriate strategies, and its members are appointed under Section 13(2) of the Museum Act.

The Act provides for a Council consisting of a Chair, the Director of the Museum and between seven and 10 other members. All members are appointed by the Governor-General and, apart from the Director, are part-time appointees for terms of up to three years, although terms of appointment can be extended. The Director can hold office for a period not exceeding seven years.

The current membership of the Council provides a mix of skills and experience in the areas of history, law, education, the arts, media, Indigenous issues, marketing, business, and financial and strategic management.

The Commonwealth Remuneration Tribunal determines remuneration for non-executive members. At 30 June 2015, the Council comprised the following non-executive members:

Mr David Jones (Chair) is Executive Chairman of VGI Partners and Executive Director of Kudos Energy. He was previously executive director at Better Place Australia, having been in private equity for 17 years. He is a non-executive director of four other organisations: Derwent Executive (Chairman), Global Sources Limited, EMR Capital and EC Group.

Dr Janet Albrechtsen is an opinion columnist with the *Australian*, and has written for the *Wall Street Journal*, *Australian Financial Review*, *Age*, *Sydney Morning Herald*, Canada's *National Post* and *Vancouver Sun*. She is Director of the board of the Institute of Public Affairs, an ambassador and mentor with the Australian Indigenous Education Fund, a member of the ABC and SBS Appointments Panel, and was a member of the Australian Broadcasting Corporation Board. Prior to turning to commentary, she worked as a solicitor in commercial law at Freehill, Hollingdale and Page and taught at the University of Sydney Law School.

Mr Nicholas Davie is the founder of a number of data analytics and marketing companies, including Centrifuge42 and Brand Communities. He is the former chief executive officer of the marketing and advertising company Publicis Mojo. Mr Davie is currently a member of the Board of Trustees of the Sport and Tourism Youth Foundation, and is also one of the founders and the Co-chair of the children's charity, the Bestest Foundation.

Professor Rae Frances is Dean of Arts and Professor of History at Monash University. She has an extensive record of teaching, research and publication in Australian social history and is the recipient of numerous national awards and prizes for her teaching and publications. She is the chair of the Board of the Australian Intercultural Society and a Fellow of the Academy of Social Sciences in Australia.

Mr Alex Hartman is an entrepreneur, Executive Chairman of Newzulu Limited and co-founder and Executive Vice-President of Matilda Media Pty Ltd. He is involved in public health services for young people and has served as a member of the Australian Industry Research and Development Board, director of the Australian Business Foundation Limited, Advisory Board member of Headspace and ambassador of the Sony Foundation. Mr Hartman won the Young Australian of the Year Award for Career Achievement in 2001. He studied law at the University of Technology, Sydney.

Council of the National Museum of Australia (left to right): Mr Alex Hartman, Dr Janet Albrechtsen, Mr Nicholas Davie, Mr David Jones, Dr Mathew Trinca, Mr Peter Yu, Professor Catharine Lumby, Professor Rae Frances (absent)

Professor Catharine Lumby is Professor of Media at Macquarie University where her research spans media studies, gender studies and media content regulation. Since 2004, she has worked in a pro-bono role advising the National Rugby League on cultural change and education programs for players. Before entering academia in 2000, she was a journalist and opinion writer and has worked for the *Sydney Morning Herald*, the Australian Broadcasting Corporation and the *Bulletin* magazine.

Mr Peter Yu is a Yawuru man from Broome, Western Australia. He is Chair of North Australian Indigenous Land and Sea Management Alliance Ltd, Deputy Chair of Broome Future Ltd, Deputy Chair of AFL Aboriginal Advisory Committee and a Director of the Yawuru PBC (Prescribed Body Corporate).

The Museum Council held five meetings during 2014–15. A senior executive staff officer from the Ministry for the Arts attended three meetings as an observer.

The Museum provides Council members with information on changes to corporate governance responsibilities as it becomes available, including Australian National Audit Office documents and guidelines.

The Council has policy and procedures for the disclosure and resolution of any matter for its consideration that may result in a conflict of interest. Members are required to make the nature of that interest known at the commencement of a Council meeting, and details of such disclosures are recorded in the minutes of the meeting.

The Council has established an Audit, Finance and Risk Committee to assist in the execution of its responsibilities, and an Indigenous Reference Group to advise on sensitivities and protocols relating to Aboriginal and Torres Strait Islander exhibitions and other relevant matters. Details of Council and committee meetings are listed in Appendix 1, p. 112.

Accountability chain as at 30 June 2015

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                          │     PARLIAMENT       │··········
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│ COUNCIL COMMITTEES │····│  COUNCIL OF THE NATIONAL MUSEUM OF AUSTRALIA  │
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                          │   DIRECTOR NATIONAL MUSEUM OF AUSTRALIA       │
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│ AUDIENCE, PROGRAMS │   │ COLLECTIONS, CONTENT │   │      OPERATIONS      │
│  AND PARTNERSHIPS  │   │   AND EXHIBITIONS    │   │                      │
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Executive management group

The executive management group, comprising the Director, two Assistant Directors and the Chief Operating Officer, provides strategic and operational leadership to the Museum.

Dr Mathew Trinca, Director

Dr Mathew Trinca was appointed Director of the National Museum of Australia in February 2014. His current term of appointment is for a period of five years. Dr Trinca was the Acting Director of the National Museum from 2 July 2013. Before that time he was the Museum's Assistant Director, Collections, Content and Exhibitions, with responsibility for collections acquisition, management and preservation, redevelopment of permanent galleries, temporary and travelling exhibitions, and curatorial and research activities. Dr Trinca has published papers on the history of Australian travel to London and on museums and their meaning, and has co-edited two books, *Country: Visions of Land and People in Western Australia* and *Under Suspicion: Citizenship and Internment in Australia during the Second World War*. He is the secretary of Museums Australia's National Council Executive.

Ms Helen Kon, Assistant Director, Audience, Programs and Partnerships

Helen Kon joined the Museum in 2011 after working in senior management positions at the National Library of Australia and the State Library of New South Wales. Ms Kon has managed education and public programs, communications and marketing, digital and print publishing, commercial operations, development, membership programs, volunteers, visitor services and exhibitions. Prior to working in the cultural sector, Ms Kon was education services manager in marketing at the *Age* newspaper. Her wider professional contributions have included membership and chairing of a number of national and state committees, boards and professional associations across the cultural and education sectors. Ms Kon chairs the Museum Friends Advisory Committee and is currently the chair of the Public Programs Working Group for the National Collecting Institutions.

Dr Janda Gooding, Assistant Director, Collections, Content and Exhibitions

Dr Janda Gooding was appointed Assistant Director, Collections, Content and Exhibitions at the National Museum of Australia in August 2014. Previously, she worked at the Australian War Memorial from 2005 to 2014. She worked at the Art Gallery of Western Australia from 1979 to 2005, where she curated many thematic, retrospective and survey exhibitions of Australian and international artists. Dr Gooding has a PhD in history from Curtin University, and a degree in Fine Arts and a Master of Philosophy in Australian Studies from the University of Western Australia. She has written extensively on Australian social and cultural history, and art history. More recently, she has contributed book chapters to publications on photography and digital technologies, and Thomas Baines and the Augustus Gregory expedition of 1855

The National Museum of Australia's executive management group (left to right): Dr Janda Gooding, Dr Mathew Trinca, Stephanie Bull and Helen Kon

to 1857. Dr Gooding has authored several exhibition catalogues and books including: *Gallipoli Revisited: In the Footsteps of Charles Bean and the Australian Historical Mission* and *Brush with Gondwana: The Botanical Artists Group, Western Australia.*

Ms Stephanie Bull, Acting Chief Operating Officer

Stephanie Bull joined the Museum in 2004, initially managing the Museum's exhibitions and gallery redevelopment program before moving into the field

of international exhibitions and partnerships. In recent years, she has managed the Museum's governance program, overseeing business planning, reporting and performance. Ms Bull worked at the Australian War Memorial for eight years in gallery redevelopment, and commenced her public sector career in the Department of Defence. She has a BA (Hons) in Australian history.

National Museum of Australia organisation chart as at 30 June 2015

Director
Mathew Trinca

Executive Support Manager
Stephanie Bull

Audience, Programs and Partnerships Division Assistant Director
Helen Kon

Collections, Content and Exhibitions Division Assistant Director
Janda Gooding

Operations Division Acting Chief Operating Officer
Stephanie Bull

Copyright and Production Services Manager
Denis French

Conservation Head
Vicki Humphrey

Property and Environment Manager
Greer Gehrt

Development Acting Manager
Catrina Vignando

Registration Head
Sara Kelly

Finance Acting Chief Finance Officer
Ian Campbell

Learning Services and Community Outreach Head
David Arnold

Aboriginal and Torres Strait Islander Peoples Acting Head
Peter Thorley

Human Resources Manager
Anne Mayberry

Communications and Marketing Head
Karen Dempster

Australian Society and History Acting Head
Michelle Hetherington/ Sophie Jensen

Information Services and Assurance Acting Chief Information Officer
Andrew Shaw

Multimedia and Web Acting Manager
Fiona Wood

People and the Environment Head
Kirsten Wehner

Legal Services Manager
Fiona Dalton/ Belinda Carman

Publishing Manager
Julie Ogden

Research Centre (and Library) Centre Manager
Vacant

Retail Operations Manager
Stephen Quinn

Visitor Services and Front of House Head
Tina Brandt

Collections Unit Head
Ian Coates

Exhibitions and Gallery Development Manager
Rebecca Coronel

Performance Management Framework

The Museum's organisational Performance Management Framework provides the structure for delivering outputs and outcomes through planning, policy and procedural work. Performance is guided by the Museum's strategic, corporate, divisional and business plans. Performance is monitored by quantitative measures, project management practices and qualitative reports.

The Museum reports its performance to government and other external interests through the Annual Report and the Portfolio Budget Statements.

Strategic priorities

The Museum reports to Council each quarter against its strategic priorities and corporate plan. The corporate plan identifies the Museum's business focus for the year, and measures outcomes and performance against each output. This ensures that accountability of performance is carried out across the organisation. The key priorities and corporate plan outputs are reported against in Part One: Executive summary – Achievement of strategic and business priorities (pp.14–19).

Business planning

Business planning is central to the Museum's delivery of outcomes and outputs for its stakeholders. Museum business units implement annual business plans that are linked to the Museum's strategic plan, the corporate plan, business priorities and budgets. Business planning identifies key risks and risk mitigation for the delivery of these priorities.

Project management

The Museum operates a project management system to deliver large-scale projects and programs. The Major Projects Steering Committee oversees all large-scale projects at the Museum. The framework includes a suite of documentation that ensures projects are well-defined, responsibilities are identified, business planning phases are undertaken, and accountability and risk management policies and guidelines are followed.

Policies and plans

The Museum has a comprehensive suite of policies and plans. These are monitored and reviewed at regular intervals and made publicly available on the Museum's website.

Museum Performance Management Framework overview
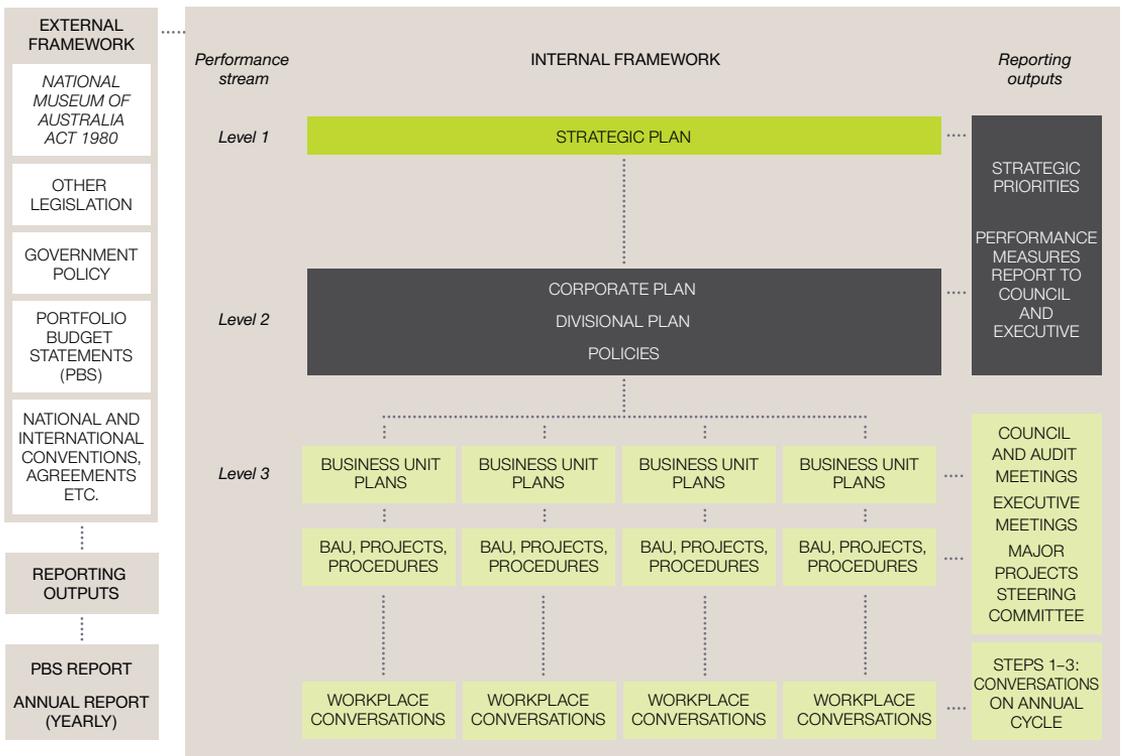
Internal and external scrutiny

Internal audit

Synergy Group Australia Ltd, the Museum's internal audit service provider, has maintained a focus on ensuring the completion of prior audit outcomes, the delivery of value-adding services and completion of the Strategic Internal Audit Plan for 2014–15. Activities included the following five compliance and performance audits:

- a review of the management of the implementation of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act)
- a gap analysis of the Museum's information and physical security policy and procedures, in reference to the Protective Security Policy Framework
- a review of the Museum's enterprise risk framework
- a review of the Museum's framework and processes for planning, developing, delivery and evaluation of exhibitions
- a review of contract management for the Museum's cafe operations.

Reviews for 2015–16 are in the approved Strategic Internal Audit Plan for 2015–16. The Strategic Internal Audit Plan 2015–18 includes a review of internal audits undertaken in the past five years to ensure a consistent long-term approach to internal audit activities.

External audit

The Australian National Audit Office is responsible for auditing the Museum's annual financial statements. An unqualified audit opinion precedes the annual financial statements in Part Four of this report – Audited financial statements (see pp. 69).

Risk management

The Museum has implemented an Enterprise Risk Management Framework, based on the International Standard on Risk Management, ISO 31000:2009.

Enterprise risk management is a process that is effected by Council, the Executive and Museum staff, and applied in strategy setting across the whole of the Museum. It is designed to identify and manage risk and to provide reasonable assurance regarding the achievement of the Museum's objectives, while embracing new ideas, programs and projects that stimulate public engagement in Australia's history.

The Museum's Enterprise Risk Management Framework focuses on risk under the following categories: compliance, health and safety, performance, financial risk, reputation, capability (skills and resources), and environmental and social responsibility.

Daniel Gilbert AM, Dr Mathew Trinca, The Hon Tony Abbott MP, Prime Minister of Australia and Senator the Hon George Brandis QC, Attorney-General and Minister for the Arts, at the launch of the Defining Moments in Australian History project, 29 August 2014

The Museum's executive management group reviews the key enterprise risks on a monthly basis. This ensures transparency of enterprise risks, which are subsequently discussed with the Audit, Finance and Risk Committee.

The Museum continues to participate in Comcover's annual Risk Management Benchmarking program.

Fraud control

The Museum has in place fraud prevention, detection, investigation, reporting and data collection procedures and processes that, together with the Fraud Risk Assessment and Control Plan, meet the specific needs of the Museum and ensure compliance with the Commonwealth Fraud Control Guidelines.

The Museum's Fraud Risk Assessment and Control Plan is endorsed by Council and reviewed every two years. The next review is to be conducted in September 2015. Fraud is reported as a standing item to the Audit, Finance and Risk Committee. There have been no reported instances of fraud at the Museum during 2014–15.

Fraud awareness training is provided to all staff as part of their induction and ongoing general awareness training.

Freedom of information

Part 2 of the *Freedom of Information Act 1982* (FOI Act) established an Information Publication Scheme (IPS). The Museum is subject to the FOI Act and is required to comply with the IPS requirements.

In accordance with the IPS, the Museum is required to:
- publish an agency plan
- publish specified categories of information
- consider proactively publishing other government information
- publish this information (or details of how to access it) on a website.

There were two requests for access to documents under Section 15 of the FOI Act during 2014–15. Details of the Museum's compliance with the IPS requirements during 2014–15 are available in Appendix 4: Freedom of information, p. 122.

Privacy legislation

No reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* concerning actions or practices by the Museum were received during 2014–15.

Formal decisions/notifications/ministerial directions

The Museum received no formal notifications or ministerial directions from the Minister for Finance during 2014–15.

There have been no government policy orders made by the Finance Minister applying to the Museum under Section 22 of the PGPA Act.

Significant events, judicial decisions and particulars of reports

The Museum did not advise the Minister of any significant decisions or issues during 2014–15, in accordance with the PGPA Act. There have been no judicial decisions or decisions of administrative tribunals that have had, or might have, a significant effect on the operations of the Museum. There have been no amendments to legislation that affect the operation or structure of the Museum.

No reports about the Museum were made by the Auditor-General, a Parliamentary committee, the Commonwealth Ombudsman, the Privacy Commissioner or the Office of the Australian Information Commissioner.

Legal actions

In 2014–15 the Museum did not settle any claims as a result of any legal action.

Ombudsman

No issues or matters about the Museum were referred to, or raised with, the Commonwealth Ombudsman.

Sustainability

Taking care of people

The Museum recognises the value of our people and is committed to ensuring a supportive workplace culture that maximises individual potential for success.

The Museum values performance, innovation, creativity and diversity and, in 2014–15, it continued to develop workplace strategies and practices to support staff and enable them to achieve their best. These outcomes are evident in the Museum's strong culture of staff engagement with and commitment to the organisational objectives.

Museum staff are employed under the *Public Service Act 1999*, and employment conditions are established under legislation applying to the Australian Public Service and, in particular, the *National Museum of Australia Enterprise Agreement 2012–14*.

A limited number of individual Australian Workplace Agreements (AWAs), which were made under the *Workplace Relations Act 1996*, continue to be in effect within the Museum. These AWAs will operate until they are terminated, as provided under the *Fair Work Act 2009*, or the relevant employment ceases. Further AWAs cannot be made.

The *National Museum of Australia Enterprise Agreement 2012–14* provides for individual employees to negotiate pay and conditions enhancements through Individual Flexibility Agreements (IFAs).

The IFAs are designed to supplement the terms of the enterprise agreement with payments, benefits and/or conditions to recognise particular skills, capabilities or additional responsibilities, or to meet special workplace circumstances, operational requirements or to provide individual flexibility. Several IFAs have been negotiated and approved across the Museum.

At 30 June 2015, the Museum employed 235 staff consisting of 202 ongoing and 33 non-ongoing employees, which represented a full-time equivalent number of 208.91.

Total staff numbers, 2005–15

FINANCIAL YEAR	TOTAL STAFF NUMBERS
2005	263
2006	304
2007	292
2008	282
2009	284
2010	297
2011	266
2012	251
2013	262
2014	234
2015	235

Attracting the right people

The Museum is proud of its diverse staff profile and continues to promote a culture where diversity is encouraged, supported and representative of the broader Australian community. The Museum employs a range of technical, professional and administrative staff and successfully competes for, and attracts, quality applicants for positions.

Since the introduction of the Australian Public Service interim recruitment arrangements in November 2013, the Museum has taken advantage of its limited ability to recruit external candidates to offer existing employees opportunities to enhance their capabilities through cross-skilling.

Supporting and maintaining a high performance culture

The *National Museum of Australia Enterprise Agreement 2012–14* requires all staff to participate in performance management discussions. In addition, the Australian Public Service Employment Principles require effective performance from each employee. Each year, staff members develop performance agreements that link their goals with team and organisational goals to ensure that the Museum delivers on its strategic priorities. The process is also used as a tool to identify learning and development needs and to inform the Museum's approach to capability development, talent management and, more broadly, workforce planning.

Staffing by division as at 30 June 2015

DIVISION	ONGOING	NON-ONGOING	TOTAL
Executive support	7	1	8
Operations	43	4	47
Collections, content and exhibitions	73	5	78
Audience, programs and partnerships	79	23	102
Total	**202**	**33**	**235**

Staffing by Australian Public Service (APS) level as at 30 June 2015

APS LEVEL	MALE	FEMALE	TOTAL
Principal Executive Officer (PEO)	1	0	1
Senior Executive Officer (SES) B2	0	0	0
SES B1	1	3	4
Executive Level 2	5	15	20
Executive Level 1	12	23	35
APS 6	17	29	46
APS 5	12	24	36
APS 4	4	33	37
APS 3	3	12	15
APS 2	14	27	41
APS 1	0	0	0
Cadet	0	0	0
Total	**69**	**166**	**235**

Staffing by employment status as at 30 June 2015

APS LEVEL	MALE	FEMALE	TOTAL
Ongoing full-time PEO	0	0	0
Non-ongoing full-time PEO	1	0	1
Ongoing full-time SES	1	3	4
Ongoing full-time non-SES	47	92	139
Ongoing part-time SES	0	0	0
Ongoing full-time non-SES	12	47	59
Non-ongoing full-time SES	0	0	0
Non-ongoing full-time non-SES	6	14	20
Non-ongoing part-time SES	0	0	0
Non-ongoing part-time non-SES	2	10	12
Total	**69**	**166**	**235**

Sustaining a consultative culture

The Museum is proud of its consultative culture and has successfully embedded a consultation framework that provides all employees with the opportunity to be an integral part of the decision-making process. The Museum Consultative Forum, consisting of the Director, representatives appointed by the Director, staff and union representatives, oversees and engages with strategic issues impacting on the Museum. This forum is supplemented by a Workplace Consultative Committee that monitors and consults on operational matters affecting Museum staff.

Supporting workplace diversity

The Museum continues to be committed to developing and maintaining a diverse workplace by fostering, recruiting and retaining a workforce that reflects, and makes the best use of, the diversity of the Australian community. The Museum aims to achieve this through the development and implementation of specific strategies designed to promote a diverse workplace. The Museum has developed a Diversity Action Plan and established a Diversity Working Group to oversee implementation of diversity initiatives across the Museum.

The Diversity Action Plan contains strategies to ensure that the Museum celebrates and values diversity, creates a fair and respectful workplace culture, and builds and retains diverse capabilities and experiences.

This year, there has been progress on a number of diversity initiatives, including:
- ongoing, active support and return-to-work programs for ill and injured staff
- ongoing support through Job Access for employees and job applicants with disabilities
- creation of special measures and identified positions for Aboriginal and Torres Strait Islander peoples
- ongoing support for employees who may be the subject of bullying and discrimination
- ongoing support for, and promotion of, the Museum Indigenous Network (MINmin) and related activities
- a disability access audit for public areas and parts of the Acton administration building
- participation in NAIDOC week events.

In 2014, the Museum celebrated the success and recognition of the MINmin Indigenous network, which received a highly commended certificate in the inaugural APS Diversity Awards, Indigenous employment category. MINmin was established in 2013 to support Aboriginal and Torres Strait Islanders in their roles at the Museum. The MINmin philosophy focuses on building community and networks. By integrating Indigenous values into the MINmin framework, the MINmin group provides social and workplace support for Indigenous employees.

Museum staff diversity

GROUP	NO.	% TOTAL
Aboriginal and Torres Strait Islander peoples	9	3.8
People with disabilities	7	3.0
People from culturally and linguistically diverse backgrounds	41	17.4
Females	166	70.6

Enhancing our leadership capability

In 2014–15, the Museum focused on developing individual leadership capabilities through coaching programs. Emphasis was placed on enhancing management capabilities to have challenging conversations about performance and increasing management awareness of the impact on their roles of changing legislative requirements, including the amendments to the *Public Service Act 1999*, *Public Service Classification Rules 2000* and obligations under the *Work Health and Safety Act 2011*.

Recognising levels of performance

Staff recognition at the Museum is expressed formally between those involved in individual performance management via the Workplace Conversations Framework. This is a critical level of recognition, stressing the importance of having constructive conversations throughout the year that are aligned with strategic and business priorities.

To provide wider recognition of significant contributions and achievements by Museum staff, the Director presented the Director's Award for Excellence and Australia Day Achievement medallions to six employees who made noteworthy contributions to the work of the Museum during the past year, or over a number of years. The Director's Excellence Award recognises the quality of practice, achievement and organisational contribution of a Museum staff member. The award was presented to Ms Rebecca Coronel in recognition of her commitment to exhibition and gallery development, professionalisation of project management and leadership in a number of roles. The recipients of the Australia Day Achievement medallions in 2015 were Fiona Dalton, Belinda Carman, Donna Wilks, Sophie Jensen, Linda Puckett and Tina Brandt.

The contribution of volunteers

In 2014–15, 85 volunteers contributed 4904 hours to the work of the Museum in areas such as curatorial, administration, education and special events. The Museum's largest volunteer program supports the paddle steamer, PS *Enterprise* – the crew of which is drawn entirely from volunteers. This year the crew contributed 1265 hours during public inspections and special events.

In 2014–15, long-term volunteer David Miles celebrated 25 years of volunteer involvement with the Museum.

The Museum again marked the 26th anniversary of National Volunteer Week in May by inviting volunteers from across Canberra's cultural institutions to join the PS *Enterprise* volunteers on a cruise around Lake Burley Griffin. Participants were also invited to a Q&A session with the curators of the exhibition *The Home Front: Australia during the First World War*. Museum volunteers took part in tours and activities offered by other participating institutions.

For the launch of Volunteering ACT's '25 days of volunteering' campaign on 10 November 2014, Nigel 'Nige' Johnson from the 104.7 Breakfast Show spent half a day volunteering in the Museum's Library.

Volunteers contributed to the Museum in the following ways:

- **Education**: Thirty-six volunteers contributed 1968 hours towards delivering the Museum's Education programs, enhancing students' and teachers' experiences.
- **Family programs**: Fifteen volunteers contributed 252 hours during school holiday programs for families and provided assistance with festival days.
- **Night at the Museum**: Eight volunteers contributed 47 hours assisting staff with this popular Learning Services and Community Outreach program.
- **Curatorial**: Five volunteers contributed 407 hours working on specific research projects. For the Encounters project, four volunteers contributed 438 hours working on specific projects for the upcoming exhibition.
- **Registration**: Three volunteers contributed 337 hours working on the Piction database.
- **Friends**: Three volunteers contributed 56 hours assisting with Friends programs.

Educational and developmental opportunities

The Museum continued to be a sought-after venue for secondary and tertiary students seeking work experience, with a number of students undertaking work-experience placements or internships at the Museum. The Museum provides study assistance to members of staff participating in a formal scheme of study.

Promoting a healthy and safe workplace

The Museum values the safety of all staff, volunteers, visitors and contractors and proactively manages issues within the existing Safety Management Framework. In 2014–15, the Museum focused on building staff capabilities in work health and safety (WHS). Training for staff and volunteers is recognised as one of the key elements in achieving and maintaining a high standard of workplace safety and learning. Development opportunities relating to WHS in 2014–15 included:

- ongoing recruitment and training of floor wardens, first aid officers and health and safety representatives
- manual-handling training
- hot-fire training and building emergency evacuation exercises for all Museum buildings
- coaching of staff in the development of risk assessments and safe work method statements and the importance of proactive hazard identification and incident reporting
- training in effective writing of safe work method statements
- training for Council members and managers in WHS legislation and responsibilities
- asbestos awareness training.

The Museum continues to review the WHS management framework including policies, procedures, guidelines and practices. A WHS compliance audit was completed in 2014–15 and this will form the basis of

ongoing improvements in health and safety across the Museum. Other initiatives that commenced in 2014–15 include:

- a review of the incident reporting processes
- exploration and development of an online workplace hazard inspection tool for health and safety representatives.

In 2014–15, the Museum continued to promote a healthy lifestyle through a wellbeing program for staff and volunteers. Some of the wellbeing initiatives undertaken during the year included voluntary health assessments, a flu vaccination program, health and wellbeing information sessions, and regular lunchtime walking and exercise groups.

The Museum continued to ensure that all contractors working on Museum sites received a site induction prior to commencing work. Site inductions are aimed at increasing contractor awareness of their WHS obligations and reducing the risk of injury and/or damage to collection items.

The Museum identified, assessed and rectified several hazards in a functional and practical way that also took environmental and aesthetic aspects into consideration.

Advice on WHS issues informs the exhibition and gallery development programs and other key projects. Input was provided at all stages of these projects, from design to installation.

There were a total of 32 minor injuries (those that require no medical treatment or only first-aid treatment and include potential exposures to chemicals) reported by staff, visitors or contractors during the year, and no serious injuries (those that require emergency medical attention by a doctor, in a hospital or in an ambulance). There were also four dangerous occurrences (those incidents that could have, but did not, result in serious injury or death).

The dangerous incidents were reported to Comcare. There were no fatalities or provisional improvement notices recorded during the year.

Category and number of reported incidents, 2009–15

YEAR	MINOR INJURIES	SERIOUS INJURIES	DANGEROUS OCCURRENCES
2009–10	89	1	1
2010–11	98	5	8
2011–12	79	3	5
2012–13	53	2	5
2013–14	38	3	3
2014–15	32	0	4

Security

The Museum is committed to providing an appropriate level of protective security, informed by security risk assessments, for the safety and protection of Museum visitors, staff, volunteers and contractors; the Museum's collections; collection items on loan to the Museum; and the Museum's assets, property and information.

In 2014–15, the Museum initiated a program of security enhancements, partly in response to the Australian Government's raising of the National Terrorism Public Alert System level to High in September 2014, but also to update security policies, procedures and systems. This program is overseen by the Museum's Security Committee, and reported as a standing agenda item to the Audit, Finance and Risk Committee.

Indemnities and insurance

In accordance with Section 19 of the *Commonwealth Authorities (Annual Reporting) Orders 2011*, which requires reporting on indemnities and insurance premiums for officers, the Museum confirms that it has:

- director's and officers' liability insurance cover through Comcover, the Commonwealth self-managed fund
- not entered into any deeds of indemnity in relation to the director's and officers' liability.

The Museum reviewed its insurance coverage during the year to ensure that it remained appropriate for its operations.

Taking care of our environment

The Museum's activities have the potential to affect the environment through consumption of energy, waste production and the impact on local waterways, flora and fauna. The Museum is committed to the conservation of natural resources through ongoing improvements to its energy management program and the implementation of a number of other initiatives aimed at minimising environmental impact from its operations.

The Museum's Environmental Management System (EMS) incorporates guidelines for all Museum activities to reduce its impact on the environment. It also promotes the management of energy, waste and water on all Museum sites. The EMS complies with ISO14001:1996 'Environmental management systems specification with guidance for use' and can be accessed by staff on the Museum's intranet.

The Environmental Management Policy highlights the Museum's commitment to operate within the principles of ecologically sustainable development wherever possible.

Monitoring and reviewing performance is integral to the Museum's EMS. Ongoing reviews are carried out on targets and objectives to ensure that the Museum's operations continue to meet changing government requirements.

Reduction of energy consumption

The Museum purchases 10 per cent of its electricity from renewable energy sources and has worked to reduce overall energy consumption by:

- addressing energy consumption in high-consumption areas, such as the building's thermal plant and environmental systems
- completion of the humidifier replacement project, which will reduce electricity usage within the Museum's thermal plant
- reprogramming of mechanical plant and enthalpy systems, which should result in additional energy savings
- continuing a cross-cultural organisation gas contract to ensure that the Museum is achieving best value with its energy contracts.

Waste

The Museum continues to recycle paper, cardboard, toner cartridges, and glass and plastic bottles from the administration areas, and Museum visitors are encouraged to recycle by utilising the bins provided.

The Museum monitors and reports to the Department of the Environment on the amount of waste to landfill, as a percentage of its total waste. In 2014–15 the Museum sent 40 per cent of its waste to recycling and is investigating options to improve this percentage. Initiatives in this area included establishing a program to recycle timber pallets and investigating the feasibility of waste recycling through worm farming.

Water use

Water usage has been reduced through the installation of hybrid, semi-waterless urinals in high-use public toilets, as well as dual-flush toilets and water-saving showerheads in leasehold buildings. The Museum monitors water consumption via meters that are installed in critical areas, such as cooling towers and the Cafe.

Environmentally friendly cleaning practices

The Museum continues to use a range of environmentally friendly cleaning products that feature readily biodegradable components, have very low or no toxicity, ultra-low volatile organic compounds, no phosphates or bleach, and concentrated formulas to reduce waste in both packaging and transport. The Museum also continues to use toilet paper and paper handtowels made from 100 per cent recycled material. These products are Australian made and certified by Good Environmental Choice Australia.

Generating external revenue and support

Sponsorship and development

Donations

The Museum has run a number of successful fundraising campaigns during the 2014–15 reporting year. These include:

- the Royal Daimler project to support stage one of the conservation work on the 1948 Daimler landaulette
- the Horses in Australia campaign to help preserve key equine material for the *Spirited: Australia's Horse Story* exhibition.

The Museum also received $39,881 in cash donations to the National Museum of Australia Fund to support the acquisition, conservation and exhibition of the Museum's collection. The Museum acknowledges the invaluable support provided by its donors and supporters. The donor honour board was launched in 2013 to prominently display the names of object donors and patrons. Patrons are also acknowledged in Appendix 6: Supporters of the National Museum of Australia, p. 123, and online at nma.gov.au/support_us.

In December 2014, the Museum held a special preview event for its patrons, donors and supporters at which the Director, Dr Mathew Trinca, outlined key activities to be undertaken by the Museum in the next financial year.

The Museum continues to engage with communities of interest, Museum Friends members and a strong supporter base, all of whom contribute to the increasing value of private donations to the Museum.

Grants

In 2014–15 the Museum received more than $300,000 in government grants and philanthropic support for a range of key projects. These included:

- $180,000 from the Australian Government's National Collecting Institutions Touring and Outreach Program to support the Encounters project
- $50,000 from the Sidney Myer Fund and Myer Foundation for the Encounters project online education kit
- Support from the Gordon Darling Foundation for a national symposium titled, Aboriginal Artists of the Nineteenth Century: A Celebration.

Vic Simms (elder of the La Perouse Local Aboriginal Land Council) and the Hon Christopher Pyne MP, Minister for Education and Training, unveil a plaque commemorating Aboriginal warrior Pemulwuy, 20 March 2015

Corporate support

The Museum received a range of services valued at more than $700,000 during the period. A full list of corporate supporters of the Museum during 2014–15 can be found in Appendix 6: Supporters of the National Museum of Australia, p. 123.

Retail operations

Merchandising and retail operations raise revenue for the Museum and enhance visitor experiences by providing merchandise inspired by the Museum's exhibitions, programs and its unique building. In 2014–15 retail sales were one per cent under budget, which was a sound performance given the tight consumer market. The average retail sale was 13 per cent above budget, and 4.4 per cent above the previous year's average sale.

The Museum Shop successfully leveraged commercial opportunities from the 2014–15 exhibitions program, with temporary exhibition shops operating for *Old Masters: Australia's Great Bark Artists* and *Spirited: Australia's Horse Story*.

In July 2014, the Museum Shop underwent a partial refurbishment, which has increased merchandise displays, improved customer flow and enhanced Workplace Health and Safety for staff and visitors. The installation of a new point-of-sales system has improved inventory management processes and will assist in growing the business into the future. The Museum Shop achieved its highest ever sales for one month in December 2014, which was an increase of 24 per cent on the budget target and a five per cent increase on the previous best month. This increase was due to a strong events program and varied marketing activities that increased the exposure of Canberra residents to the Museum Shop.

In the latter half of the financial year, a new online shop was sourced, with a launch scheduled for the first quarter of 2015–16. This online shop will increase the product range on offer, improve internal processes and efficiencies, increase opportunities for promotional activities and offer the customer a convenient and simple online shopping experience.

Management performance

The Museum engages consultants where it lacks specialist expertise or when independent research, review or assessment is required. Consultants are typically engaged to investigate or diagnose a defined issue or problem, carry out defined reviews or evaluations, or provide independent advice, information or creative solutions to assist in the Museum's decision-making.

Major consultancy services for 2014–15 included audit, legal advice, valuation services, architectural advice, property planning and management, IT reviews, collections research, WHS advice and fundraising consultancy. Prior to engaging consultants, the Museum takes into account the skills and resources required for the task, the skills available internally, and the cost-effectiveness of engaging external expertise. The decision to engage a consultant is made in accordance with relevant legislation, policies and procedures including the Commonwealth Procurement Rules and, where relevant, the Museum Act.

During 2014–15, 52 new consultancy contracts were entered into, involving total actual expenditure of $568,386. In addition, five ongoing consultancy contracts were active during the 2014–15 year, involving total actual expenditure of $179,278. Annual reports contain information about actual expenditure on contracts for consultancies. Where the value of a consultancy meets the relevant reporting thresholds, it is reported on the AusTender website, www.tenders.gov.au.

"The Museum continued a range of information technology projects using innovative technologies and new business approaches to deliver operational efficiencies and streamline business processes ."

Enhancing key services: Information and communication technology (ICT)

The Museum continued a range of information technology projects using innovative technologies and new business approaches to deliver operational efficiencies and streamline business processes. This included implementation of technical improvements to the management of IT systems security, operating systems and technical support requests.

The Museum continued to build on the business benefits arising from the adoption of RM8, the electronic records and document management system, which includes improved access and sharing of information, security controls and version controls. All business functions will be transferred to the system in preparation for decommissioning the older file storage technology. A recent enhancement will allow for online approval of documents, eliminating paper wastage and reducing the risk of approving out-of-date versions.

As part of ongoing enhancement of its technology infrastructure, the Museum has completed various projects including:

- implementation of service desk management software, which supports timely delivery of technical resolution services to recognised industry standards
- the upgrade of core networking equipment providing continued security compliance, improved performance and reliability
- improvements to internet security management systems
- implementation of centralised smart device management. This is an important foundation to further enable the Museum's digital capability, making management of the operating systems of smart devices consistent with management of other operating systems and providing quick and easy management of smart-device use in the exhibition environment
- improvements to visitor public wi-fi internet access facilities
- improvements to the capability of collection search and management software
- implementation of 'follow-me printing' technology that reduces printing and paper costs and significantly reduces the impact of the Museum's printing activity on the environment.

In 2015 the Museum continues to integrate its ICT and audiovisual systems to improve technical management, robustness and fault monitoring, and reporting.
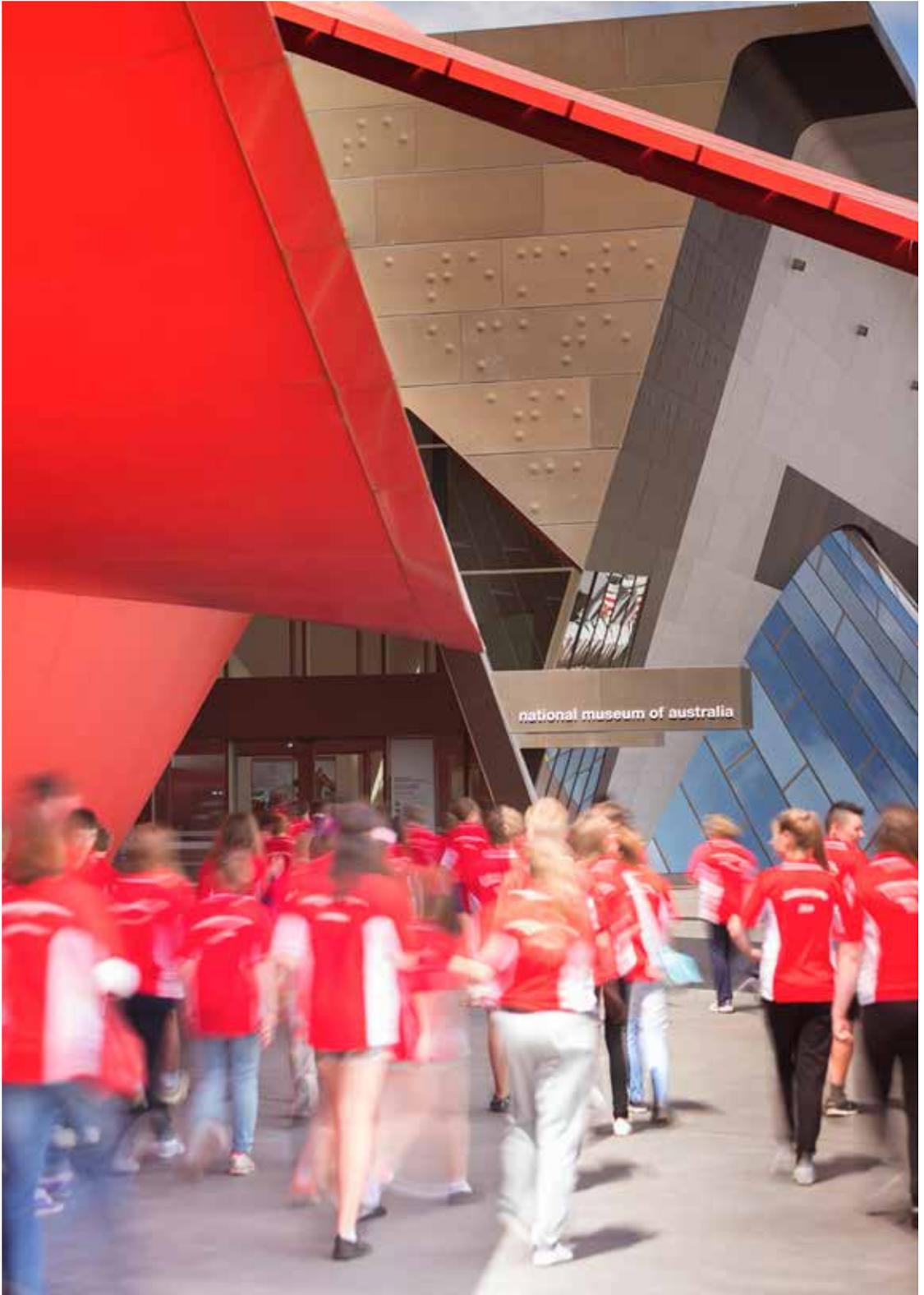
School students arriving at the Museum. Photograph by Adam McGrath
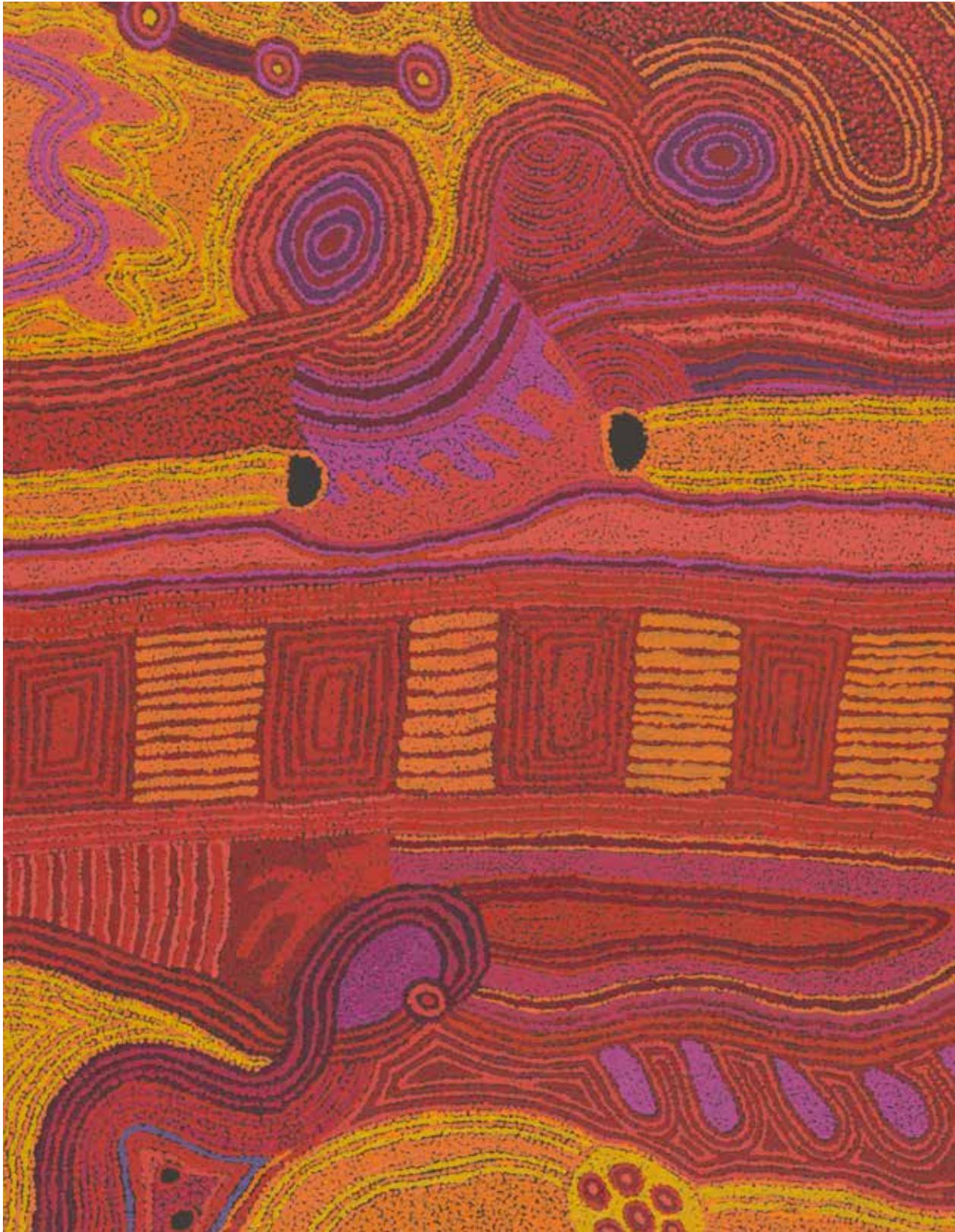
Part four: Audited financial statements

Kungkarangkalpa Attila. ©Tjunkaya Tapaya, Ernabella Arts

Australian National Audit Office
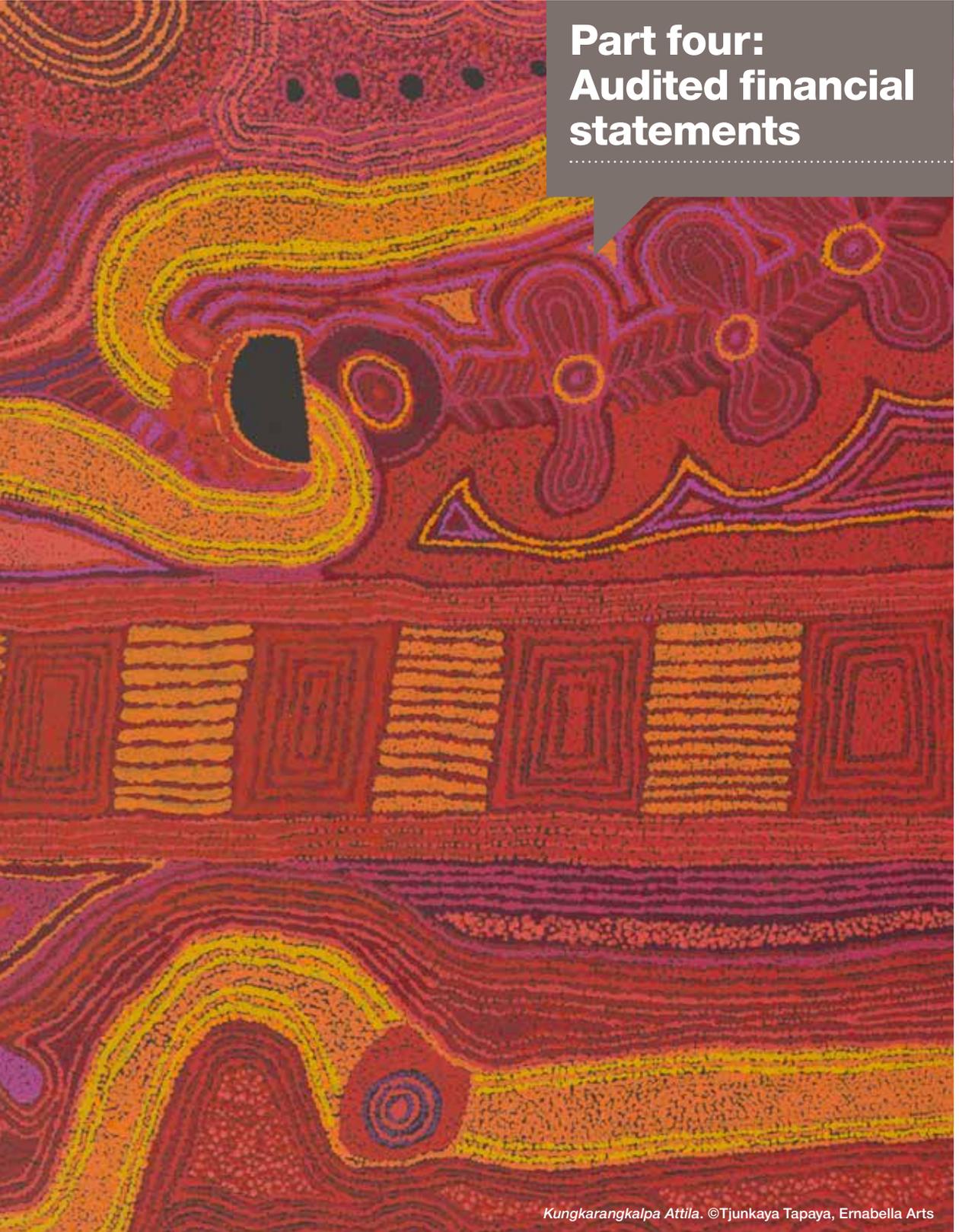
INDEPENDENT AUDITOR'S REPORT

To the Attorney General

I have audited the accompanying annual financial statements of the National Museum of Australia for the year ended 30 June 2015, which comprise:

- Statement by the Council Members, Director and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Schedule of Commitments; and
- Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

Accountable Authority's Responsibility for the Financial Statements

The Council Members of the National Museum of Australia are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards and the rules made under that Act. The Council Members are also responsible for such internal control as is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An

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audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Council Members of the National Museum of Australia, as well as evaluating the overall presentation of the financial statements.

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

Independence

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

In my opinion, the financial statements of the National Museum of Australia:

(a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and

(b) present fairly the financial position of the National Museum of Australia as at 30 June 2015 and its financial performance and cash flows for the year then ended.

Australian National Audit Office

Kristian Gage
Audit Principal

Delegate of the Auditor-General

Canberra

20 August 2015

National Museum of Australia

STATEMENT BY THE COUNCIL MEMBERS, DIRECTOR AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2015 comply with subsection 42(2) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act) and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the National Museum of Australia will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Council.

David Jones
Chair

20 August 2015

Dr Mathew Trinca
Director

20August 2015
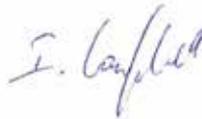
Ian Campbell
Chief Financial Officer

20 August 2015

Statement of Comprehensive Income for National Museum of Australia
for the period ended 30 June 2015

	Notes	2015 $'000	2014 $'000
NET COST OF SERVICES			
Expenses			
Employee benefits	4A	**21,576**	22,478
Suppliers	4B	**17,993**	17,732
Depreciation and amortisation	4C	**8,320**	7,810
Write-down and impairment of assets	4D	**94**	18
Losses (gain) on sale of assets	4E	**(6)**	9
Other expenses	4F	**221**	38
Total expenses		**48,198**	48,085
Own-Source Income			
Own-source revenue			
Sale of goods and rendering of services	5A	**2,906**	2,592
Interest		**1,594**	1,600
Other revenue	5B	**395**	739
Total own-source revenue		**4,895**	4,931
Gains			
Donated Assets		**271**	246
Total gains		**271**	246
Total own-source income		**5,166**	5,177
Net cost of services		**43,032**	42,908
Revenue from Government	5C	**41,590**	41,644
Surplus (Deficit) attributable to the Australian Government		**(1,442)**	(1,264)
OTHER COMPREHENSIVE INCOME			
Items not subject to subsequent reclassification to net cost of services			
Changes in asset revaluation surplus		**7,606**	15,484
Total comprehensive income		**6,164**	14,220

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

Statement of Financial Position for National Museum of Australia
as at 30 June 2015

	Notes	2015 $'000	2014 $'000
ASSETS			
Financial assets			
Cash and cash equivalents		2,439	1,322
Trade and other receivables	7A	1,100	980
Investments	7B	40,000	39,000
Total financial assets		43,539	41,302
Non-financial assets			
Land and buildings	8A,C	106,772	108,039
Property, plant and equipment	8B,C	322,512	314,860
Intangibles	8D,E	1,382	1,481
Inventories	8F	471	559
Other non-financial assets	8G	621	439
Total non-financial assets		431,758	425,378
Total assets		475,297	466,680
LIABILITIES			
Payables			
Suppliers	9A	2,068	2,059
Other payables	9B	919	818
Total payables		2,987	2,877
Provisions			
Employee provisions	10A	5,751	5,372
Total provisions		5,751	5,372
Total liabilities		8,738	8,249
Net assets		466,559	458,431
EQUITY			
Contributed equity		25,408	23,444
Reserves		180,271	172,665
Accumulated deficit		260,880	262,322
Total equity		466,559	458,431

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

Statement of Changes in Equity for National Museum of Australia
for the period ended 30 June 2015

	Retained earnings		Asset revaluation		Contributed		Total equity	
	2015 $'000	2014 $'000	2015 $'000	2014 $'000	2015 $'000	2014 $'000	2015 $'000	2014 $'000
Opening balance								
Balance carried forward from previous period	262,322	263,586	172,665	157,181	23,444	21,472	458,431	442,239
Adjusted opening balance	**262,322**	263,586	**172,665**	157,181	**23,444**	21,472	**458,431**	442,239
Comprehensive income								
Surplus (Deficit) for the period	(1,442)	(1,264)					**(1,442)**	(1,264)
Other comprehensive income	-	-	7,606	15,484	-	-	**7,606**	15,484
Total comprehensive income	**(1,442)**	(1,264)	**7,606**	15,484	**-**	-	**6,164**	14,220
Transactions with owners								
Contributions by owners								
Equity injection	-	-	-	-	1,964	1,972	**1,964**	1,972
Total transactions with owners	**-**	-	**-**	-	**1,964**	1,972	**1,964**	1,972
Closing balance attributable to the Australian Government	**260,880**	262,322	**180,271**	172,665	**25,408**	23,444	**466,559**	458,431

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

Cash Flow Statement for National Museum of Australia
for the period ended 30 June 2015

	Notes	2015 $'000	2014 $'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		**41,590**	41,644
Sale of goods and rendering of services		**2,938**	2,770
Interest		**1,578**	1,344
GST received from customers		**262**	264
GST refund from Australian Taxation Office		**1,888**	1,660
Other		**369**	703
Total cash received		**48,625**	48,385
Cash used			
Employees		**(21,106)**	(22,747)
Suppliers		**(18,145)**	(19,286)
GST paid to suppliers		**(2,274)**	(2,080)
Other		**(221)**	(38)
Total cash used		**(41,746)**	(44,151)
Net cash from operating activities	11	**6,879**	4,234
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment		**9**	10
Investments		**50,000**	58,500
Total cash received		**50,009**	58,510
Cash used			
Purchase of property, plant and equipment		**(6,389)**	(3,841)
Purchase of intangibles		**(346)**	(328)
Investments		**(51,000)**	(63,000)
Total cash used		**(57,735)**	(67,169)
Net cash used by investing activities		**(7,726)**	(8,659)
FINANCING ACTIVITIES			
Cash received			
Contributed equity		**1,964**	1,972
Total cash received		**1,964**	1,972
Net cash from financing activities		**1,964**	1,972
Net increase in cash held		**1,117**	(2,453)
Cash and cash equivalents at the beginning of the reporting period		**1,322**	3,775
Cash and cash equivalents at the end of the reporting period		**2,439**	1,322

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

Schedule of Commitments for the National Museum of Australia
as at 30 June 2015

	2015	2014
BY TYPE	**$'000**	$'000
Commitments receivable		
Net GST recoverable on commitments[1]	**(691)**	(757)
Other receivables	**(340)**	(330)
Total commitments receivable	**(1,031)**	(1,087)
Commitments payable		
Capital commitments		
Property, plant and equipment[2]	**1,165**	1,799
Intangibles	**22**	54
Total capital commitments	**1,187**	1,853
Other commitments		
Operating leases[3]	**1,998**	2,842
Other[4]	**4,473**	5,436
Total other commitments	**6,471**	8,278
Total commitments payable	**7,658**	10,131
Net commitments by type	**6,627**	9,044
BY MATURITY		
Commitments receivable		
Within 1 year	**(755)**	(495)
Between 1 to 5 years	**(276)**	(592)
More than 5 years	**-**	-
Total commitments receivable	**(1,031)**	(1,087)
Commitments payable		
Capital commitments		
Within 1 year	**1,187**	1,795
Between 1 to 5 years	**-**	58
More than 5 years	**-**	-
Total capital commitments	**1,187**	1,853
Operating lease commitments		
Within 1 year	**1,069**	1,209
Between 1 to 5 years	**929**	1,633
More than 5 years	**-**	-
Total operating lease commitments	**1,998**	2,842
Other Commitments		
Within 1 year	**4,461**	3,515
Between 1 to 5 years	**12**	1,921
More than 5 years	**-**	-
Total other commitments	**4,473**	5,436
Total commitments payable	**7,658**	10,131
Net commitments by maturity	**6,627**	9,044

Note:

1. Commitments are GST inclusive where relevant.

2. Plant and equipment commitments are primarily contract purchases of furniture and computers for a new building.

3. Operating leases included are effectively non-cancellable and comprise.

Nature of lease	General description of leasing arrangement
Leases for office accommodation and warehouses (multiple sites)	Lease payments may be subject to annual increase in accordance with Lease terms and conditions. Increases are based on either movements in the Consumer Price Index or Market reviews. The office accommodation and warehouse leases may be renewed for periods up to five years at the Museum's option.
Motor vehicle leases	No contingent rentals exist. There are no purchase options available to the Museum.

[4] The nature of other commitments payable is the provision of ongoing services.

This schedule should be read in conjunction with the accompanying notes.

National Museum of Australia
Notes to and forming part of the financial statements

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National Museum of Australia
Notes to and forming part of the Financial Statements

Note 1: Summary of Significant Accounting Policies

1.1 Objectives of the National Museum of Australia

The National Museum of Australia is an Australian Government controlled entity. It is a not-for-profit entity. The objective of the National Museum of Australia is to promote an understanding of Australia's history and an awareness of future possibilities by:
- developing, preserving and exhibiting a significant collection;
- taking a leadership role in research and scholarship;
- engaging and providing access for audiences nationally and internationally; and
- delivering innovative programs.

The National Museum of Australia is structured to meet the following outcome:

Outcome 1: Increased awareness and understanding of Australia's history and culture by managing the National Museum of Australia's collections and providing access through public programs and exhibitions.

The continued existence of the National Museum of Australia in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for the National Museum of Australia's administration and programs.

1.2 Basis of Preparation of the Financial Statements

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:
a) Financial Reporting Rule (FRR) for reporting periods ending on or after 1 July 2014; and
b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The financial statements are presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an accounting standard or the FRR, assets and liabilities are recognised in the statement of financial position when and only when it is probable that future economic benefits will flow to the National Museum of Australia or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executor contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the contingencies note.

Unless alternative treatment is specifically required by an accounting standard, income and expenses are recognised in the Statement of Comprehensive Income when and only when the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

1.3 Significant Accounting Judgements and Estimates

In the process of applying the accounting policies listed in this note, the National Museum of Australia has made the following judgements that have the most significant impact on the amounts recorded in the financial statements.

The fair value of land has been taken to be the market value as assessed by an independent valuer every three years.

The fair value of buildings, leasehold improvements and other property plant and equipment has been taken to be the depreciated replacement costs as assessed by independent valuers every three years.

The fair value of heritage and cultural assets are based on market observations. The National Museum of Australia's collections are diverse with many objects being iconic with limited markets for comparison. The National Museum of Australia has made significant estimates in measuring the impact of providence to the value of collection objects. A sampling methodology is adopted for valuation with a sample of objects selected from each collection category. Values for the sample are determined by reference to art, antiques and collectable markets and an average value applied to the entire collection category. Independent valuations are

National Museum of Australia
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conducted every three years by a valuer on the approved list of valuers for the Cultural Gift Program administered by the Ministry for the Arts. In the years between valuations, advice is received from the valuer of estimated movements in markets that may impact value of the collections. A management revaluation occurs when there is evidence of a significant variation to prices. 2014-15 was an interim year where management revalued cultural and heritage assets based on advice from an independent valuer.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

1.4 New Australian Accounting Standards

Adoption of New Australian Accounting Standard Requirements
No accounting standard has been adopted earlier than the application date as stated in the standard.

AASB 1055 *Budgetary Reporting* - issued prior to the signing of the statement by the Council, Director and Chief Finance Officer, is applicable to the current reporting period and does not have a material financial impact but affects disclosure. The Standard requires reporting of budgetary information and explanation of significant variance between actual and budgeted amounts by not-for-profit entities within the General Government Sector.

Future Australian Accounting Standard Requirements
The following new, revised or amended standards and interpretations issued prior to the signing of the statement by the Council, Director and Chief Finance Officer, are not expected to have a financial impact on the National Museum of Australia for future reporting periods but will affect disclosure:

- •   AASB 9 *Financial Instruments* - the standard incorporates the classification and measurement requirements for financial liabilities, and the recognition and de-recognition requirements for financial instruments, in addition to the classification and measurement requirements for financial assets. The changes will apply to reporting periods beginning on or after 1 January 2018.

Other new, revised or amended standards and interpretations that were issued prior to the sign-off date and are applicable to the future reporting period are not expected to have a future financial impact on the National Museum of Australia.

1.5 Revenue

Revenue from the sale of goods is recognised when:
- a)   the risks and rewards of ownership have been transferred to the buyer;
- b)   the National Museum of Australia retains no managerial involvement or effective control over the goods;
- c)   the revenue and transaction costs incurred can be reliably measured; and
- d)   it is probable that the economic benefits associated with the transaction will flow to the National Museum of Australia.

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when:
- a)   the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- b)   the probable economic benefits associated with the transaction will flow to the National Museum of Australia.

The stage of completion of contracts at the reporting date is determined by reference to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

Interest revenue is recognised using the effective interest method as set out in note 1.13

Revenue from Government
Funding received or receivable from the Attorney-General's Department (appropriated to them as a corporate Commonwealth entity payment to the National Museum of Australia) is recognised as Revenue from Government on receipt by the National Museum of Australia unless the funding is in the nature of an equity injection or a loan.

National Museum of Australia
Notes to and forming part of the Financial Statements

1.6 Gains

Donated Assets
Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition.

Sale of Assets
Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

1.7 Transactions with the Government as Owner

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

1.8 Employee Benefits

Liabilities for 'short-term employee benefits' (as defined in AASB 119 *Employee Benefits*) and termination benefits due within twelve months of the end of reporting period are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

Long-term employee benefits are measured as the present value of the defined benefit obligation at the end of the reporting period.

Leave
The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leaves is non-vesting and the average sick leave taken in future years by employees of the National Museum of Australia is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the National Museum of Australia's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by reference to the work of an actuary as at 30 June 2013. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Superannuation
The National Museum of Australia's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or private sector superannuation funds.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap and private sector superannuation funds are defined contribution schemes.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

The National Museum of Australia makes employer contributions to the employees' superannuation schemes at rates determined by an actuary to be sufficient to meet the current cost to the Government. The National Museum of Australia accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the year.

Separation and Redundancy
Provision is made for separation and redundancy benefit payments. The National Museum of Australia recognises a provision for terminations when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

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Notes to and forming part of the Financial Statements

1.9 Leases

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and rewards incidental to ownership of leased assets. An operating lease is a lease that is not a finance lease. In operating leases, the lessor effectively retains substantially all such risks and benefits.

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

The National Museum of Australia has no finance leases.

1.10 Borrowing Costs

All borrowing costs are expensed as incurred.

1.11 Fair Value Measurement

The National Museum of Australia did not have transfers between levels of fair value hierarchy.

1.12 Cash

Cash is recognised at its nominal amount. Cash and cash equivalents includes
   a)   cash on hand; and
   b)   demand deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

1.13 Financial Assets

The National Museum of Australia classifies its financial assets in the following categories:
   a)   held-to-maturity investments; and
   b)   loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition. Financial assets are recognised and derecognised upon trade date.

Effective Interest Method
The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis.

Held-to-Maturity Investments
Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the National Museum of Australia has the positive intent and ability to hold to maturity are classified as held-to-maturity investments. Held-to-maturity investments are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

Loans and Receivables
Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

Impairment of Financial Assets
Financial assets are assessed for impairment at the end of each reporting period.

Financial assets held at amortised cost - if there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

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Notes to and forming part of the Financial Statements

1.14 Financial Liabilities

Financial liabilities are recognised and derecognised upon 'trade date'.

Financial liabilities include suppliers and other payables and are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective yield basis.

The effective interest method is a method of calculating the amortised cost of a financial liability and of allocating interest expense over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash payments through the expected life of the financial liability, or, where appropriate, a shorter period.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

1.15 Contingent Liabilities and Contingent Assets

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

The National Museum of Australia had no quantifiable, unquantifiable or significant remote contingencies in 2014-15 or 2013-14.

1.16 Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition.

1.17 Property, Plant and Equipment

Asset Recognition Threshold
Purchases of property, plant and equipment are recognised initially at cost in the balance sheet, except for purchases costing less than $2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property lease agreements taken up by the National Museum of Australia where there exists an obligation to make good on the leased premises at the end of the lease term. These costs are included in the value of the National Museum of Australia's leasehold improvements with a corresponding provision for the 'make good' recognised.

Revaluations
Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations were conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments were made on a class basis. Any revaluation increment was credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets were recognised directly in the surplus/deficit except to the extent that they reversed a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

Fair values for each class of asset are determined as shown below:

National Museum of Australia
Notes to and forming part of the Financial Statements

Asset class	Fair value measurement
Land	Market approach
Buildings excluding leasehold improvements	Depreciated replacement cost
Leasehold improvements	Depreciated replacement cost
Infrastructure, plant and equipment	Depreciated replacement cost
Heritage and cultural assets	Market approach

Depreciation
Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the National Museum of Australia using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

	2015	2014
Buildings on freehold land	100 years	100 years
Leasehold improvements	Lease term	Lease term
Plant and equipment	4 to 100 years	4 to 100 years
Heritage and cultural	50 to 5,000 years	50 to 5,000 years

The National Museum of Australia has items of property, plant and equipment that are heritage and cultural assets that have limited useful lives and are depreciated.

Impairment
All assets were assessed for impairment at 30 June 2015. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the National Museum of Australia were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

Derecognition
An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Heritage and Cultural Assets
The National Museum of Australia collects, manages and displays cultural and heritage assets of Australian history. The collection is held in trust for the nation. The Museum collection represents three inter-related fields:
• Aboriginal and Torres Strait Islander cultures and histories;
• Australian history and society since 1768; and
• People's interaction with the Australian environment.

A key objective of the National Museum of Australia is the preservation of the collection. Details in relation to the National Museum of Australia's curatorial and preservation policies are posted on the National Museum of Australia's web site at www.nma.gov.au/about_us/ips/policies/collection_care_and_preservation_policy.

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1.18 Intangibles

The National Museum of Australia's intangibles comprise internally developed software for internal use, externally purchased software and other non-monetary assets without physical substance. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the National Museum of Australia's software are 4 to 8 years (2013-14: 4 to 8 years).

All software assets were assessed for indications of impairment as at 30 June 2015.

1.19 Inventories

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

Costs incurred in bringing each item of inventory to its present location and condition are assigned as finished goods or work-in-progress. Costs include direct materials and labour plus attributable costs that can be allocated on a reasonable basis.

1.20 Taxation

The National Museum of Australia is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

Revenues, expenses, assets and liabilities are recognised net of GST except:
    a)   where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
    b)   for receivables and payables.

Note 2: Events After the Reporting Period

There are no events after the reporting period that will materially affect the financial statements.

National Museum of Australia
Notes to and forming part of the financial statements

Note 3: Net Cash Appropriation Arrangements

	2015	2014
	$'000	$'000
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations[1]	5,089	13,182
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	1,075	1,038
Total comprehensive income - as per the Statement of Comprehensive Income	6,164	14,220

1. From 2010-11, the Government introduced net cash appropriation arrangements, where revenue appropriations for depreciation/amortisation expenses ceased. Entities now receive a separate capital budget provided through equity appropriations. Capital budgets are to be appropriated in the period when cash payment for capital expenditure is required.

Note 4: Expenses

Note 4A: Employee Benefits

Wages and salaries	16,515	16,968
Superannuation		
Defined contribution plans	1,293	1,295
Defined benefit plans	1,687	1,770
Leave and other entitlements	2,033	1,917
Separation and redundancies	48	528
Total employee benefits	21,576	22,478

Note 4B: Suppliers

Goods and services supplied or rendered		
Cost of goods sold	851	962
Travel	648	705
IT services	1,422	1,650
Property services	7,107	6,732
Staff support costs	610	789
Professional services	1,163	948
Exhibitions	1,245	1,579
Collection management	195	191
Advertising and promotions	676	451
Other	776	697
Total goods and services supplied or rendered	14,693	14,704
Goods supplied in connection with		
Related parties	-	-
External parties	2,679	2,856
Total goods supplied	2,679	2,856
Services rendered in connection with		
Related parties	2,070	1,725
External parties	9,944	10,123
Total services rendered	12,014	11,848
Total goods and services supplied or rendered	14,693	14,704

National Museum of Australia
Notes to and forming part of the financial statements

	2015 $'000	2014 $'000
Other suppliers		
Operating lease rentals in connection with		
Related parties		
Minimum lease payments	**450**	494
Contingent rentals	**-**	-
External parties		
Minimum lease payments	**1,802**	1,844
Contingent rentals	**49**	(31)
Workers compensation expenses	**999**	721
Total other suppliers	**3,300**	3,028
Total suppliers	**17,993**	17,732
Note 4C: Depreciation and Amortisation		
Depreciation		
Property, plant and equipment	**6,391**	5,978
Buildings	**1,486**	1,429
Total depreciation	**7,877**	7,407
Amortisation		
Intangibles	**443**	403
Total amortisation	**443**	403
Total depreciation and amortisation	**8,320**	7,810
Note 4D: Write-Down and Impairment of Assets		
Impairment on financial instruments	**-**	17
Inventory write-off	**94**	1
Total write-down and impairment of assets	**94**	18
Note 4E: Loss on Sale of Assets		
Property, plant and equipment:		
Proceeds from sale	**(9)**	(10)
Carrying value of assets sold	**3**	19
Net gain (loss) from sale of assets	**(6)**	9
Note 4F: Other Expenses		
The National Museum of Australia provides subsidies to support research in Australian history and cultures		
Subsidies	**221**	38
Total other expenses	**221**	38

National Museum of Australia
Notes to and forming part of the financial statements

Note 5: Own-Source Income

	2015	2014
Own-Source Revenue	**$'000**	$'000
Note 5A: Sale of Goods and Rendering of Services		
Sale of goods in connection with		
External parties	**1,635**	1,803
Total sale of goods	**1,635**	1,803
Rendering of services in connection with		
External parties	**1,271**	789
Total rendering of services	**1,271**	789
Total sale of goods and rendering of services	**2,906**	2,592
Note 5B: Other Revenue		
Donations	**49**	168
Sponsorship and grants	**346**	571
Total other revenue	**395**	739
Note 5C: Revenue from Government		
Attorney General's Department		
Corporate Commonwealth entity payment item	**41,590**	41,644
Total revenue from Government	**41,590**	41,644

National Museum of Australia
Notes to and forming part of the financial statements

Note 6: Fair Value Measurements

The following tables provide an analysis of assets and liabilities that are measured at fair value.
The different levels of the fair value hierarchy are defined below.

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.
Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.
Level 3: Unobservable inputs for the asset or liability.

Note 6A: Fair Value Measurements, Valuation Techniques and Inputs Used

| Non-financial assets | Fair value measurements at the end of the reporting period | | Category (Level 2 or 3) | Valuation technique(s)[1] | Inputs used | Range (weighted average)[2] |
	2015 $'000	2014 $'000				
Land	**6,306**	6,306	Level 2	Market/direct comparison approach	Sales evidence, unit of value by comparative basis ($ per m^2)	N/A
			Level 3		20% of gross valuation as an estimate of risk.	
Buildings on freehold land			Level 2		Actual construction costs, AIQS building cost indices.	
	97,664	98,591	Level 3	Depreciated replacement cost	Estimated useful life	N/A
Leasehold improvements			Level 2		Actual construction costs, ABS Indices, AIQS building cost indices.	
	2,802	3,142	Level 3	Depreciated replacement cost	Estimated useful life	
Heritage and cultural	**268,183**	259,158	Level 3	Market approach	Local and worldwide secondary markets for art and collectables, Providence for objects	N/A
Other property, plant and equipment	**54,329**	55,702	Level 3	Depreciated replacement cost	Acquisitions costs, ABS indices, Estimated useful life	
Total non-financial assets	**429,284**	422,899				
Total fair value measurements of assets in the Statement of Financial Position	**429,284**	422,899				

1. No change in valuation technique occurred during the period.

2. Significant unobservable inputs only. Not applicable for assets or liabilities in the Level 2 category.

The highest and best use of all non-financial assets are the same as their current use.

National Museum of Australia
Notes to and forming part of the financial statements

Recurring and non-recurring Level 3 fair value measurements – valuation processes

The Museum procured valuation services from independent valuers and relied on valuation models provided by the valuers. The Museum tests the procedures of the valuation model at least once every 12 months. The valuers provided written assurance to the Museum that the model developed is in compliance with AASB 13.

Recurring Level 3 fair value measurements – sensitivity of inputs

The significant unobservable inputs used in the fair value measurement of the Museum's non-financial assets are relevant industry indices. Generally, a change in the assumption used for industry indices is accompanied by a directionally similar change in the assumption used for industry indices.

The significant unobservable inputs used in the fair value measurement of the Museum's heritage and cultural assets are private sales of similar artwork, antiques and collectables and professional appraisals of similar items. Significant increases (decreases) in any of those inputs in isolation would result in a significantly higher (lower) fair value measurement. Generally, a change in the assumption used for professional appraisals of similar artwork is accompanied by a directionally similar change in the assumption used for private sales of similar artwork.

Note 6B: Reconciliation for Recurring Level 3 Fair Value Measurements

Recurring Level 3 fair value measurements – reconciliation for assets

	Buildings on freehold land		Leasehold improvements		Non-financial assets Other property plant and equipment		Heritage and cultural		Total	
	2015 $'000	2014 $'000	2015 $'000	2014 $'000	2015 $'000	2014 $'000	2015 $'000	2014 $'000	2015 $'000	2014 $'000
As at 1 July	**98,591**	97,670	**3,142**	2,627	**55,702**	54,119	**259,158**	250,034	**416,593**	404,450
Total gains/(losses) recognised in net cost of service[1]	**(1,135)**	(1,048)	**(351)**	(381)	**(5,315)**	(4,940)	**(1,075)**	(1,038)	**(7,876)**	(7,407)
Total gains/(losses) recognised in other comprehensive income[2]	-	4,711	**(7)**	384	**(1,238)**	1,850	**8,850**	8,539	**7,605**	15,484
Purchases	**208**	26	**18**	143	**5,183**	2,376	**1,250**	1,623	**6,659**	4,168
Sales	-	-	-	-	**(3)**	(19)	-	-	**(3)**	(19)
Issues	-	(2,768)	-	369	-	2,316	-	-	-	(83)
Total as at 30 June	**97,664**	98,591	**2,802**	3,142	**54,329**	55,702	**268,183**	259,158	**422,978**	416,593
Changes in unrealised gains/(losses) recognised in net cost of services for assets held at the end of the reporting period	-	-	-	-	-	-	-	-	-	-

1. These gains/(losses) are presented in the Statement of Comprehensive Income under depreciation and amortisation expenses.

2. These gains/(losses) are presented in the Statement of Comprehensive Income under changes in asset revaluation surplus.

No transfers between levels are deemed to have occurred during 2014-15.

National Museum of Australia
Notes to and forming part of the financial statements

Note 7: Financial Assets

	2015	2014
	$'000	$'000
Note 7A: Trade and Other Receivables		
Goods and services receivable in connection with		
Related parties	46	12
External parties	47	116
Total goods and services receivable	93	128
Other receivables		
GST Receivable from the Australia Taxation Office	474	336
Interest	533	516
Total other receivables	1,007	852
Total trade and other receivables (gross)	1,100	980
Trade and other receivables (net) expected to be recovered		
No more than 12 months	1,100	980
Total trade and other receivables (net)	1,100	980
Trade and other receivables (gross) aged as follows		
Not overdue	87	974
Overdue by		
0 to 30 days	6	6
31 to 60 days	-	-
61 to 90 days	-	-
More than 90 days	-	-
Total trade and other receivables (gross)	93	980
Note 7B: Investments		
Deposits[1]	40,000	39,000
Total investments	40,000	39,000
Investments expected to be recovered		
No more than 12 months	40,000	39,000
More than 12 months	-	-
Total investments	40,000	39,000

1. Investments are with the National Museum of Australia's bankers and earn effective interest rates of 2.82%, 2.90%, 3.00%, 3.15%, 3.51%, 3.86% (2014: 3.50%, 3.55%, 3.60%, 3.61%, 3.65% and 3.86%), payable at the end of the term.

National Museum of Australia
Notes to and forming part of the financial statements

Note 8: Non-Financial Assets

	2015	2014
	$'000	$'000
Note 8A: Land and Buildings		
Land		
Fair value	**6,306**	6,306
Total land	**6,306**	6,306
Buildings on freehold land		
Fair value	**98,799**	98,591
Accumulated depreciation	**(1,135)**	-
Total buildings on freehold land	**97,664**	98,591
Leasehold improvements		
Fair value	**3,153**	3,142
Accumulated depreciation	**(351)**	-
Total leasehold improvements	**2,802**	3,142
Total land and buildings	**106,772**	108,039

No indicators of impairment were found for land and buildings.

No land or buildings are expected to be sold or disposed of within the next 12 months.

Note 8B: Property, Plant and Equipment		
Heritage and cultural		
Fair value	**268,183**	259,158
Accumulated depreciation	**-**	-
Total heritage and cultural	**268,183**	259,158
Other property, plant and equipment		
Fair value	**56,956**	54,317
Accumulated depreciation	**(5,276)**	-
Work-in-progress	**2,649**	1,385
Total other property, plant and equipment	**54,329**	55,702
Total property, plant and equipment	**322,512**	314,860

No indicators of impairment were found for property, plant and equipment as at 30 June. Impairments identified during the year are recognised in other comprehensive income.

No property, plant or equipment is expected to be sold or disposed of within the next 12 months other than normal replacement of assets reaching the end of their useful life.

Revaluations of non-financial assets

Revaluations were conducted in accordance with the revaluation policy stated at Note 1. On 30 June 2015, a management valuation was conducted for land and buildings and property, plant and equipment.

Revaluation increments of nil for land (2014: nil), nil for buildings on freehold land (2014: $4,711,007), nil for leasehold improvements (2014: $383,897), nil for other property,plant and equipment (2014: $1,850,289) and $8,850,038 for heritage and cultural (2014: increment of $8,538,928) were credited to asset revaluation surplus by asset class and included in the equity section of the statement of financial position; no decrements were expensed (2014: nil).

National Museum of Australia
Notes to and forming part of the financial statements

Note 8C: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment

Reconciliation of the opening and closing balances of property, plant and equipment for 2015

	Land $'000	Buildings $'000	Total land and buildings $'000	Heritage and cultural[1] $'000	Other property, plant & equipment $'000	Total $'000
As at 1 July 2014						
Gross book value	6,306	101,733	108,039	259,158	55,702	422,899
Accumulated depreciation and impairment	-	-	-	-	-	-
Total as at 1 July 2014	6,306	101,733	108,039	259,158	55,702	422,899
Additions						
Purchase or internally developed	-	226	226	979	5,183	6,388
Donation/Gift	-	-	-	271	-	271
Revaluations and impairments recognised in other comprehensive income	-	(7)	(7)	8,850	(1,238)	7,605
Depreciation	-	(1,486)	(1,486)	(1,075)	(5,315)	(7,876)
Disposals						
Gross book value	-	-	-	-	(3)	(3)
Accumulated depreciation and impairment	-	-	-	-	-	-
Total as at 30 June 2015	6,306	100,466	106,772	268,183	54,329	429,284
Total as at 30 June 2015 represented by						
Gross book value	6,306	101,952	108,258	268,183	59,605	436,046
Accumulated depreciation and impairment	-	(1,486)	(1,486)	-	(5,276)	(6,762)
Total as at 30 June 2015	6,306	100,466	106,772	268,183	54,329	429,284

1. Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item are disclosed in the heritage and cultural asset class.

National Museum of Australia
Notes to and forming part of the financial statements

Note 8C: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment (cont)

Reconciliation of the opening and closing balances of property, plant and equipment for 2014

	Land $'000	Buildings $'000	Total land and buildings $'000	Heritage and cultural[1] $'000	Other property, plant & equipment $'000	Total $'000
As at 1 July 2013						
Gross book value	6,306	101,614	107,920	250,034	59,617	417,571
Accumulated depreciation and impairment	-	(1,317)	(1,317)	-	(5,498)	(6,815)
Total as at 1 July 2013	6,306	100,297	106,603	250,034	54,119	410,756
Additions						
Purchase or internally developed	-	169	169	1,377	2,376	3,922
Donation/Gift	-	-	-	246	-	246
Revaluations and impairments recognised in other comprehensive income	-	5,095	5,095	8,539	1,850	15,484
Depreciation	-	(1,429)	(1,429)	(1,038)	(4,940)	(7,407)
Disposals						
Gross book value	-	-	-	-	(19)	(19)
Accumulated depreciation and impairment	-	-	-	-	-	-
Other movements from prior year - WIP recognition	-	(2,399)	(2,399)	-	2,316	(83)
Total as at 30 June 2014	6,306	101,733	108,039	259,158	55,702	422,899
Total as at 30 June 2014 represented by						
Gross book value	6,306	101,733	108,039	259,158	55,702	422,899
Accumulated depreciation and impairment	-	-	-	-	-	-
Total as at 30 June 2014	6,306	101,733	108,039	259,158	55,702	422,899

1. Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class.

National Museum of Australia
Notes to and forming part of the financial statements

Note 8D: Intangibles

	2015 $'000	2014 $'000
Computer software		
Purchased – in progress	**248**	239
Purchased – in use	**1,343**	10,750
Accumulated amortisation	**(526)**	(10,039)
Total computer software	**1,065**	950
Other intangibles		
Internally developed – in use	**1,582**	1,582
Accumulated amortisation	**(1,265)**	(1,051)
Total other intangibles	**317**	531
Total intangibles	**1,382**	1,481

No indicators of impairment were found for intangible assets.

No intangibles are expected to be sold or disposed of within the next 12 months.

Note 8E: Reconciliation of the Opening and Closing Balances of Intangibles

Reconciliation of the opening and closing balances of intangibles for 2015

	Computer software purchased $'000	Other intangibles internally developed $'000	Total $'000
As at 1 July 2014			
Gross book value	**10,989**	**1,582**	**12,571**
Accumulated amortisation and impairment	**(10,039)**	**(1,051)**	**(11,090)**
Total as at 1 July 2014	**950**	**531**	**1,481**
Additions			
Purchase or internally developed	**345**	**-**	**345**
Amortisation	**(230)**	**(214)**	**(444)**
Other movements			
Gross book value	**(486)**	**-**	**(486)**
Accumulated amortisation and impairment	**486**	**-**	**486**
Disposals			
Gross book value	**(9,257)**	**-**	**(9,257)**
Accumulated amortisation and impairment	**9,257**	**-**	**9,257**
Total as at 30 June 2015	**1,065**	**317**	**1,382**
Total as at 30 June 2015 represented by			
Gross book value	**1,591**	**1,582**	**12,916**
Accumulated amortisation and impairment	**(526)**	**(1,265)**	**(11,534)**
Total as at 30 June 2015	**1,065**	**317**	**1,382**

National Museum of Australia
Notes to and forming part of the financial statements

Reconciliation of the opening and closing balances of intangibles for 2014

	Computer software purchased $'000	Other intangibles internally developed $'000	Total $'000
As at 1 July 2013			
Gross book value	10,661	1,582	12,243
Accumulated amortisation and impairment	(9,850)	(837)	(10,687)
Total as at 1 July 2013	811	745	1,556
Additions			
Purchase or internally developed	328	-	328
Reversal of impairments recognised in net cost of services	-	-	-
Amortisation	(189)	(214)	(403)
Total as at 30 June 2014	950	531	1,481
Total as at 30 June 2014 represented by			
Gross book value	10,989	1,582	12,571
Accumulated amortisation and impairment	(10,039)	(1,051)	(11,090)
Total as at 30 June 2014	950	531	1,481

Note 8F: Inventories

	2015 $'000	2014 $'000
Inventories held for sale		
Work in progress	45	47
Finished goods	426	512
Total inventories held for sale	471	559
Total inventories	471	559

During 2015, $93,909 of inventory held for sale was recognised as an expense (2014: $798).

No items of inventory are recognised at fair value less cost to sell.

All inventories are expected to be sold or distributed in the next 12 months.

Note 8G: Other Non-Financial Assets

	2015	2014
Prepayments	432	252
Prepaid leasehold contribution	189	187
Total other non-financial assets	621	439
Other non-financial assets expected to be recovered		
No more than 12 months	621	439
More than 12 months	-	-
Total other non-financial assets	621	439

No indicators of impairment were found for other non-financial assets.

National Museum of Australia
Notes to and forming part of the financial statements

Note 9: Payables

Note 9A: Suppliers

Trade creditors and accruals	**1,988**	2,028
Operating lease rentals	**80**	31
Total suppliers	**2,068**	2,059

Suppliers in connection with		
Related parties	**27**	28
External parties	**2,041**	2,031
Total suppliers	**2,068**	2,059

Settlement is usually made within 30 days

Note 9B: Other Payables

Wages and salaries	**686**	595
Superannuation	**104**	91
Prepayments received/unearned income	**129**	132
Total other payables	**919**	818

Other payables expected to be settled		
No more than 12 months	**919**	818
More than 12 months	**-**	-
Total other payables	**919**	818

Note 10: Provisions

Note 10A: Employee Provisions

Leave	**5,751**	5,372
Total employee provisions	**5,751**	5,372

Employee provisions expected to be settled		
No more than 12 months	**-**	-
More than 12 months	**5,751**	5,372
Total employee provisions	**5,751**	5,372

National Museum of Australia
Notes to and forming part of the financial statements

Note 11: Cash Flow Reconciliation

Reconciliation of cash and cash equivalents as per Statement of
Financial Position to Cash Flow Statement

Cash and cash equivalents as per		
Cash Flow Statement	**2,439**	1,322
Statement of Financial Position	**2,439**	1,322
Discrepancy	**-**	-
Reconciliation of net cost of services to net cash from/(used by)		
operating activities		
Net cost of services	**(43,032)**	(42,908)
Revenue from Government	**41,590**	41,644
Adjustments for non-cash items		
Depreciation/amortisation	**8,320**	7,810
Net write-down of non-financial assets	**94**	18
Loss (Gain) on disposal of assets	**(6)**	9
Donated assets	**(271)**	(246)
Movements in assets and liabilities		
Assets		
(Increase)/Decrease in net receivables	**(120)**	(139)
(Increase)/Decrease in inventories	**(4)**	1
(Increase)/Decrease in prepayments	**(182)**	54
Liabilities		
Increase/(Decrease) in employee provisions	**379**	(259)
Increase/(Decrease) in suppliers payables	**10**	(1,646)
Increase (Decrease) in other payables	**101**	(104)
Net cash from/(used by) operating activities	**6,879**	4,234

National Museum of Australia
Notes to and forming part of the financial statements

Note 12: Executive Management Personnel and Council Members' Remuneration

	2015	2014
	$	$
Short-term employee benefits		
Salary	**1,075,183**	987,629
Performance bonuses	**43,632**	51,486
Motor vehicle and other allowances	**21,495**	18,108
Total short-term employee benefits	**1,140,310**	1,057,223
Post-employment benefits		
Superannuation	**164,820**	118,876
Total post-employment benefits	**164,820**	118,876
Other long-term employee benefits		
Annual leave	**66,856**	67,269
Long-service leave	**21,674**	26,375
Total other long-term employee benefits	**88,530**	93,644
Total senior executive personnel and council members' remuneration expenses	**1,393,660**	1,269,743

The total number of Executive management personnel that are included in the above table are 5 (2014: 4) and part time Council members are 10 (2014: 9).

National Museum of Australia
Notes to and forming part of the financial statements

Note 13: Related Party Disclosures

Council members of the National Museum of Australia
The name of each person who was a member of the Council during the year is:

Chair	*Period of Appointment*
Mr Daniel Gilbert AM	27 March 2009 to 26 March 2012 and
	5 April 2012 to 4 April 2015
Mr David Jones	25 June 2015 to 24 June 2018
Non-Executive Members	
Dr Janet Albrechtsen	11 December 2014 to 10 December 2017
Mr Nicholas Davie	7 September 2009 to 6 September 2012 and
	25 October 2012 to 24 October 2015
Prof Rae Frances	25 February 2010 to 24 February 2013 and
	30 May 2013 to 29 May 2016
Mr Alexander Hartman	26 February 2015 to 25 February 2017
Prof Emeritus Andrea Hull AO	1 2 December 2008 to 11 December 2011 and
	12 December 2011 to 22 November 2014
Mr David Jones	25 February 2010 to 24 February 2013 and
	30 May 2013 to 24 June 2015
Prof Catharine Lumby	30 May 2013 to 29 May 2016
Mr John Morse AM	28 November 2008 to 27 November 2011 and
	28 November 2011 to 22 November 2014
Dr Barbara Piscitelli AM	17 July 2008 to 16 July 2011 and
	17 July 2011 to 16 July 2014
Mr Peter Yu	25 February 2010 to 24 February 2013 and
	30 May 2013 to 29 May 2016
Executive Member	
Dr Mathew Trinca	2 July 2013 to 16 February 2014 and
	17 February 2014 to 16 February 2019

Transactions with Council members or their related entities
The aggregate remuneration of Council members is included in Note 12.

Mr Daniel Gilbert is also a director of the National Australia Bank Ltd. where the Museum periodically holds investment funds. Investment decisions are made in accordance with Museum policy, which provides for investments to be made across a range of banks at the best available rate on the day.

A consultancy procurement contract was made to Yuco Pty Ltd, of which Mr P Yu is a director. The value is $50,000. It was approved by Council in August 2012 and was made on normal terms and conditions. Mr Yu took no part in the relevant decisions of the Council.

There were no other related party transactions during the year, including loans to Council members or their related entities, which would require disclosure.

National Museum of Australia
Notes to and forming part of the financial statements

Note 14: Financial Instruments

	2015	2014
	$'000	$'000
Note 14A: Categories of Financial Instruments		
Financial Assets		
Held-to-maturity investments		
Term Deposits	**40,000**	39,000
Total held-to-maturity investments	**40,000**	39,000
Loans and receivables		
Cash and cash equivalents	**2,439**	1,322
Trade and other receivables	**93**	128
Interest receivable	**533**	516
Total loans and receivables	**3,065**	1,966
Total financial assets	**43,065**	40,966
Financial Liabilities		
Financial liabilities measured at amortised cost		
Supplier payables	**2,068**	2,059
Total financial liabilities measured at amortised cost	**2,068**	2,059
Total financial liabilities	**2,068**	2,059
Note 14B: Net Gains or Losses on Financial Assets		
Held-to-maturity investments		
Interest revenue	**1,458**	1,482
Net gains on held-to-maturity investments	**1,458**	1,482
Loans and receivables		
Interest revenue	**136**	118
Net gains on loans and receivables	**136**	118
Net gains on financial assets	**1,594**	1,600

Note 14C: Fair Value of Financial Instruments

The carrying value of the financial instruments approximate their fair values.

National Museum of Australia
Notes to and forming part of the financial statements

Note 14D: Credit Risk

The Museum is exposed to minimal credit risk as the majority of loans and receivables and held-to-maturity are cash deposits held with financial institutions. The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor.

Credit quality of financial assets not past due or individually determined as impaired

	Not past due nor impaired	Not past due nor impaired	Past due or impaired	Past due or impaired
	2015	2014	2015	2014
	$'000	$'000	$'000	$'000
Cash and cash equivalents	2,439	1,322	-	-
Investments	40,000	39,000	-	-
Trade and other receivables	87	122	6	6
Interest receivables	533	516	-	-
Total	**43,059**	**40,960**	**6**	**6**

The National Museum of Australia has no significant exposures to any concentrations of credit risk and has policies and procedures which outline investment of surplus cash and debt recovery techniques.

The ageing of financial assets that are past due but not impaired is equal to the ageing of receivable and is stated in Note 7B.

Note 14E: Liquidity Risk

The National Museum of Australia's financial liabilities are trade creditors. The exposure to liquidity risk is based on the probability that the National Museum of Australia will encounter difficulty in meeting its obligations associated with financial liabilities. This risk is minimal due to appropriation funding and continuous monitoring of cash flows.

Maturities for non-derivative financial liabilities in 2015

	On demand	within 1 year	between 1 to 2 years	between 2 to 5 years	more than 5 years	Total
	$'000	$'000	$'000	$'000	$'000	$'000
Trade creditors	2,068	-	-	-	-	2,068
Total	**2,068**	**-**	**-**	**-**	**-**	**2,068**

Maturities for non-derivative financial liabilities in 2014

	On demand	within 1 year	between 1 to 2 years	between 2 to 5 years	more than 5 years	Total
	$'000	$'000	$'000	$'000	$'000	$'000
Trade creditors	2,059	-	-	-	-	2,059
Total	2,059	-	-	-	-	2,059

The National Museum of Australia had no derivative financial liabilities in either 2015 or 2014.

Note 14F: Market Risk

The table below details the interest rate sensitivity analysis of the Museum at the reporting date, holding other variables constant. A 40 basis point change is deemed to be reasonably possible and is used when reporting interest risk.

Sensitivity analysis of the risk that the entity is exposed to for 2015

	Risk variable	Change in risk variable %	Effect on Net cost of services $'000	Equity $'000
Interest rate risk	Interest	0.40	160	160
Interest rate risk	Interest	(0.40)	(160)	(160)

Sensitivity analysis of the risk that the entity is exposed to for 2014

	Risk variable	Change in risk variable %	Effect on Net cost of services $'000	Equity $'000
Interest rate risk	Interest	0.60	234	234
Interest rate risk	Interest	(0.60)	(234)	(234)

The method used to arrive at the possible change of 40 basis points was based on cash rate for the past five years issued by the Reserve Bank of Australia (RBA) as the underlying dataset. This information is then revised and adjusted for reasonableness under the current economic circumstances.

National Museum of Australia
Notes to and forming part of the financial statements

Note 15: Financial Assets Reconciliation

	Notes	2015 $'000	2014 $'000
Total financial assets as per statement of financial position		43,539	41,302
Less: Non-financial instrument components			
GST Receivable from the Australian Taxation Office	7B	474	336
Total non-financial instrument components		43,065	40,966
Total financial assets as per financial instruments note		43,065	40,966

Note 16: Assets Held in the National Museum of Australia Fund

Purpose - the Fund, set up under section 34 of the *National Museum of Australia Act 1980* , is for the receipt of gifts and bequests (otherwise than on trust) of monies, or monies received from the disposal of property given, devised, bequeathed or assigned to the Museum. These monies are recognised as revenue and expenses in the Statement of Comprehensive Income.

Total amount held at the beginning of the reporting period	208	17
Receipts	52	262
Payments	(5)	(71)
Total amount held at the end of the reporting period	255	208

Note 17: Reporting of Outcomes

The National Museum of Australia has a single Outcome which is reported in Note 1.1.

Note 17: Net Cost of Outcome Delivery

	Outcome 1	
	2015 $'000	2014 $'000
Departmental		
Expenses	48,198	48,085
Own-source income	5,166	5,177
Net cost of outcome delivery	43,032	42,908

 Net costs shown include intra-government costs that were eliminated in calculating the actual Budget Outcome.

National Museum of Australia
Notes to and forming part of the financial statements

Note 18: Budgetary Reports and Explanations of Major Variances

The following tables provide a comparison of the original budget as presented in the 2014-15 Portfolio Budget Statements (PBS) to the 2014-15 final outcome as presented in accordance with Australian Accounting Standards for the entity. The Budget is not audited.

Note 18: Departmental Budgetary Reports

Statement of Comprehensive Income for the National Museum of Australia
or the period ended 30 June 2015

	Actual	Budget estimate Original[1]	Variance[2]
	2015 $'000	2015 $'000	2015 $'000
NET COST OF SERVICES			
Expenses			
Employee benefits	21,576	21,215	361
Suppliers	17,993	17,358	635
Depreciation and amortisation	8,320	8,344	(24)
Write-down and impairment of assets	94	-	94
Other expenses	221	-	221
Total expenses	48,204	46,917	1,287
Own-Source Income			
Own-source revenue			
Sale of goods and rendering of services	2,906	2,479	427
Interest	1,594	1,654	(60)
Other revenue	395	100	295
Total own-source revenue	4,895	4,233	662
Gains			
Gains (Loss) from sale of assets	6	-	6
Donated assets	271	-	271
Total gains (loss)	277	-	277
Total own-source income	5,172	4,233	939
Net cost of services	43,032	42,684	348
Revenue from Government	41,590	41,590	-
Surplus/(Deficit) attributable to the Australian Government	(1,442)	(1,094)	(348)
OTHER COMPREHENSIVE INCOME			
Items not subject to subsequent reclassification to net cost of services			
Changes in asset revaluation surplus	7,606	-	7,606
Total other comprehensive income after income tax	7,606	-	7,606
Total comprehensive income/(loss)	6,164	(1,094)	7,258

1. The National Museum of Australia's original budgeted financial statement that was first presented to parliament in respect of the reporting period.
2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided further below.

National Museum of Australia
Notes to and forming part of the financial statements

Statement of Financial Position for the National Museum of Australia
as at 30 June 2015

	Actual	Budget estimate	
		Original[1]	Variance[2]
	2015	**2015**	2015
	$'000	**$'000**	$'000
ASSETS			
Financial assets			
Cash and cash equivalents	**2,439**	**3,496**	(1,057)
Trade and other receivables	**1,100**	**854**	246
Investments	**40,000**	**33,200**	6,800
Total financial assets	**43,539**	**37,550**	5,989
Non-financial assets			
Land and buildings	**106,772**	**104,422**	2,350
Property, plant and equipment	**322,512**	**309,737**	12,775
Intangibles	**1,382**	**1,574**	(192)
Inventories	**471**	**556**	(85)
Other non-financial assets	**621**	**493**	128
Total non-financial assets	**431,758**	**416,782**	14,976
Total assets	**475,297**	**454,332**	20,965
LIABILITIES			
Payables			
Suppliers	**2,068**	**3,649**	(1,581)
Other payables	**919**	**227**	692
Total payables	**2,987**	**3,876**	(889)
Provisions			
Employee provisions	**5,751**	**6,705**	(954)
Total provisions	**5,751**	**6,705**	(954)
Total liabilities	**8,738**	**10,581**	(1,843)
Net assets	**466,559**	**443,751**	22,808
EQUITY			
Contributed equity	**25,408**	**25,408**	-
Reserves	**180,271**	**157,182**	23,089
Accumulated deficit	**260,880**	**261,161**	(281)
Total equity	**466,559**	**443,751**	22,808

1. The National Museum of Australia's original budgeted financial statement that was first presented to parliament in respect of the reporting period.

2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided further below.

National Museum of Australia
Notes to and forming part of the financial statements

Statement of Changes in Equity for the National Museum of Australia
for the period ended 30 June 2015

	Retained earnings			Asset revaluation			Contributed equity/capital			Total equity		
	Actual	Budget estimate Original[1]	Variance[2]	Actual	Budget estimate Original[1]	Variance[2]	Actual	Budget estimate Original[1]	Variance[2]	Actual	Budget estimate Original[1]	Variance[2]
	2015 $'000	2015 $'000	2015 $'000	2015 $'000	2015 $'000	2015 $'000	2015 $'000	2015 $'000	2015 $'000	2015 $'000	2015 $'000	2015 $'000
Opening balance												
Balance carried forward from previous period	262,322	262,255	67	172,665	157,182	15,483	23,444	23,444	-	458,431	442,881	15,550
Adjustment for errors	-	-	-	-	-	-	-	-	-	-	-	-
Adjustment for changes in accounting policies	-	-	-	-	-	-	-	-	-	-	-	-
Adjusted opening balance	262,322	262,255	67	172,665	157,182	15,483	23,444	23,444	-	458,431	442,881	15,550
Comprehensive income												
Surplus (deficit) for the period	(1,442)	(1,094)	(348)	-	-		-	-		(1,442)	(1,094)	(348)
Other comprehensive income	-	-	-	7,606	-	7,606	-	-	-	7,606	-	7,606
Total comprehensive income	(1,442)	(1,094)	(348)	7,606	-	7,606	-	-	-	6,164	(1,094)	7,258
Transactions with owners												
Contributions by owners												
Equity injection	-	-	-	-	-	-	1,964	1,964	-	1,964	1,964	-
Total transactions with owners	-	-	-	-	-	-	1,964	1,964	-	1,964	1,964	-
Closing balance as at 30 June	260,880	261,161	(281)	180,271	157,182	23,089	25,408	25,408	-	466,559	443,751	22,808

1. The National Museum of Australia's original budgeted financial statement that was first presented to parliament in respect of the reporting period.
2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided further below.

National Museum of Australia
Notes to and forming part of the financial statements

Cash Flow Statement for the National Museum of Australia
for the period ended 30 June 2015

	Actual	Budget estimate	
		Original[1]	Variance[2]
	2015	**2015**	2015
	$'000	**$'000**	$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government	**41,590**	**41,590**	-
Sale of goods and rendering of services	**2,938**	**2,479**	459
Interest	**1,578**	**1,654**	(76)
GST received from customers	**262**	**-**	262
GST from Australian Taxation Office	**1,888**	**-**	1,888
Net GST received	**-**	**2,884**	(2,884)
Other	**369**	**100**	269
Total cash received	**48,625**	**48,707**	(82)
Cash used			
Employees	**(21,106)**	**(21,039)**	(67)
Suppliers	**(18,145)**	**(17,370)**	(775)
GST paid to suppliers	**(2,274)**	**-**	(2,274)
Other	**(221)**	**(2,884)**	2,663
Total cash used	**(41,746)**	**(41,293)**	(453)
Net cash from/(used by) operating activities	**6,879**	**7,414**	(535)
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment	**9**	**-**	9
Investments	**50,000**	**2,300**	47,700
Total cash received	**50,009**	**2,300**	47,709
Cash used			
Purchase of property, plant and equipment	**(6,735)**	**(11,662)**	4,927
Investments	**(51,000)**	**-**	(51,000)
Total cash used	**(57,735)**	**(11,662)**	(46,073)
Net cash from investing activities	**(7,726)**	**(9,362)**	1,636
FINANCING ACTIVITIES			
Cash received			
Contributed equity	**1,964**	**1,964**	-
Total cash received	**1,964**	**1,964**	-
Net cash from/(used by) financing activities	**1,964**	**1,964**	-
Net increase in cash held	**1,117**	**16**	1,101
Cash and cash equivalents at the beginning of the reporting period	**1,322**	**3,480**	(2,158)
Cash and cash equivalents at the end of the reporting period	**2,439**	**3,496**	(1,057)

1. The National Museum of Australia's original budgeted financial statement that was first presented to parliament in respect of the reporting period.

2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided further below.

National Museum of Australia
Notes to and forming part of the financial statements

Note 18B: Departmental Major Budget Variances for 2015

Explanations of major variances	Affected line items (and statement)
Other comprehensive income	
Revaluation adjustments for heritage and cultural assets were not budgeted.	*Other comprehensive income (Statement of Comprehensive Income)*
Gains	
Gains (loss) from sale of assets and donated assets were not budgeted.	*Gains (loss) from sale of assets (Statement of Comprehensive Income), Donated assets (Statement of Comprehensive Income)*
Financial assets	
Cash balances decreased as funds deemed in excess of operating requirements are invested in term deposits.	*Cash and cash equivalents (Statement of Financial Position)*
Investments increased from a combination of investing funds deemed in excess of operating requirements at the end of the reporting period and delays in expenditure on capital projects.	*Investments (Statement of Financial Position)*
Non-financial assets	
Property, plant and equipment values increased due to non-budgeted revaluation for heritage and cultural assets and higher than anticipated expenditure on asset replacements due to delays in projects approved in prior periods.	*Property, plant and equipment (Statement of Financial Position)*
Payables	
Suppliers payables are decreased due to lower than anticipated outstanding invoices at the end of the financial year.	*Suppliers payable (Statement of Financial Position)*
Budgeted other payables does not include accrued salaries and wages.	*Other payables (Statement of Financial Position)*
Provisions	
The variances in employee provisions were caused by a multitude of factors, including differences in the discount rates used between budget and actual, reduced staffing numbers, improved management of leave and higher than anticipated separations of staff with large leave balances.	*Employee provisions (Statement of Financial Position)*
Reserves	
Fair value adjustments from revaluation of heritage and cultural assets in the current period and property, plant and equipment in the prior period were not budgeted.	*Reserves (Statement of Financial Position), Balance carried forward from previous period (Statement of Changes in Equity)*
Operating Activities Cash received	
GST cash received is budgeted on net basis. Net GST cash received for 2014-15 is $734 lower than budget due to lower than anticipated refund from the Australian Taxation Office on outstanding invoices carried over from prior periods.	*GST received from customers (Cash Flow Statement), GST refund from Australian Taxation Office (Cash Flow Statement), Net GST received (Cash Flow Statement)*
Operating Activities Cash used	
Supplier payment are above budget due to lower than anticipated invoices at the end of the financial year.	*Suppliers (Cash Flow Statement)*
GST cash used is budgeted on a net basis and recorded in 'Other'. Gross GST used is $610 lower than budget due to delays in expenditure on capital projects.	*GST paid to suppliers (Cash Flow Statement), Other (Cash Flow)*
Investing Activities	
Investments are budgeted on a net basis. Net investments are $3.300 million lower than budget estimates as less cash required due to delays in some capital projects.	*Investing activities - Investments cash received (Cash Flow Statement), Investments cash used (Cash Flow Statement)*
Purchase of property, plant and equipment is lower due to delays in some capital projects	*Investing activities - Purchase of property, plant and equipment (Cash Flow Statement)*

Undiscovered #4, by Michael Cook, 2010. Courtesy the artist and Andrew Baker Art Dealer, Brisbane

Part five:
Appendices
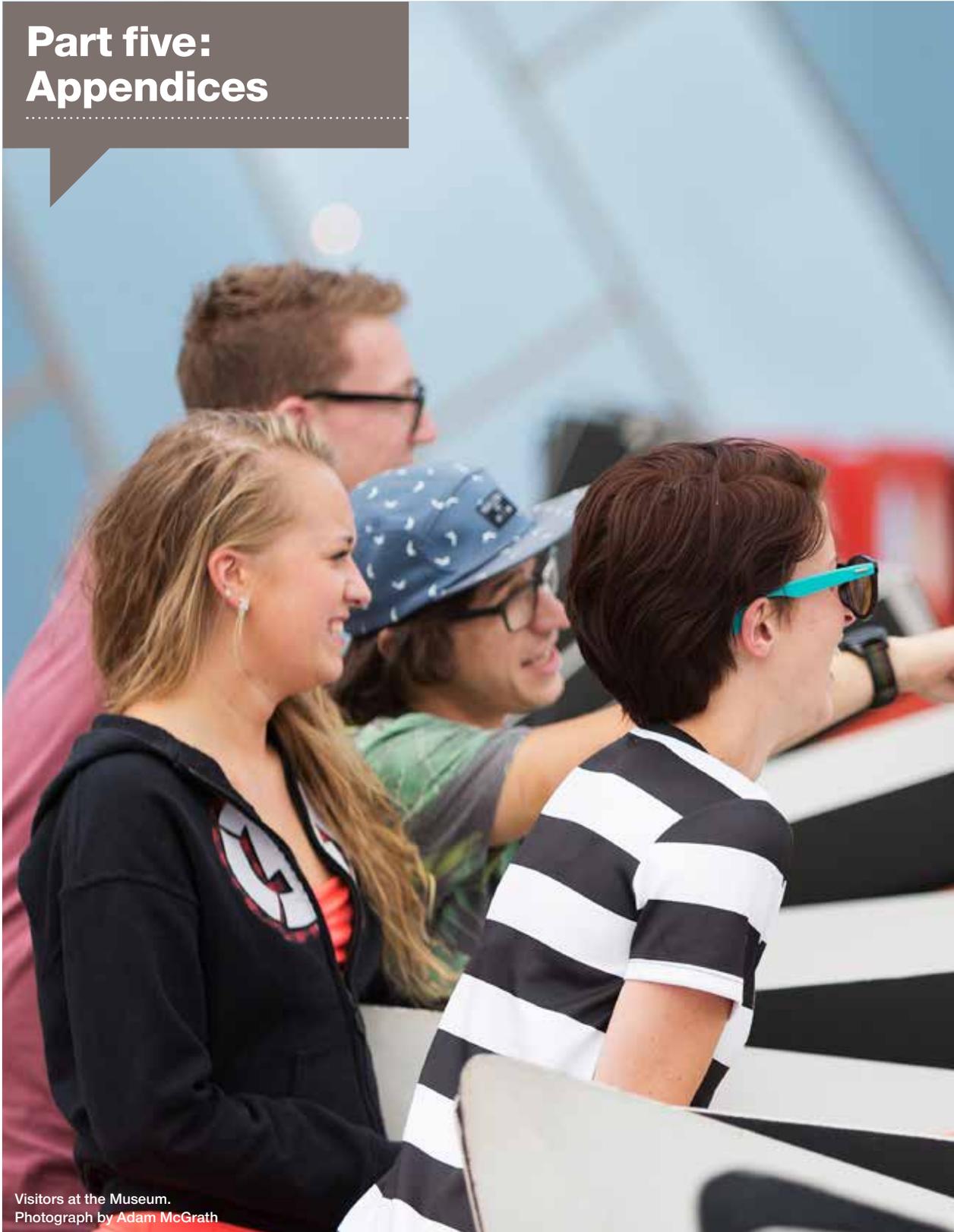
Visitors at the Museum.
Photograph by Adam McGrath

Appendix 1: Council and committees of the National Museum of Australia

Council members are appointed under s 13(2) of the *National Museum of Australia Act 1980*.

Council

MEMBERS AS AT 30 JUNE 2015

Mr David Jones (Chair)
BEng (Hons), University of Melbourne
MBA, Harvard Business School
Executive Chairman, VGI Partners
Executive Director, Kudos Energy
Chairman, Derwent Executive
Non-Executive Director, EMR Capital
Non-Executive Director, EC Group
Non-Executive Director, Global Sources Limited (NASDAQ)
25 June 2015 – 24 June 2018 (appointed Chair of Council)
30 May 2013 – 29 May 2016 (reappointed)
25 February 2010 – 24 February 2013
Attended 5/5 meetings

Dr Janet Albrechtsen
LLB (Hons), University of Adelaide
Doctor of Juridical Studies, University of Sydney
Columnist with the *Australian* newspaper
Ambassador, Australian Indigenous Education Fund
Member, ABC & SBS Appointments Panel (appointed 2014)
Director of the board of the Institute of Public Affairs (appointed 2015)
12 December 2014 – 11 December 2017
Attended 2/5 meetings

Mr Nicholas Davie
BA, La Trobe University
Shareholder and former chief executive officer, Publicis Mojo
Member, Board of Trustees, Sport and Tourism Youth Foundation
Co-Chairman, the Bestest Foundation
25 October 2012 – 24 October 2015 (reappointed)
7 September 2009 – 6 September 2012
Attended 5/5 meetings

Professor Rae Frances
BA (Hons), MA, University of Western Australia PhD (History), Monash University
Fellow, Academy of Social Sciences in Australia
Dean of Arts and Professor of History, Monash University
Deputy Chair, Board of the Australian Intercultural Society

30 May 2013 – 29 May 2016 (reappointed)
25 February 2010 – 24 February 2013
Attended 4/5 meetings

Mr Alex Hartman
PhD (Creative Arts), James Cook University
MEd Antioch Graduate School of Education
BA Keuka College (Philosophy and Religion)
Consultant and independent researcher
26 February 2015 – 25 February 2018
Attended 2/5 meetings

Professor Catharine Lumby
BA (Hons), LLB, University of Sydney
PhD (Media and Communication), Macquarie University
Editorial board member, *Public Communication Review, International Journal of Cultural Studies* and *Feminist Media Studies*
Foundation Chair, Media and Communications Department, Sydney University
Foundation Director, Journalism and Media Research Centre, University of New South Wales
30 May 2013 – 29 May 2016
Attended 4/5 meetings

Mr Peter Yu
Chair, North Australian Indigenous Land and Sea Management Alliance Ltd
Director, Yawuru PBC Aboriginal Corporation
Deputy Chair, Broome Future Ltd
Deputy Chair, Australian Football League Aboriginal Advisory Committee
30 May 2013 – 29 May 2016 (reappointed)
25 February 2010 – 24 February 2013
Attended 4/5 meetings

EXECUTIVE MEMBER

Dr Mathew Trinca
BA (Hons), University of Western Australia PhD (History), University of Sydney
Director, National Museum of Australia, from 17 February 2014
Acting Director, 3 July 2013 – 16 February 2014
Attended 5/5 meetings

OUTGOING MEMBERS IN 2014–15

Mr Daniel Gilbert AM (Chair)
LLB, University of Sydney
Co-founder and Managing Partner, Gilbert+Tobin
Non-Executive Director, National Australia Bank Limited
Chair, University of Western Sydney Foundation
5 April 2012 – 4 April 2015 (reappointed)
27 March 2009 – 26 March 2012
Attended 4/5 meetings

Professor Emeritus Andrea Hull AO
BA, Dip Ed, University of Sydney
MBA, Melbourne Business School
Executive Education, AGSM and Harvard Fellow,

Australian Institute of Company Directors
Melbourne Achievers Award for Innovation and
Creativity (2004)
Honorary Fellow, Monash University
Vincent Fairfax Fellowship Fellow 2014
12 December 2011 – 11 December 2014 (reappointed)
12 December 2008 – 11 December 2011
Attended 3/5 meetings

Mr John Morse AM
Advisor on Indigenous tourism
Owner, John Morse Art
Chair, Mutitjulu Foundation
23 November 2011 – 22 November 2014 (reappointed)
28 November 2008 – 27 November 2011
Attended 2/5 meetings

Dr Barbara Piscitelli AM
BA (Philosophy and Religion), Keuka College, New York
MEd, Antioch University, New England
PhD (Creative Arts), James Cook University
Consultant and independent researcher
17 July 2011 – 16 July 2014 (reappointed)
17 July 2008 – 16 July 2011
Attended 0/5 meetings

DEPUTIES OF PART-TIME MEMBERS APPOINTED
UNDER S 15(1) OF THE ACT

None

DIRECTIONS TO THE COUNCIL BY THE MINISTER

None

MEETINGS

Five meetings were held in Canberra as follows:
21 August 2014 (no. 149)
23 October 2014 (no. 150)
24 November 2014, via teleconference (no. 151)
19 March 2015 (no. 152)
28 May 2015 (no. 153)

Audit, Finance and Risk Committee of Council

TERMS OF REFERENCE

1. Provide independent assurance and advice
   to Council on the Museum's risk, control and
   compliance framework and financial responsibilities.
2. Provide advice independent of Museum management.
3. Help the Museum and Council members comply with
   the obligations under the *Commonwealth Authorities
   and Companies Act*.
4. Provide a forum for communication between Council
   members, Museum Executive managers, and internal
   and external auditors of the Museum.
5. Examine and recommend the Museum's annual
   financial statements for Council's endorsement.

MEMBERS AS AT 30 JUNE 2015

Mr David Jones (Committee Chair)
Attended 4/4 meetings
Professor Catharine Lumby (Council member)
Attended 4/4 meetings
Mr Nicholas Davie (Council member)
Attended 1/4 meetings
Dr Mathew Trinca (Executive member)
Attended 4/4 meetings

OUTGOING MEMBERS IN 2014-15

Professor Emeritus Andrea Hull AO
Attended 1/4 meetings
Dr Barbara Piscitelli AM
Attended 0/4 meetings

MEETINGS

Four meetings were held in Canberra as follows:
20 August 2014 (no. 71)
22 October 2014 (no. 72)
18 March 2015 (no. 73)
27 May 2015 (no. 74)

National Museum of Australia Indigenous Reference Group

The National Museum of Australia Indigenous
Reference Group (IRG) is constituted under s 21
of the *National Museum of Australia Act 1980* as a
committee of the Council of the National Museum of
Australia (Council).
Its initial role was to provide expert Indigenous advice
regarding the Museum's Encounters project. In May
2013 the Committee's role and responsibilities were
expanded to review the broader suite of Museum
programs and activities of relevance to Indigenous
people. In May 2015, the Council approved the
committee's name change to the IRG to better reflect
the breadth of its responsibilities.
The IRG provides expert Indigenous advice to the
Council of the Museum regarding the Museum's
activities that represent and serve the interests of
Aboriginal and Torres Strait Islander peoples and the
broader Australian community.
The Council authorises the IRG, within its
responsibilities, to advise the Council on:
• the collection, interpretation and exhibition of
  historical material in relation to Aboriginal and
  Torres Strait Islander peoples
• all policies, programs, publications and events of
  significance to Aboriginal and Torres Strait Islander
  peoples
• any other matters referred to it by the Council or
  Director that are relevant to its role.

MEMBERS AS AT 30 JUNE 2015

Membership of the committee is based on expertise in Indigenous cultural heritage issues. All committee members are Indigenous Australians. Committee members are not assumed to represent particular regions or organisations.

Mr Peter Yu (Council member and Committee Chair)
Attended 4/4 meetings

Mr Adrian Brown
Attended 3/4 meetings

Mr Jason Eades
Attended 4/4 meetings

Mr Greg Lehmann
Attended 4/4 meetings

Ms Henrietta Marrie
Attended 3/4 meetings

Mr Vic McGrath
Attended 3/4 meetings

Ms Irene Stainton
Attended 3/4 meetings

Mr Russell Taylor
Attended 1/4 meetings

MEETINGS

The IRG normally meets twice a year. Four meetings were held in Canberra as follows:
23 September 2014 (planning day)
24 September 2014 (no. 08)
21 November 2014, via teleconference (no. 09)
18 March 2015 (no. 10)

Appendix 2: Functions and powers of the National Museum of Australia

The functions and powers of the Museum are set out in sections 6 and 7 of the *National Museum of Australia Act 1980 (the Act).*

Functions of the Museum

1 The functions of the Museum are:
   (a) to develop and maintain a national collection of historical material
   (b) to exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum
      (baa) to exhibit material, whether in written form or in any other form, that relates to Australia's past, present and future
      (ba) from time to time as the occasion requires, to exhibit, by itself or in collaboration with others, in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
   (c) to conduct, arrange for or assist in research into matters pertaining to Australian history
   (d) to disseminate information relating to Australian history and information relating to the Museum and its functions

   (e) to develop and implement sponsorship, marketing and other commercial activities relating to the Museum's functions.
2 The Museum shall use every endeavour to make the most advantageous use of the national collection in the national interest.

Powers of the Museum

1 Subject to the Act, the Museum has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.
2 Without limiting the generality of subsection (1), the powers of the Museum referred to in that subsection include power:
   (a) to purchase or take on hire, or to accept as a gift or on deposit or loan, historical material
   (b) to lend or hire out or otherwise deal with (otherwise than by way of disposal) historical material
   (c) to accept gifts, devises, bequests or assignments made to the Museum, whether on trust or otherwise, and whether unconditionally or subject to a condition and, if a gift, devise, bequest or assignment is accepted by the Museum on trust or subject to a condition, to act as trustee or to comply with the condition, as the case may be
   (d) to collect, and make available (whether in writing or in any other form and whether by sale or otherwise), information relating to Australian history
   (e) to make available (whether by sale or otherwise) reproductions, replicas or other representations (whether in writing or in any other form) of historical material
   (f) to make available (whether in writing or in any other form and whether by sale or otherwise) information relating to the Museum and its functions
   (g) to occupy, use and control any land or building owned or held under lease by the Commonwealth and made available to the Museum under s 8
   (h) to erect buildings
   (j) to purchase or take on hire, or to accept as a gift or on deposit or loan, and to dispose of or otherwise deal with, furnishings, equipment and other goods
      (ja) to charge such fees and impose such charges (in addition to the charges fixed by regulations) as are reasonable in respect of services rendered by the Museum
      (jb) to raise money for the purposes of the Museum by appropriate means, having regard to the proper performance of the functions of the Museum
   (k) to act as trustee of moneys or other property vested in the Museum on trust
   (m) to act on behalf of the Commonwealth or of an authority of the Commonwealth in the administration of a trust relating to historical material or related matters.
3 The Museum shall not dispose of historical material except in accordance with s 9 or 9A of the Act.
4 Notwithstanding anything contained in the Act, any money or other property held by the Museum upon trust or accepted by the Museum subject to a condition shall not be dealt with except in accordance with the obligations of the Museum as trustee of the trust or as the person who has accepted the money or other property subject to the condition, as the case may be.
5 Nothing in the Act requires the Museum to perform its functions or exercise its powers in relation to historical material that is owned or otherwise in the possession of an authority of the Commonwealth, being historical material that is used for the purposes of the authority.

Appendix 3: National Historical Collection – material approved by Council, 1 July 2014 – 30 June 2015

Material approved 21 August 2014

AGRICULTURAL MIGRATION COLLECTION NO. 2

A linen-backed colour lithograph, titled *Australian Jarrah.* Commissioned around 1930 by the Empire Marketing Board (EMB), the original artwork was painted by Scottish painter, muralist and illustrator, Keith Henderson (1883–1982) and printed around 1930 for HM Stationery Office by Waterlow and Sons Ltd. Working with significant artists, designers and London's major design houses, the EMB's poster subcommittee had a major influence on British interwar art and the advertising industry. Purchase

COUSINS FAMILY COLLECTION

A 0.22 single-shot rimfire carbine rifle made by HM Quackenbush & Co in Herkimer, New York State, United States of America, produced between the late 19th century and about 1914. Ernie Leach and his family used this rifle in the first half of the 20th century to shoot rabbits on their property at Lyons Creek in the Tinderry Range of southern New South Wales during periods of rapidly increasing rabbit populations. Donation

COX FAMILY MEDALS COLLECTION

Ten medals awarded to Edward and EK Cox for merino wool exhibited at major exhibitions in Australia and abroad, two framed prize certificates and a substantial array of historical documents. The collection records an extraordinary 22-year period during which EK Cox and his father Edward secured major prizes for their merino wool. Culminating in the presentation of a gold medal at the 1878 Paris Exposition, the hard work of EK Cox and his father during these decades built a business reputation that endured for generations. Purchase

KEVIN LANGBY COLLECTION

A horseracing whip used by jockey Kevin Langby (born 1946) when he rode famed racehorse Gunsynd (1963–83) to victory in the Epsom Handicap at Randwick Racecourse in Sydney in 1971. Well-known racecourse clocker and television personality Arthur Thomas ('Clarence the Clocker') Davies (1912–84) acquired the whip following the race with the intention of holding a fundraising auction. Donation

BRENDAN AND JANET LYONS COLLECTION

A character jug, with associated mould, featuring a portrait of Australian prime minister Joseph Lyons and three personal objects – a brooch, a powder compact and a coin purse – associated with his politician wife, Dame Enid Lyons. The silver Glomesh coin purse (1940s) and oval-shaped opal and silver brooch were part of Dame Enid's personal collection, while the engraved sterling silver compact was presented to her during a visit to Edinburgh in August 1935. The gold-coloured earthenware jug was designed by Gordon Cummings and made by Campbell's Pottery Works, Tasmania. Donation

DONALD MCMICHAEL COLLECTION NO. 3

First issue of the *Sydney Herald* newspaper, published on 18 April 1831. Early newspapers were an important part of colonial society providing news, advertising space, information and, often, an alternative opinion to the official view of the government. For historians they provide an insight into the public interest of the day and are a rich source of community history. The *Sydney Herald*, which was sold to John Fairfax and Charles Kemp in 1841, was renamed the *Sydney Morning Herald* the following year. It is the longest continuously running newspaper in Australia. Donation

MURALAMBEEN BICORNUAL BASKET COLLECTION

Two decorated lawyer cane baskets acquired from the Allingham family of Muralambeen station in the Ingham and Herbert river region of Queensland. They are fine examples of north Queensland rainforest baskets, which were and continue to be produced in a restricted area, ranging approximately from Townsville to Cooktown. There are only a small number of makers remaining with the skills to practise this technique. Purchase

NORTH-EASTERN NEW SOUTH WALES BAG COLLECTION

A bag woven using a looping technique from a rush known locally as '*dulloom*'. The four distinctive diagonal lines that are woven into both sides of the bag are characteristic of bags made and used by Aboriginal people from the far north-eastern corner of New South Wales. Women made and used these bags to carry personal belongings and food. Purchase

RSPCA WELFARE INSPECTOR COLLECTION

A beige polyester-cotton blend, short-sleeve shirt made in Australia by 'Ambassador Clothing Co'. It has blue epaulettes and RSPCA Queensland Inspectorate insignia on each shoulder. The shirt was worn during 2013 by one of the 22 animal welfare inspectors employed by RSPCA Queensland. Nationwide, over 100 inspectors respond to reports of cruelty, enforce protective legislation and educate owners on animal care. Donation

'SKULLS, COLLECTORS, MUSEUMS' MONOGRAPH COLLECTION

Fourteen books, printed between 1790 and 1937 addressing topics of bio-anthropological interest. The collection features significant works by major contributors to the field of comparative anatomy and phrenology, and documents the scientific interests and cultural beliefs that would result in the collection of thousands of Australian Aboriginal ancestral remains, many of which are, or have been, the responsibility of the Museum's repatriation unit. Donation

SONGLINES – TJAYANKA WOODS COLLECTION

A painting and three limited edition screen-prints on paper by Pitjantjatjara artist Tjayanka Woods. Woods works with Papulankutja Artists in Papulankutja community (or Blackstone) at the foot of the Blackstone Ranges in Western Australia, approximately 60 kilometres west of the tri-state border. These works form part of the Museum collection that represents episodes of the Seven Sisters story. They were written on Martu, Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara lands, which are sites along the songline. Purchase

SOUTH AUSTRALIAN COMPANY COLLECTION

A set of four octavo booklets produced by the South Australian Company: *First Report of the Directors of the South Australian Company* (1836), *Supplement to the First Report* (1837), *Second Supplement to the First Report* (1837), *South Australian Company Condensed Report* (1838). The collection gives insight into the early establishment of South Australia as a British colony and its patronage and administration by George Fife Angas (1789–1879) in his role as chairman of the South Australian Company. Purchase

RANDOLPH WARDEN COLLECTION

A carved, wooden kangaroo figure, made by an unknown Aboriginal craftsperson in the late 1940s. Victor Warden bought the figure in 1947–48 from one of the Aboriginal people selling souvenirs to passengers on the Trans-Australian Railway (TAR) during stops on its journey across the Nullarbor Plain. Purchase

JACK WHERRA COLLECTION NO. 2

A shield made by Jack Wherra, a noted Kimberley Aboriginal artist, with incised iconography on both sides. Wherra's realist carvings represent aspects of contact history from the north Kimberley as well as his life story and cultural identity. Purchase

CAMERON WRIGHT COLLECTION

A letter written by two authors in iron gall ink on a folded piece of paper, dated 7 February 1807. The first part of the letter was written by William Bligh, and is followed with a response by the respected merchant, Robert Campbell. Bligh's letter is addressed to the administrators of the East India Company and refers to the scarcity of grain in the colony of New South Wales. He requests permission for Robert Campbell's brig Perseverance to be allowed to transport grain from China to Sydney. On the second page of the letter is a guarantee from Campbell indicating that he will carry out his obligation and will not trade with any other ship or vessel. Donation

Material approved 23 October 2014

LEONARD ANDY COLLECTION

Five boomerangs, each one painted by Leonard Andy with a design illustrating the artist's concerns for the environment of his traditional country, Mission Beach in Far North Queensland. The designs relate to the environmental damage caused by tourism, land clearing, rubbish and the threat to native animals from the pressures of new development and a growing population. Purchase

AUSTRALIAN INLAND MISSION FRONTIER FETE AND EXHIBITION 1928 COLLECTION

A large collection of material displayed at the Presbyterian Church's 1928 Australian Inland Mission Frontier Fete and Exhibition, an event held over three days in April 1928 in the Sydney Town Hall. The collection includes a diverse range of the objects displayed there, as well as some of the associated display labels. Donation

BEALIBA GOLD NUGGET COLLECTION

A 21.5-ounce gold nugget discovered in June 1957 by farmer Arthur Stewart near Bealiba, Victoria. Nuggets from the Victorian goldfields are rare because most have been melted down for weighing and sale. The Bealiba nugget is an example of the alluvial gold deposits that attracted hundreds of thousands of people from all over the world to the Victorian goldfields in the second half of the 19th century. Purchase

CECIL BOWDEN COLLECTION

A painting, *There Only Crime Was, Born Aboriginal*, painted by Cecil Bowden (born 1939). Bowden was placed in Bomaderry Aboriginal Children's Home as a baby in the 1940s. At 10 years of age he was transferred to Kinchela Aboriginal Boys' Training Home where he remained until adulthood. Like many Aboriginal people, Bowden uses his art to express his situation. This work represents his understanding of the incarceration of Aboriginal people, whose crime was, in his words, being 'born Aboriginal'. Purchase

MICHAEL COOK COLLECTION

A suite of 10 inkjet prints by Michael Cook, a Bidjara artist from south-west Queensland. In many of the images, the unlikely figure of an Aboriginal man dressed in the red-coated garb of a British soldier of the 18th century is juxtaposed with a native creature and an object related to the colonial presence. The collection explores colonial and Indigenous difference from an Indigenous perspective, and acts as a vehicle for discussion of colonisation. Purchase

SUSAN AND ANDREW GIBSON COLLECTION

A collection of over 60 dolls, toys and accessories. Most of the toys show evidence of extensive use but some, including some of the dolls, are in good condition. The collection relates to a decade of use from the mid-1920s to the mid-1930s, which was well into the era of mass production of toys and toy brands but preceded the postwar merchandising of toys based on film and television productions. They were played with by Susan and Andrew Gibson of Burrungurroolong station, near Goulburn, New South Wales. The collection has been preserved largely intact by the family, and offers a rich insight into childhood and the nature of play in that era. Donated through the Australian Government's Cultural Gifts Program by the Gibson family in memory of Andrew and Susan Gibson

GURNAI–KURNAI COLLECTION NO. 1

An Aboriginal basket made by the renowned Bidawal maker Elaine Terrick from East Gippsland, Victoria. The small, circular, coiled basket is made from mat rush. The weaving technique and style of the basket is typical of the south-east Australia region. The handle was made using buttonhole stitch. The basket is an example of the way in which traditional materials, techniques and skills are reworked in a contemporary context. Purchase

GURNAI–KURNAI COLLECTION NO. 2

A basket made by Thelma Carter (1910–1995), a distinguished Gurnai basketweaver from East Gippsland in Victoria. Carter was one of a long line of Lake Tyers women who wove grasses into useful and beautiful objects. Basketry has a long history in Aboriginal culture, and Carter's basket represents both continuation and innovation; it is closely associated with women's identity within the community. Purchase

VALDA HOGAN COLLECTION

A letter to the Museum from Valda Hogan explaining why she is telling her story and a copy of the envelopes that she sends each pension day to the St John of God Brothers, Burwood. These items attest to Hogan's lack of education and her struggle for justice, which are two major influences on Hogan's life. The written content testifies to Hogan having been deprived of education by those who brought her up, which was a common experience of children in care at that time. The words also illustrate Hogan's pursuit of justice for herself and others, in particular her two brothers. Donation

JAMES MCGOWEN COLLECTION

A collection of objects including court dress worn at the 1911 coronation of King George V; a ceremonial trowel, spade and scissors used at various civic functions; an inkstand; and a parliamentary folder. The objects belonged to James Sinclair Taylor McGowen (1855–1922) and relate to his time as the first Labor premier of New South Wales. Donation

E WINIFRED MCINNES COLLECTION

An aluminium pressure cooker with black plastic handle, pressure gauge and pressure gauge window, manufactured by the domestic manufacturing arm of the Commonwealth Aircraft Corporation (CAC) in the early post-Second World War period. Following the end of the war the CAC began to produce aircraft parts and domestic goods, such as furniture, bathtubs and pressure cookers. At that time, pressure cookers, which reduced both the time and energy required for cooking, were considered a revolutionary household appliance. Donation

MARALINGA BOOMERANGS COLLECTION

Two wooden boomerangs dating to the 1950s during the period of nuclear testing at Maralinga in South Australia. One is marked 'MARALINGA/NOV.1956' and, according to one source, it was acquired in exchange for contaminated clothing. The other boomerang is marked 'MARALINGA/1957' with a mushroom cloud painted between 'MARALINGA' and the date. Purchase

ANDRÉE PÉLISSIER MILLINERY COLLECTION

Eleven hats, 19 hat blocks, two headstands, 19 pedestals, bases and mould shapes, a mallet used for moulding and a range of archival material. Andrée Pélissier was one of four French milliners who came out to Australia in late 1948 – early 1949 at the instigation of Norman Myer. Offered two-year contracts, the milliners brought their hat-making equipment with them and created a collection of 60 hats for the opening of the Marie France salon in Myer's Bourke Street, Melbourne, store. Purchase

RISING FAST COLLECTION

An inscribed horseshoe that is believed to have been worn by New Zealand-born racehorse Rising Fast (1949–78) in 1954 during his winning Melbourne Cup race ridden by Jack Purtell (born 1921), and a miniature gold-coloured Melbourne Cup trainer's trophy on a wooden base awarded to the horse's trainer, Ivan J Tucker (born 1911). Purchase

SONGLINES – DEREK JUNGARRAYI THOMPSON COLLECTION

A ceramic work by Pitjantjatjara artist Derek Jungarrayi Thompson (born 1976). It was made in 2013 during Thompson's artist residency in Jingdezhen, China. Thompson works with Ernabella Arts in Pukatja community, which is located on the Anangu Pitjantjatjara Yankunytjatjara Lands at the eastern end of the Musgrave Ranges in far north-west South Australia. Purchase

JOHN MCDOUALL STUART COLLECTION

A pocket watch presented to the explorer John McDouall Stuart by the Royal Geographical Society in 1859, and a selection of personal documents and letters. The watch has a white enamel face with roman numerals and a subsidiary seconds dial. It is marked with the maker's details – Brock, George Street, Portman Square, London – and the serial number 9921. It sits in an 18-carat-gold case that is engraved: J M Stuart/from the/Royal Geographical Society/of London/9th May 1859. It was presented to Stuart in recognition of a successful expedition. In 1862, he went on to successfully cross the continent from south to north. His route was used for the Overland Telegraph Line, the Adelaide–Darwin railway, and the Stuart Highway. Purchase

CONWAY TIGHE COLLECTION

Material associated with the Lincoln Park Dairy, which was located at 70 Lincoln Rd, Essendon, Victoria, between approximately 1926 and 1987. The objects belonged to and were used by proprietors Hugh, Margaret, Conway and Patrick Tighe. Dairy farming and distribution has long been central to Australia's industrial, labour and agricultural history. Despite evolving patterns of urban living and consumerism, the Tighe family carried out local milk deliveries for 60 years until 1987, far later than many of their contemporaries. Donation

Material approved 19 March 2015

ESMA BAMGARTEN COLLECTION

A Forehand & Wadsworth pistol purchased and carried by horse-drawn coach driver Albert Baumgarten. Coach driving remained a risky business in the late 19th and early 20th centuries, when Baumgarten operated a coaching business between Tumbarumba and Wagga Wagga in southern New South Wales. The pistol records his sense of vulnerability as a rural coach driver, and the nature of crime in the sparsely settled pastoral and agricultural districts of inland Australia. Donation

JOHNNY CADELL COLLECTION

A brown leather stockwhip with a herringbone-patterned, five-tiered leather handle and 20-strand plaited leather thong, made by noted Aboriginal horseman and whipmaker, Johnny Cadell. The stockwhip was made for Paddy Marshall, a Scottish immigrant and linesman who met Cadell while both were working in the Flinders Ranges in South Australia. Treasured as a keepsake by Marshall, the whip was never used and was prominently displayed in his house. Purchase

GILLIAN CHARCHALIS COLLECTION

Five convict bricks with frog marks, from Port Macquarie and Morpeth, New South Wales. Frog marks are etched on the face of bricks to enable recording of the quota of bricks produced by each brick-making gang. Four bricks originating from the Port Macquarie penal settlement feature whipping triangles and cat's paw frog marks. The fifth brick, from Morpeth, features a horseshoe frog mark. Donation

SYD COULTHARD COLLECTION

A branding iron, UTD, which stands for Urrampinyi Tempe Downs. UTD was the registered brand of the former Tempe Downs station, now known as the Urrampinyi Iltjiltajarri Aboriginal Land Trust, a 4750-square-kilometre station located on the Palmer River between Watarrka (King's Canyon) and Finke Gorge national parks. The branding iron is a reminder of the key role of Aboriginal people in the development of the cattle industry in central and northern Australia, and forms part of the history of their subsequent struggle for recognition, equal wages, land rights and ownership of their ancestral lands. Donation

CYCLING IN AUSTRALIA – CINEMA ADVERTISING COLLECTION

Two 1930s glass, cinema-advertising slides promoting Australian bicycle manufacturers Malvern Star and Hartley Cycles. The slides were used in theatres in Ballarat, a major regional Victorian town that had an established association with cycling. One slide was produced by specialist Melbourne lantern-slide firm Alex Gunn & Sons; the other slide-maker is unknown. These slides are rare examples of cinema slide advertising for Australian bicycle brands. Purchase

CYCLING IN AUSTRALIA – WAYVILLE SHOWGROUNDS COLLECTION

Two printed paper posters promoting major cycling events held at the Wayville (Adelaide) Showgrounds, South Australia, in 1939 and 1940. The posters feature photographs and some autographs of significant Australian riders of this period including Hubert Opperman, Deane Toseland and Keith Thurgood, as well as record-breaking woman cyclist, Miss Jean McCuish. They are rare examples, in good condition, of ephemeral advertising materials about track-cycling competitions in Australia. Purchase

TONY DIMECK COLLECTION

Two large flags that were produced for the celebration of Queen Victoria's Golden Jubilee in 1887 and the Federation festivities in 1901. The collection demonstrates the social context in which the celebrations took place and provide insight into civic enthusiasm as a means for Australia to assert its position within the British Empire. Donation

SHARYN EGAN COLLECTION

Two handmade, oval-shaped baskets; one is made from woven meadow grass and flax to form a shallow basin, the other from dried seaweed. Sharyn Egan (born 1957) is a Noongar woman born in Subiaco, Western Australia. At three years of age she was removed from her parents and brought up at the New Norcia Mission. Egan's experience of being removed from her family had a profound effect on her life. Her art reflects the trauma, emotion and deep sense of loss and displacement that she experienced as a result of her removal. Purchase

ERUB ERWER META COLLECTION NO. 1

A series of sculptural objects made from ghost net, which evoke different aspects of the Erub (Darnley Island, Torres Strait) artists' relationship to the marine environment. The collection comprises sculptural forms of a full-sized dinghy, *Loyalty*, sand and coral anchors, a fishing spear, two oars, a petrol tank, an outboard motor (60 horsepower), six fish and a squid. The ghost net was collected from beaches by rangers on Erub. Purchase

THE FORESTER KANGAROO COLLECTION

A taxidermy specimen of a 1.2-metre-high female kangaroo. The Forester kangaroo (*Macropus giganteus*) is the largest marsupial in Tasmania, and is a subspecies of the eastern grey kangaroo, which is common on mainland Australia. The specimen was prepared by the taxidermy department at the Tasmanian Museum and Art Gallery in 2013. Purchase

GUNYBI GANAMBARR COLLECTION

Gudurrku (Brolga) is a bronze cast sculpture of two brolgas by Yolngu artist Gunybi Ganambarr. This collection is an outstanding example of a Yirrkala artist's use of contemporary media to illustrate a traditional theme. Purchase

NANCYE GRANT COLLECTION

A platypus-skin rug made from 49 pelts sewn together in rows and attached to a felt backing. The rug, thought to have been made in the late 19th century, was given to the donor, Nancye Grant of Oatlands, near Launceston, Tasmania, in 1934. It is likely that the pelts were gathered locally, as platypus were then plentiful in the streams and rivers around the area. Although the platypus is protected throughout Australia today, in the past there was widespread hunting of this unique animal. Many hunters and trappers made a living by selling platypus skins to local furriers. Donation

PROFESSOR IAN JACK COLLECTION NO. 2

Eleven bottles collected during Professor Ian Jack's archaeological research of a market-gardening and goldmining site on the Palmer River goldfield, north Queensland. The glass bottles from Ah Toy's garden are evidence of the isolated existence of Chinese immigrants in one of the most remote goldfields in Australia. It also relates to an earlier collection, compiled by Jack, of artefacts, photographs, site drawings, oral histories and archival research that documents the presence of market gardeners on the site between 1884 and 1934. Donation

ANCHOR KULUNBA COLLECTION

A woven object, probably a form of fish-trapping fence, made by Anchor Kulunba (about 1917–1996) who was the senior custodian of fish-trapping activities on Bulkay Creek, a tributary of the Tomkinson River, in Western Arnhem Land, Northern Territory. The net is made from *milil*, a jungle vine that grows in Kuninjku clan lands. The maker has used the same basic weaving technique used to make the conical *mandjabu* fish traps. Since Kulunba's death, Kuninjku people have stopped making *mandjabu*. Purchase

MICHAEL LONG COLLECTION

A black 'The Long Walk – Where is the love?' T-shirt, grey trousers and a pair of reef sandals, worn by former Australian

Football League-player Michael Long in 2004 when he walked from Melbourne to Canberra in an attempt to raise the profile of Indigenous issues in Australia. Donation

CERES MARTIN (NEE MOULES) COLLECTION NO. 2

A book of love poems, *Man and his Mate*, that was presented to Ceres Martin (nee Moules) by prominent conservationist Myles Dunphy in 1918. The book reveals aspects of human experience on the home front during the First World War. Donation

LAURIE MOORE COLLECTION

A fence post and wooden homestead slab relating to the Aboriginal bushranger Jimmy Governor. The items date from the turn of the 19th century and relate to Governor's work as fencer on the Mawbey homestead. The Jimmy Governor story, also known as the Breelong massacres, is one of the more bloodthirsty in Australia's bushranging history. Donation

DADDY MUCHREE (GEORGE MUCKRAY) COLLECTION

A stockwhip with a plaited leather thong and a carved wooden handle shaped at the base into a clenched fist. The letters 'W M' are carved into the side of the wooden handle, and a cardboard label, with the written inscription 'Made by / Daddy Muchree / Wellington / c.1885', was attached to the stockwhip when purchased. Muckray and his family left the Ngarrindjeri community of Raukkan, then the Point McLeay Mission, during the 1890s to establish a small farm near Wellington, New South Wales, where they farmed dairy cattle and Muckray worked seasonally as a shearer. Purchase

JAMES PITKEATHLY COLLECTION NO. 1

A large collection of items, including photographs, medals, clothing and equipment relating to James Pitkeathly (1895–1997), a Scottish migrant who worked as a mine manager and surveyor in the Hunter Valley, central Queensland and South-East Asia. Pitkeathly served in the Australian Infantry Force on the Western Front from 1916 to 1918. Purchase

JAMES PITKEATHLY COLLECTION NO. 2

A photograph album and a soldier's pay book relating to the life of James Pitkeathly (1895–1997), a Scottish migrant who worked as a mine manager and surveyor in the Hunter Valley, central Queensland and South-East Asia. Pitkeathly also served in the Australian Infantry Force on the Western Front from 1916 to 1918. This material directly relates to the James Pitkeathly collection no. 1. Donation

BRIAN ROBINSON COLLECTION NO. 2

A linocut print, *Navigating Narrative – Nemo's Encounter in the Torres Strait*, by prominent Torres Strait artist Brian Robinson. It depicts a scene from Jules Verne's 1870 novel *Twenty Thousand Leagues under the Sea* in which Captain Nemo's famous submarine *Nautilus* becomes stranded on a reef in the Torres Strait. Robinson imaginatively re-explores *Twenty Thousand Leagues under the Sea* from a Torres Strait Islander perspective. Purchase

SCOTS MAGAZINE COLLECTION

A bound octavo volume containing the 12 monthly issues of the *Scots Magazine* that were published in 1763. The volume contains an early map of the Torres Strait entitled

'A curious map of some late discoveries in the Terra Australis comprehending New Guinea and New Britain', which predates the explorations of James Cook. Purchase

DAVID CHAPLIN STERRY COLLECTION

An assortment of commemorative objects that belonged to David Chaplin Sterry (1812– 1904), including an illuminated address (1888), his Postmaster-General's Department travel pass, tickets to the 1901 Commonwealth of Australia Parliament opening, a gold locket presented to Mrs Sterry (1879), a portrait of Sterry, a 1927 Parliament House florin, exhibition catalogues from the 1880 Melbourne International Exhibition and the 1888–89 Centennial International Exhibition, and the official record from the 1880 Melbourne exhibition. The collection also includes eight gold, silver and bronze medals struck in commemoration of significant national events, including the 1898 Australian Federation Convention, the Duke of Edinburgh's 1867 visit to Australia, and seminal international exhibitions. Purchase

ROBERT STEWART COLLECTION

A wooden container, a decorated rainforest shield, a bark basket, two woven baskets, five wooden clubs and a fishing net. These objects were amongst a larger collection acquired by Scottish pastoralist Robert Stewart (1836–1902) during the second half of the 19th century, when he established and ran a number of properties in north Queensland. The artefacts are accompanied by photographs of the objects as they were displayed on the walls of Culgruff House, Stewart's residence in Scotland; these images are an example of the 19th-century fashion in Britain for domestic displays of Australian Indigenous material. Purchase

JAMES TAYLOR LIGHT HORSE COLLECTION

The collection comprises a largely complete Light Horse uniform that is associated with the personal story of James Samuel Taylor, a farrier attached to the 9th Light Horse Regiment in the First World War. The tunic, leather leggings, kit bag and pay book bear Taylor's name or regimental number, and it is likely that a number of other parts of the uniform belonged to him. Significantly, the uniform's history extends beyond its use in the war as it was possibly worn by Taylor at Anzac Day marches, and was later owned and added to by militaria dealers and a collector. It is through this longer history that Taylor's uniform contributes to the story of how Australia and Australians have memorialised and valued objects from the First World War. Purchase

TREATMENT OF THE HORSE IN AUSTRALIA COLLECTION

An album containing 11 mounted albumen photographs of George Hamilton's drawings that were used in his book *The Horse: Its Treatment in Australia*, which was published in Adelaide in 1864. It is likely that this album of photographs of Hamilton's drawings was made for reference or use in reproduction work prior to the publication of his book. Purchase

JOHN ULM COLLECTION

A cane, part of Charles Ulm's RAAF dress uniform, and a photograph showing Charles Kingsford Smith, Ulm and Garnet Malley in their RAAF dress uniforms, following their investiture ceremony at Admiralty House, Sydney, 3 June 1929, where they received Air Force Crosses from Governor-General Lord Stonehaven. Donation

LIEUTENANT-COLONEL WATCHORN COLLECTION

Objects connected with Lieutenant-Colonel Edwin Thomas Watchorn's command of the 2nd Tasmanian Imperial Bushmen in the Boer War. It includes his military saddle, two swagger sticks in English and African style; engraved field glasses presented on the departure of the contingent, a selection of military books from his library, the diary of Private Edward Barron who served under him in South Africa, postcards of a horse at Watchorn's house, and a letter relating to rifle shooting. The collection demonstrates that the Boer War was a conflict fought over vast distances primarily on horseback. Purchase

Material approved 28 May 2015

THE ADELAIDE ASSAY OFFICE COLLECTION

An 1852 Adelaide Pound Type 2, 22-carat gold coin. The Adelaide Pound was Australia's first (unofficial) gold coin. It follows the holey dollar as the second most collectable Australian coin. As the intrinsic value of the Adelaide Pound was worth more than their face value, many coins were exported to London and melted down as bullion. Purchase

DARYL BLAXLAND COLLECTION NO. 2

Two convict bricks from the foundations of Fordwich House near Broke, New South Wales. Each brick weighs about 2.2 kilograms and features a diamond-shaped depression to one of the large faces. Daryl Blaxland (born 1925), a scion of pioneer John Blaxland (1769–1845) of Fordwich, Kent, collected the bricks from a pile of the half-buried foundations of Fordwich House. Donation

JOHANN FRIEDRICH BLUMENBACH COLLECTION

An 1825 medal celebrating the golden jubilee of Johann Friedrich Blumenbach's doctoral thesis. This medal is significant for its links to Blumenbach and the impact of his research on Australian Aboriginal people. Purchase

COALITION FOR THE PROTECTION OF RACEHORSES COLLECTION

Two tins of mock pet food branded 'Horsielicious: the racing industry's retirement plan in a can', two associated posters, one leaflet, two stickers and white apron. The objects were produced by the Coalition for the Protection of Racehorses, a Melbourne-based animal welfare group, for use in their 2013–14 campaign '1% to stop the slaughter'. Donation

COPPER *CHARLOTTE* MEDAL COLLECTION

A single small inscribed copper medal. The medal is a relic from the voyage that transported Australia's first European colonists. It is thought to have been produced by Thomas Barrett, a convict on board the *Charlotte*, one of the 11 First Fleet ships. Barrett is supposed to have produced a silver medal – the silver *Charlotte* medal – for Surgeon-General John White, to commemorate the historic voyage. The smaller copper *Charlotte* medal repeats the text on the silver medal in a slightly abbreviated form and does not include an image of the *Charlotte*. Purchase

DIGGING STICK OF THE DJANG'KAWU COLLECTION

A wooden digging stick, coloured with red ochre and decorated with white clay at each of the tapering ends. The digging stick was made for the opening ceremony of the exhibition *Yalangbara: The Art of the Djang'kawu*, which opened on 7 December 2010. Yalangbara, a significant ceremonial site in north-east Arnhem Land, is the landing site related to the creation journey of the Djang'kawu sisters and is the most important of the Marika family clan estates. Donation

PETA EDWARDS COLLECTION

A painting by Peta Edwards featuring mixed media on board including acrylic panels coated with a rusting compound and mattress ticking. The painting illustrates a story of the Stolen Generations. It provides a unique perspective communicating the social and emotional trauma experienced by an individual and her family. Purchase

SUSIE ELELMAN COLLECTION NO. 2

Susie Elelman's copy of her contract with the Australian Cerebral Palsy Association as state winner and Miss New South Wales 1973 titleholder in the Miss Australia competition. The contract consists of a nine-page deed (in effect from 13 October 1972 to 15 November 1973) that stipulates the state winner's obligations throughout her 12-month reign and notes additional requirements should she be selected as Miss Australia 1973; attached to the deed is a four-page schedule of conditions of entry for the Miss Australia Quest. Donation

KERRY FLETCHER COLLECTION

Two embroidered Sorry Day badges made by textile artist Kate Campbell-Pope; a piece of embroidery made by Dandy Ruthven, featuring the first bar of music of Kerry Fletcher's 'Sorry song' (1998); and a metal and plastic 1998 Sorry Day badge. Donation

JOSEPH TICE GELLIBRAND COLLECTION

A writing desk, a lock of hair and two photographs, one of Eliza Gellibrand and the other of Great Aunt Jane Macdonald Gellibrand; a small silver-plated case and a small knife blade, perhaps an ink eraser. The mahogany writing desk has a rosewood interior. Some brass inlays and the brass medallion from the lid are missing. The desk sustained some damage during a bushfire in 1906. It has two secret drawers that are revealed by releasing a concealed latch. Purchase

GOULBURN MURRAY WATER COLLECTION NO. 2

A section of the original Goulburn Weir, including a length of the dam superstructure, a gate, two piers and four granite foundation stones. The weir is Australia's oldest irrigation diversion structure, built between 1887 and 1891 by the Victorian Water Supply Department to divert water from the Goulburn River for agricultural and domestic use in northern Victoria. The weir continues in use today, supporting over 160,000 hectares of farmland and forming part of the extensive Murray–Darling Basin irrigation infrastructure. The parts comprising this collection were removed from the weir in the 1980s during stabilisation work. Donation

KING OF MURRUMBIDGEE COLLECTION

A curved wooden boomerang made of a single piece of flat wood. Attached to the centre top surface of the boomerang is a silver plaque with an etched inscription, 'Made and used by / THE KING OF / MURRUMBIDGEE'. The inscribed plaque links to the practice of issuing breastplates to Aboriginal people to recognise the 'chief' or 'king' of a tribe.

As a commemorative object, the boomerang may have been acquired by exchange or given as a gift. Purchase

EMILY KAME KNGWARREYE AND LILY SANDOVER KNGWARREYE COLLECTION

A batik on cotton from Utopia, Northern Territory. Titled *Awelye*, the batik was produced by Emily Kame Kngwarreye and Lily Sandover Kngwarreye in about 1987. The title refers to significant ceremonial designs that Anmatyerre and Alyawarre women paint on their breasts. The associated ceremonies are an integral part of community life. Awelye is performed by women to ensure the fertility of the land, spiritual and physical well-being and social harmony. Purchase

IVY LOVRIC COLLECTION

Objects relating to the life and career of Sydney gardening expert, Ivy Lovric, including two posters from the 'Life. Be in it' 'Come n' try gardening' campaign featuring the 'Aunty Ivy' character, who was based on Lovric; five badges; and two well-used rubber stamps. The collection also includes objects associated with Lovric's career prior to her involvement in the 'Life. Be in it' campaign. Donation

ELEMER MAKKAI COLLECTION

A series of photographs related to the construction of the Snowy Mountains Hydro-electric Scheme; the Eildon Weir and the GMH site at Dandenong, both in Victoria, and mining at Mt Isa, Queensland. The subject of the photographs is the social life of the workers on these projects. The photographer, Elemer Makkai, produced many of these images for sale to members of the project communities. The collection also includes photographs and negatives relating to Makkai's journey from postwar Europe to Australia, his family, and his working life. Donation

JENNI KEMARRE MARTINIELLO COLLECTION

Three hand-blown glass containers shaped, variously, as a bicornual basket, a tiered dillybag and a fish trap; and a sculptural, multi-stranded hand-blown glass fish basket. Martinello's glass art was inspired by her desire to use glass as a medium to 'express her personal responses, her grandmother's and father's traditional country, the land itself and the survival of cultural practices such as woven eel traps, fish traps and baskets. Purchase

AILEEN MOTTON COLLECTION

An ink-and-watercolour work on paper titled *Ballet* with original matting and captioned information on both artist and content attached to it. Motton was a 13-year-old student at Weipa Mission Aboriginal School in 1951 when she painted *Ballet* for the *Sunday Mail*'s Children's Art competition. Use of the title 'Ballet' on this depiction of dance, suggests the influence of the missionaries and the introduction of European cultural ideas. Donation

BARBARA NICHOLSON – JACK TATTERSALL COLLECTION

A boomerang that belonged to the donor's father, Jack Tattersall. The boomerang is incised at one end with two bands connected by longitudinal lines. At its other end is an incised triangular pattern with longitudinal grooves in the middle. It appears to be a 'working' boomerang rather than an artefact made for sale to tourists. Donation

GLENN PIPER COLLECTION

A commemorative airmail box given by Roslyn Foster Bowie Philp to Lord Charles Wakefield, of the Wakefield Oil Company, after it was carried by Charles Ulm in the aircraft *Faith in Australia* from Australia to New Zealand in December 1933; a copy of the book *Faith in Australia* by Ulm's secretary Ellen Rogers; and a collection of associated paperwork – including a flyer for Castrol Oil and a page from the *Antique Trade Gazette*. Purchase

PETER READ COLLECTION

A booklet titled *The Stolen Generation: The Removal of Aboriginal Children in NSW 1883 to 1969*, by Peter Read; a 'Sorry' badge in the shape of Australia with supporting card, and a Parliament House identity pass issued to Read, who represented Link-Up New South Wales at Parliament House for the prime minister's apology to the Stolen Generations on 13 February 2008. Donation

SISTERS OF ST JOSEPH COLLECTION

The material included in this collection was assembled by the Sisters of St Joseph in relation to Mary MacKillop's canonisation on 17 October 2010. It includes the large banner of MacKillop that was used during the canonisation ceremony in St Peter's Basilica, Rome; invitations and other items accumulated by Sr Annette Arnold during her pilgrimage to Rome; and publications, souvenirs, commemorative items and DVDs produced, purchased by, or presented to the Sisters of St Joseph. Donation

VIC SMITH COLLECTION

Two blocks of dark brown chewing tobacco, one glass jar containing a fine ash used as an additive when chewing the tobacco, and one crab net. The tobacco was found by Vic Smith sometime in the 1960s or 1970s in a cave in the northern Napier Range, north Western Australia. Smith used the net to catch crabs and prawns from the Derby jetty in the 1990s. These objects are part of the complex commercial, social and political history at the heart of colonial relations between Aboriginal people and settlers, pastoralists, missionaries and governments in Australia. Donation

STRATHDARR STATION MEDICINE CHEST COLLECTION

A timber medicine chest used on Strathdarr station near Longreach in western Queensland, probably at the end of the 19th century. The chest evokes the self-reliance required of isolated settlers in outback Queensland in the mid- to late 19th century. It is also linked to the history of Strathdarr, a pastoral property near Longreach that contributed to the development of the merino wool industry in Queensland. Purchase

TICHBORNE CLAIMANT COLLECTION

An 1871 'Tichborne Claimant' medal and a single carte-de-visite titled 'The alleged "rightful heir" age 5 years'. The face of the medal has the Tichborne Claimant's profile with the text 'THE TICHBORNE CLAIMANT'. The reverse shows the profile of a young boy – Henry Alfred Joseph Doughty Tichborne, the 12th Baronet – with the text 'THE ALLEGED RIGHTFUL HEIR/AGE 5 YEARS'. The carte-de-visite also features Tichborne with the text 'The Alleged "RIGHTFUL HEIR" Age 5 Years. (Son of the late Sir A. Tichborne, Bart.), STEREOSCOPIC CO, Copyright'. Purchase

TAMMY TIDMARSH COLLECTION

The collection consists of a pair of handmade beaded earrings. Aunty Tammy Tidmarsh is a Wiradjuri elder, Brungle community leader, artist, storyteller and long-time community advocate for 'building youth education'. While working as a student councillor, at Evans High School, Aunty Tammy started student craft workshops that included jewellery making. Donation

VICTORIA AGRICULTURAL SOCIETY COLLECTION

Three agricultural medals awarded at the Victoria Agricultural Society show on 21 April 1858. The recipients of the medals were Robert Laidlaw for Early Potatoes, Mr Bostock for Cape Barley and Jas (probably James) Bryden for Oats. The medals belonged to John Pascoe Fawkner, who was the president of the Victoria Agricultural Society in 1858. Purchase

ILGA TINGEY COLLECTION

A 7-track 45-rpm vinyl record produced by Massey-Ferguson (Australia) in 1962. Titled 'Be a True Massey-Ferguson Man' and distributed by Australian offices to company representatives, the record was produced to introduce the new company theme tune, 'He's a True Massey-Ferguson Man'. Featuring music by Australian composer Vern Moore and lyrics by Massey-Ferguson (Australia) marketing manager Stan Payton, the song revealed the company's attempts to unify its workforce and inspire loyalty with a new corporate identity. Donation

CJ YEN FAMILY COLLECTION NO. 2

A collection of 16 objects from the CJ Yen General Store in Old Adaminaby. The Yen family made a significant contribution to the community and sporting life of Old Adaminaby, and was among the district's pioneering skiing families. After the flooding of Old Adaminaby in 1958, the Yen family's business premises were demolished and the Yens relocated to the new town of Adaminaby where they continued to operate their businesses in new premises that were purpose-built by the Snowy Mountains Authority. Donation

Appendix 4: Freedom of information

The Museum publishes a broad range of information on its website in compliance with the Information Publication Scheme (IPS), which was established under Part 2 of the *Freedom of Information Act 1982* (FOI Act) and commenced on 1 May 2011. The Museum's IPS entry can be accessed at nma.gov.au/about_us/ips.

Freedom of information (FOI) applications and initial contact points

Enquiries or applications under the FOI Act may be made in writing or by telephone to:

FOI Contact Officer
National Museum of Australia GPO Box 1901
CANBERRA ACT 2601
Telephone: (02) 6208 5131
Email: foi@nma.gov.au

Information about making an FOI request can also be found on the Museum's website at
nma.gov.au/about_us/ips/foi

The Director, Assistant Directors, Chief Operating Officer and Manager, Legal Services, are the authorised decision-makers under the FOI Act.

Categories of documents

As part of its IPS entry, the Museum publishes an Agency Plan on its website, available at
nma.gov. au/ about_us/ips/agency_plan

The purpose of the Agency Plan is to show what information the Museum proposes to publish, how and to whom the information will be made available, and how the Museum will otherwise comply with the IPS requirements.

The Museum holds a wide range of documents and information related to the performance of its functions. While some information the Museum holds may not be suitable for publication (under the IPS or otherwise) because of cultural sensitivities, confidentiality or copyright restrictions, the Museum is committed to reviewing and releasing its information where appropriate.

The FOI Act recognises the Museum's role by exempting material in the historical collection from the scope of the Act. However, the Museum will consider all requests for access to its information on a case-by-case basis and facilitate such access where appropriate.

Appendix 5: Disability strategies

The Client Service Charter specifies the Museum's role as both provider and consumer, and defines the service standards for meeting the needs of people with a disability. In keeping with Australian Standard AS ISO10002-2006 Customer satisfaction – Guidelines for complaint handling in organisations. The Client Service Charter also provides a mechanism for feedback and complaints.

In 2014–15, the Museum maintained its key affiliations with bodies such as the National Relay Service, which provides phone solutions for deaf, hearing and speech-impaired people, and the National Companion Card Scheme, which allows carers to enter all events and exhibitions free of charge. The Museum continued to improve its performance as a popular and safe destination for people with disabilities, particularly in the provision of physical aids and the scheduling of tailored programs. Highlights included:

- successful implementation of a range of onsite and offsite programming delivered to access audiences, specifically children with disability, people living with dementia, visual impairment and people in assisted living
- events to celebrate and acknowledge International Museums Day and International Day for People with Disability, which focused on the Museum as an accessible and engaging cultural space for all visitors
- staff contribution of a monthly segment on Radio 1RPH – the radio reading service, sharing stories from the Museum's objects, exhibitions or themes

- delivery of music and art programs catering for people with a range of disabilities
- maintenance of a fleet of mobility scooters for use by the general public
- hosting of guided tours for groups with disabilities
- provision of information to our staff, via the Museum intranet, on running tours for visually impaired visitors
- maintenance of hearing induction loops throughout the Museum, including in the Visions and Circa theatres, and three countertop hearing induction loops at the Information Desk and cloakroom
- maintenance of an evacuation stair chair (Evacu-Trac CD7), and provision of relevant staff training, to assist in safely evacuating mobility-impaired visitors in an emergency
- offering of equipment for guided tours, with optional headphones that provide clearer reception and include T-switch functionality for people with hearing aids
- provision of braille and large-print versions of the Museum map and the guide to the Garden of Australian Dreams
- provision of a braille guide for the exhibition *Australian of the Year Awards 2015*
- revision of the guidelines for access of assistance animals, in recognition of the growing variety of disability aids and to ensure the safety of the Museum's workers, visitors, building and operations
- modification of the information desk to provide assistance for a range of impairments, including wheelchair access for staff and visitors, and reducing the desk width to minimise stretching and reach for people with a range of impairments and disabilities
- engagement of an independent and accredited disability access consultant to audit the Museum's Acton buildings for required disability access for employees and visitors
- provision of online resources for employees on the whys and hows of good disability access
- launching of the Museum's Diversity Action Plan 2014–18.

In its role as a purchaser, the Museum continued to adhere to the requirements of Australian Government legislation, including the *Disability Discrimination Act 1992*. This included:

- making tender information available in accessible formats (both electronic and paper)
- providing specifications for goods and services that, where appropriate, are consistent with the requirements of the Act ensuring that contractors and service providers comply with legislation applicable to the performance of the contract.

Appendix 6: Supporters of the National Museum of Australia

Support from corporations and organisations

The National Museum of Australia acknowledges and thanks the following corporations and organisations for their support during 2014–15:

666ABC
ABC Splash
Accor
Apple
AARnet
Asia Education Foundation
Botanics on Jardine
Capital Wines
Canberra Times
Canberra Women in Racing
Commonwealth Scientific and Industrial Research Organisation (CSIRO)
Daimler and Lanchester Owners Club of Australia
Department of Broadband, Communications and the Digital Economy
Dick and Pip Smith Foundation
Education Services Australia
Foxtel: History Channel
Friends of the National Museum of Australia Association
Gordon Darling Foundation
Google
HotelHotel
Illawarra Vintage Car Club
MG Car Club Canberra
Murray Darling Basin Authority
National Australia Day Council
National Trust of Australia (ACT)
PPG Industries
Prime 7
Qantas
QT Hotels
Random House
Ryebuck Media
Sidney Myer Fund and Myer Foundation
Twitter
Virgin Australia

Museum patrons

The Museum acknowledges and thanks the Museum Patrons Circle, including its anonymous patrons, for their generosity this year:

Mr Marc Besen AC and Mrs Eva Besen AO
Mr Mervyn and Mrs Shirley Cornish
Ms Marjorie Lindenmayer
Mr Merv McDonald
Mr David Peck
The Hon Margaret Reid

Museum Benefactors (Donations over $10,000)

Dick and Pip Smith Foundation
Mr Graham Smith

Directors Circle (Donations over $20,000)

Wayne and Vicki McGeoch

Donors to the National Historical Collection

The National Historical Collection was greatly enhanced during 2014–15 through the donation of objects from anonymous givers and the following object donors:

Elizabeth Baker
Esma Bamgarten
Daryl Blaxland
Elio Celotto
Susie Elelman
Kerry Fletcher
Jo Fort
Brendan and Janet Lyons
Marika Mawalan
Stephen Marsden
Lynn McAtamney
McGowan Family
E Winnifred McInnes
Sue Pacey
Peter Reid Gillian
Stewart CJ Tighe
Cameron Wright

Appendix 7: Contact points

The National Museum of Australia operates from several Canberra locations:

Lawson Crescent, Acton (main complex, administration and annexe)
45–47 Grimwade Street, Mitchell (storage)
unit 1, 92–94 Gladstone Street, Fyshwick (storage)
9–13 and 90 Vicars Street, Mitchell (office and repositories)
8 McEachern Place, Mitchell (repository)

General correspondence

General correspondence to the Museum should be addressed to:

The Director
National Museum of Australia
GPO Box 1901 Canberra ACT 2601
Facsimile: 1300 765 587
Email: information@nma.gov.au
Web: nma.gov.au/about_us/contact_us

Client Service Charter

nma.gov.au/about_us/ips
Telephone: (02) 6208 5006
Email: yourcomments@nma.gov.au

Enquiries

Telephone: (02) 6208 5000 (Freecall 1800 026 132)
Corporate sponsorship and donations: (02) 6208 5493
Donations to the collection: (02) 6208 5019
Freedom of information: (02) 6208 5131
Finance: (02) 6208 5369
Library: (02) 6208 5112
Media and public relations: (02) 6208 5338
Objects in the collection: (02) 6208 5019

Compliance index

The index below shows compliance with information requirements contained in the sections 7AB and 7AC of the *Public Governance Performance and Accountability (Consequential and Transitional Provisions) Rule 2014* and in particular *Commonwealth Authorities (Annual Reporting) Orders 2011*.

REQUIREMENT	REFERENCE	PAGE
Audited financial statements	PGPA s42	68
Approval by directors	Clause 6	3
Standard of presentation	Clause 8	All
Plain English and clear design	Clause 9	All
Enabling legislation	Clause 10	52
Responsible minister	Clause 11	52
Ministerial directions and other statutory requirements	Clause 12	59
Directors	Clause 13	112
Outline of organisational structure	Clause 14	56
Statement on governance	Clause 14	52
Related entity transactions	Clause 15	100
Key activities and changes affecting the authority	Clause 16	14–19, 59
Judicial decisions and reviews by outside bodies	Clause 17	59
Indemnities and insurance premiums for officers	Clause 19	63
Index of annual report requirements	Clause 21	124

While not required of statutory authorities, this report also selectively complies with the Department of Prime Minister and Cabinet's *Requirements for Annual Reports*.

REQUIREMENT	REFERENCE	PAGE
Advertising and market research expenditure	*Commonwealth Electoral Act 1918* s 311A	39
Environmental performance and environmentally sustainable development	*Environment Protection and Biodiversity Conservation Act 1999* s 516A	63–4
Freedom of Information	*Freedom of Information Act 1982*	59, 122
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Where our Stories come alive

national
museum
australia