

**national museum of australia**  
**13–14 annual report**





# National Museum of Australia 13–14 Annual Report and Audited Financial Statements

---



Australian Government  
Attorney-General's Department



© Commonwealth of Australia 2014  
ISSN 0818-7142

This work is copyright. Apart from any use as permitted under the *Copyright Act 1968*, no part may be reproduced by any process without prior written permission from the National Museum of Australia.

Produced by the National Museum of Australia, Lawson Crescent, Acton Peninsula, Canberra

Requests and enquiries concerning the contents of the report should be addressed to:

The Director  
National Museum of Australia  
GPO Box 1901  
Canberra ACT 2601  
Telephone: (02) 6208 5000  
Facsimile: 1300 765 587  
Email: [information@nma.gov.au](mailto:information@nma.gov.au)

Cover photograph: The earliest intact Melbourne Cup, won by racehorse The Barb, trained by John Tait, in 1866  
National Museum of Australia

All photography by George Serras and Jason McCarthy, except photograph of Gurrumul Yunupingu, p. 11, by Michael Smalle

Photographs copyright National Museum of Australia  
Printed by New Millenium Print, Canberra

Paper used in this report is FSC Mix Certified, derived from well-managed forests and controlled sources. It is manufactured under the environmental management system ISO14001 and is elemental chlorine free.

Typeset in Nimbus Sans Novus

This report is also accessible from the Museum's website: [www.nma.gov.au/annualreport](http://www.nma.gov.au/annualreport) and is available in both pdf and html formats.

## 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 2014.

The Council is responsible under Section 9 of the *Commonwealth Authorities and Companies Act 1997* for the preparation and content of the report of operations of the National Museum of Australia. The 2013–14 annual report has been prepared in conformity with the *Commonwealth Authorities (Annual Reporting) Orders 2011*, and with regard to the Requirements for Annual Reports, as approved by the Joint Committee of Public Accounts and Audit under subsections 63(2) and 70(2) of the *Public Service Act 1999* and made available by the Department of the Prime Minister and Cabinet on 29 May 2014.

In accordance with a resolution of the Council, passed on 21 August 2014, the members of Council accept this report as being a fair and accurate representation of the organisation's performance during the 2013–14 financial year.

The Council is delighted with the achievements of the National Museum in 2013–14. Over the past year, the Museum provided visitors with a diverse exhibition program that included the major temporary exhibition *Old Masters: Australia's Great Bark Artists*. The stunning exhibition of 122 paintings from the Museum's extensive bark collection, the largest of its kind in the world, won wide public acclaim.

The Museum also enhanced its visitor experience in the digital realm with a stronger focus on social media and the



Senator the Hon George Brandis QC Daniel Gilbert AM

development of a digital asset management system. Both of these initiatives enable audiences to remain informed about the Museum's activities and find information about the collection, regardless of their location.

The Council is committed to continually improving the performance of the Museum. To this end, we reviewed and approved a new Strategic Plan for 2014–18. The Council has also overseen development of the Museum's fundraising and commercial activities, which now concentrate on building communities of interest around items in the National Historical Collection. In keeping with this change, the Council was pleased to see the Museum's Royal Daimler project reach a milestone with the conserved chassis of the 1948 vehicle put on public display. The project continues to generate community support and raise funds for the restoration of the Daimler.

We are also advancing other important initiatives, such as the redevelopment of the Welcome Space in the First Australians gallery, and refurbishment of permanent galleries and multimedia spaces. Our retail shop was also renovated in the course of the financial year.

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.

We welcomed the appointment of Dr Mathew Trinca as Director of the Museum on 17 February 2014. Dr Trinca has established himself as a very effective leader, developing a new strategic focus for the Museum and readying the organisation for the next five years. I also take the opportunity to thank the members of the Museum's executive management group, and indeed the entire staff of the Museum, for their ongoing efforts.

The Council has every confidence in the Museum's future and its growing role in the cultural life of Australia.

**Mr Daniel Gilbert AM**, Chair of Council  
August 2014

# Contents

Chair's letter of transmittal .....	3
-------------------------------------	---

## Part one: Executive summary ..... 6

Director's review of operations .....	8
The year at a glance .....	10
Performance summary .....	12
Financial summary .....	12
Program summary .....	12
Achievement of strategic and business priorities .....	14
Strategic priority 1:	
Build profile .....	14
Strategic priority 2:	
Align people, culture and structure .....	15
Strategic priority 3:	
Develop strategic partnerships .....	16
Strategic priority 4:	
Implement new forms of delivery .....	17
Strategic priority 5:	
Raise sustainable revenue .....	18

## Part two: Performance reports ..... 20

History .....	21
Guiding performance: Legislation, PBS and the Strategic Plan .....	22
Strategic priorities 2012–14 .....	22
Outcome achievements .....	22
Program 1.1 Collection management, research, exhibitions and programs .....	22
Performance summary .....	23
The collection .....	24
Developing the collection .....	24
Accessioning the collection .....	25
Photography .....	25
Caring for the collection .....	26
Making the collection accessible .....	26
Museum development .....	28
Torres Strait Islander gallery .....	28
Shop redevelopment .....	28
Kspace .....	28
Technology in the Museum .....	28

Permanent galleries .....	28
First Australians:	
Aboriginal and Torres Strait Islander Peoples .....	28
Old New Land:	
Australia's People and Environment .....	28
Eternity:	
Stories from the Emotional Heart of Australia .....	29
Journeys:	
Australia's Connections with the World .....	29
Landmarks:	
People and Places across Australia .....	29
Exhibition program .....	29
Temporary exhibitions .....	29
Travelling exhibitions .....	30
Programs and events .....	31
Families and children .....	31
Access programs .....	31
Adult learners .....	31
School students .....	32
Our visitors and audiences .....	33
Audience and visitor research .....	35
Communicating with the community .....	35
Promoting and marketing the Museum .....	35
The Museum and the media .....	36
National Museum of Australia Press .....	36
Connecting with the community .....	37
Reaching a national schools audience .....	37
Museum outreach .....	38
Repatriation of remains and secret/sacred objects .....	39
Sharing our resources and expertise .....	39
Online outreach and social media .....	40
Museum Friends .....	42
Research and scholarship .....	42
Strategic research partnerships .....	42
Supporting the research program .....	43
<i>reCollections: A Journal of Museums         and Collections</i> .....	43

## **Part three: Accountability and management..... 44**

Governance.....	46
Legislation .....	46
Council and committees .....	46
Executive management group .....	48
Performance Management Framework.....	51
Internal and external scrutiny.....	52
Sustainability.....	53
Taking care of people.....	53
Taking care of our environment.....	57
Generating external revenue and support.....	58
Sponsorship and development.....	58
Retail operations.....	60
Management performance.....	60
Consulting and contracting services .....	60
Enhancing key services: Information and communication technology (ICT).....	61

## **Part four: Audited financial statements ..... 62**

## **Part five: Appendices..... 100**

Appendix 1: Council and committees of the National Museum of Australia .....	102
Appendix 2: Functions and powers of the National Museum of Australia.....	104
Appendix 3: National Historical Collection – material approved by Council, 1 July 2013 – 30 June 2014.....	104
Appendix 4: Freedom of information.....	110
Appendix 5: Disability strategies .....	110
Appendix 6: Supporters of the National Museum of Australia .....	111
Appendix 7: Contact points.....	112
Compliance index.....	112
Index .....	113

# Part one: Executive summary



## Moving forward

The National Museum of Australia's strategic priorities aim to transform the Museum and position it for the next decade. They move the focus from inward looking to outward looking, and engage strongly 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, to a position of thought leadership in which contemporary Australia is understood in relation to its past and its future promise.

The strategic priorities are underpinned by the pursuit of excellence in every area of the Museum's activity and deploy all of the internal resources available to the Museum responsibly and to maximum effect. They seek to establish fruitful partnerships to help the Museum grow its resources and reach wider audiences in Australia and globally.

The strategic priorities for 2013–14 were to:

- **build profile:** the Museum is regarded as contemporary and relevant to Australians and the government
- **align people, culture and structure:** the Museum has the capacity to drive its strategic intent
- **develop strategic partnerships:** the Museum has a network of partners, sponsors and champions
- **implement new forms of delivery:** the Museum has current and emerging technologies in place
- **raise sustainable revenue:** the Museum has the capacity to invest in infrastructure.

## Vision

A recognised world-class museum exploring Australia's past, illuminating the present, imagining the future.



The Museum's striking cafe, which won an ACT Architecture Award in June 2014



## Mission

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
- delivering innovative programs.

The Museum is working towards defining a new set of strategic priorities, vision and mission that will underpin its work over the next five years. These will be published in early 2014–15.

## 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-minded 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



Director Mathew Trinca

This year has been one of considerable change for the National Museum of Australia, with my appointment as Director and the development of a new strategic plan for the organisation. In both cases, these changes have presented the organisation with opportunities to review its operations and enhance its capacity to deal with present and future challenges. The Museum has also worked hard over the course of the year to engage its visitors and audiences in ways that involve them directly in its work, and better represent the public value of the organisation in wider society.

Strategic planning workshops were held throughout the Museum in the second half of 2013, involving staff in creating a new vision for the institution to carry it forward through the next four years. The ideas contributed in these forums were refined by the senior executive staff, with direction and advice from the Museum's Council, and brought together in a new document, the Museum's Strategic Plan for 2014–2018. That document commits the Museum to:

- **take the lead** in researching, documenting and expressing the nation's history
- **cherish our stories** about the forces that have formed modern Australia
- **listen and act** in brokering 'two-way' engagement with our audiences and visitors
- create a 'must-see' destination that makes people want to **see us first**
- **work smarter** to exploit opportunities through efficient organisation and processes.

The Museum's new strategic plan outlines a series of performance targets for the organisation to achieve

by the end of the 2017–18 financial year. Flowing from that, the Museum has redrafted its business planning systems, and now has a connected, tiered approach to implementing its plans. Individual staff performance plans are connected to business unit plans, which in turn feed into divisional and, ultimately, corporate plans for the organisation.

This means that the Museum is ready for the new requirements of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), which came into force on 1 July 2014. The Act establishes a new Commonwealth financial framework to replace the *Commonwealth Authorities and Companies Act 1997*, under which the Museum previously operated. Our established approaches to performance and risk management, together with overhauled planning processes, ensure the organisation is well placed to deal with its responsibilities and obligations under the PGPA Act.

The Museum also refined its collections development and research priorities over the year, and implemented new plans in each of these areas to ensure its resources are used effectively. The new Collections Development Framework outlines nine diverse priority collection projects on subjects such as 'Innovation in Australian agriculture', 'Songlines' and 'The Australian expatriate experience', that describe the focus of the Museum's acquisition activities through 2015. Similarly, the new Research Framework includes 10 key areas for study by Museum scholars over the course of five years, from 2013 to 2017. These plans are complementary, and show the Museum's ongoing commitment to representing, documenting and studying Australian history and experience.

Work on building and making accessible the National Historical Collection continued throughout the year. Key acquisitions included an Australian Light Horse uniform from the First World War, a large painting by Christopher Pease entitled *Panoramic View of Minang Boojar (Minang Land)*, explorer John McDouall Stuart's watch and papers, and artworks by glass artist Jenni Kemarre Martiniello. In addition, the Museum developed a new online collections search tool, the 'Collection explorer', that allows for dynamic online search and browsing of 70,000 objects from the National Historical Collection and photographic collections. The explorer creates a seamless web interface for the online catalogue and digital asset database, providing a new window into the Museum's remarkable collections.

The National Museum is only ever as good as the programs and experiences it offers visitors and audiences. Two major temporary exhibitions, *Glorious Days: Australia 1913* and *Old Masters: Australia's Great Bark Artists*, displayed the Museum's ideas and collections to appreciative audiences through the year. Accompanying both exhibitions were high-quality publications that were a credit to the Museum's curatorial and publications staff. *Glorious Days* depicted life in Australia in that tumultuous year before the First World War changed lives forever. *Old Masters* highlighted some of the best works in the Museum's bark painting collection – the largest known collection anywhere in the world. These paintings are Australian treasures, works depicting the land from which they originate, that show the strength and beliefs of Arnhem Land communities.

Considerable changes were also made in our permanent galleries, evidence of the Museum's continued commitment to ensuring these spaces are home to dynamic displays that relate the stories of nation. As well as refreshing the content of each gallery, through object changeovers, the Museum completely redeveloped its Torres Strait Islander gallery with a new exhibition *Lag, Meta, Aus: Home in the Torres Strait*. The exhibition reveals the diversity of Torres Strait Islander cultures and shows magnificent collections from the Museum's growing holdings in this area. A smaller exhibition, *On Country*, which opened in the course of the year in the nearby Focus Gallery, highlighted the land care and management work of Indigenous communities around the country, from the Northern Territory to Tasmania.

A great deal of work was also undertaken on recalibrating the future exhibition program, with a particular emphasis on re-establishing the National Museum's touring exhibitions and international relationships. Central to this was the ongoing collaborative program with the British Museum for planned twin London–Canberra exhibitions of Aboriginal and Torres Strait Islander artefacts in 2015. The exhibitions will feature some of the rare early collections of the British Museum set alongside contemporary works from the collections of the National Museum of Australia.

The two museums have also agreed to work together on future exhibition projects, and signed an agreement in June for major exhibitions in Canberra in 2016 and 2018.

In addition, we are working with counterparts in Denmark and China on exhibition exchanges between our countries in coming years. We also collaborated with the Australian Embassy in Turkey to develop and trial a new digital system for supplying displays to Australian diplomatic missions abroad. All these projects are aimed at ensuring we bring the best Australian museum content to audiences overseas, as well as working actively to bring great collections from abroad to these shores. Such efforts connect our culture to the world and help drive global interest in this country, not least in inbound tourist markets.

Digital content continues to be an area of growth and development at the Museum, as we work to meet the interests of audiences in a world increasingly 'living digitally'. A new program with the National Australia Day Council and Twitter saw the Museum 'live curate' a dynamic digital display of images contributed via social media by Australians across the country. The partners asked people to tweet photographs of how they were celebrating Australia Day, and a team of Museum staff then curated the exhibition in real time over the course of 24 hours, creating a stream of images shown on the screen in the Museum's Main Hall, as well as online. More than 30,000 images were contributed to the site over the course of the day, revealing the appetite of Australians for being actively engaged in creating – as well as consuming – experiences offered by the Museum.

The National Museum has had the benefit of its expert, committed staff in dealing with the myriad challenges and opportunities that emerged during the year. At the same time, the Museum has had excellent support from its Council and Chair, who have discharged their governance responsibilities with great care, diligence and consideration. The sense of shared endeavour in the Museum community – between volunteers, staff, management and Council – is very strong, and greatly to the Museum's benefit. I thank the staff of the Ministry for the Arts, and the Attorney-General and his office for their assistance and help. I also thank all those involved in the life of the Museum for the unstinting support I have enjoyed since my appointment. Together, we are intent on making the Museum the first port of call when people want to learn what it means to live in this country, by expanding our knowledge of the past in ways that help us deal with present and future challenges.



Dr Mathew Trinca  
Director, National Museum of Australia  
August 2014



## The year at a glance

**July 2013: NAIDOC on the Peninsula festival** attracts more than 2700 people to the Museum.

**August 2013: The exhibition *Inside: Life in Children's Homes and Institutions* begins its tour** at the Melbourne Museum before moving on to the Western Australian Museum. The exhibition highlights the emotional and challenging stories of Forgotten Australians. [1]

**August 2013: The Museum launches its Museum Indigenous Network (MINmin)** supporting Aboriginal and Torres Strait Islander employees.

**September 2013: The Museum Robot Program wins the Innovation category** of the prestigious 2013 Australia and New Zealand Internet Awards.

**September 2013: The first A Night at the Museum event is held** at the Museum with the theme, 'Superstition'. [2]

**October 2013: The Museum acquires a shearing handpiece presented to record-breaking shearer, Jack Howe.** In 1892, Howe sheared 321 sheep in a day using hand shears – a record that still stands.

**November 2013: The inspiring exhibition, *On Country: Connect, Work, Celebrate*,** opens in the First Australians Focus Gallery. The exhibition showcases contemporary Indigenous land management practices. [3]



**December 2013: The Museum launches *Old Masters: Australia's Great Bark Artists*, an exhibition featuring 122 artworks from the Museum's extensive bark painting collection. [4]**

**January 2014: Twitter and the National Australia Day Council join forces with the Museum to capture a digital snapshot of our national day, with 30,000 images tweeted and curated live on Australia Day.**

**February 2014: Attorney-General and Minister for the Arts, Senator the Hon George Brandis QC, announces the appointment of Dr Mathew Trinca as Director of the National Museum of Australia.**

**April 2014: Gurrumul Yunupingu, multi-ARIA-award-winning musician from north-east Arnhem Land, performs a sell-out concert at the Museum. [6]**

**May 2014: The *Convict Love Tokens* website wins the Judge's Special Award – Electronic at the Museums Australia Multimedia and Publication Design Awards 2014.**

**June 2014: *Lag, Meta, Aus: Home in the Torres Strait* opens in the redeveloped Torres Strait Islander gallery. [5]**

**June 2014: The Museum Cafe wins the Interior Architecture Award – Additions at the 2014 ACT Architecture Awards.**

**June 2014: The Royal Daimler project passes its target of \$60,000 in donations for the restoration of the car used in Queen Elizabeth II's 1954 tour of Australia, and the conserved chassis is put on display in the Main Hall. [7]**

## Performance summary

The National Museum of Australia is a statutory authority. In 2013–14 the Museum sat within the Regional Australia, Local Government, Arts and Sport portfolio until the federal election in September 2013, when it moved to 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, 2013–14)

## Financial summary

The Museum's financial statements disclose an operating deficit of \$1.264 million compared with the 2012–13 operating deficit of \$1.723 million. Of the operating deficit, \$1.038 million relates to unfunded depreciation of the National Historical Collection. Total income for 2013–14 was \$46.821 million (anticipated \$45.943 million in the Comprehensive Income Statement in the PBS) while total expenses for 2013–14 were \$48.085 million (anticipated \$46.943 million).

Revenue from government was \$41.644 million and revenue from other sources was \$5.177 million (anticipated \$4.569 million). This includes gains from donated assets for 2013–14 valued at \$0.246 million. The Museum received an additional \$0.270 million from government to fund redundancies for reducing staffing levels to assist with maintaining a sustainable financial position. Revenue from non-government sources increased by \$0.197 million compared with 2012–13. The increase was from higher than anticipated donations and grants revenue.

Total expenses were \$0.542 million more than the previous year. The increase was primarily due to employee expenses resulting from redundancies offered in 2013–14.

The balance sheet discloses an increase in the Museum's net assets of \$16.191 million. In 2013–14, there was an increase in the asset revaluation reserve following a revaluation of Museum's assets (\$15.483 million). The Museum received an equity injection in 2013–14 (\$1.972 million) to fund collection acquisitions.

Cash as at 30 June 2014 totalled \$1.322 million (30 June 2013: \$3.775 million), and investments totalled \$39.000 million (30 June 2013: \$34.500 million).

## Financial summary 2013–14, measured against PBS

Budgeted expenses: <b>\$46.943m</b>	Actual expenses 2013–14: <b>\$48.085m</b>
Budgeted departmental appropriations: <b>\$41.374m</b>	Actual appropriations: <b>\$41.644m</b>
Budgeted income from other sources: <b>\$4.569m</b>	Actual income from other sources: <b>\$5.177m</b>

## Financial summary 2012–13, measured against PBS

Budgeted expenses: <b>\$46.538m</b>	Actual expenses 2012–13: <b>\$47.543m</b>
Budgeted departmental appropriations: <b>\$40.959m</b>	Actual appropriations: <b>\$40.889m</b>
Budgeted income from other sources: <b>\$4.579m</b>	Actual income from other sources: <b>\$4.931m</b>

## 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 were 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 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 throughout Australia and overseas
- undertake research to enhance awareness of Australian history and cultures, and publish information in all platforms
- develop partnerships across Australia to enhance the national reach of the Museum.

**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
- 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
- built relationships and collaborations with museums in Europe and Asia with the goal of joint exhibition and research exchange programs.
- continued to build a donor base that includes regular giving, major gifts and bequests.



Michael Parker, President of the former Friends of the National Museum of Australia, handing a cheque to Mathew Trinca as part of the transition to a new Friends membership program

# Achievement of strategic and business priorities

## Strategic priority 1: Build profile

The Museum is regarded as contemporary and relevant to Australians and the government.

**The Museum builds its profile through research, collections, exhibitions, educational programs and public events that promote lifelong learning, publications and online products. Business priorities for 2013–14 were:**

BUSINESS PRIORITIES	REPORT
1.1 Project the Museum nationally and internationally, taking opportunities offered by a new media environment	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>A resilient high-performance internet gateway was established to facilitate the delivery of digital programs and enhance the Museum's internet presence. See p. 61</li> <li>The Mobile Robot Program began its first full year of operation on 1 July 2013, enabling remote live and immersive access for a range of different audiences. See p. 38</li> <li>In partnership with Twitter and the National Australia Day Council, the Museum participated in a callout to Australians at home and overseas to tweet their experiences of Australia Day. More than 70,000 tweets were received and 30,000 images were curated live on the day. See pp. 40–42</li> <li>Social media aspects of the Museum's website continued to be enhanced, including the launch of the People and the Environment team blog, the continuation of the Education and Royal Daimler project blogs and development of a blog for the Aboriginal and Torres Strait Islander program. See p. 40</li> </ul> <p><b>In progress:</b></p> <ul style="list-style-type: none"> <li>The <i>Goree</i> newsletter was developed into an online format for implementation in 2014–15.</li> </ul>
1.2 Extend the Museum's tourism reach through partnerships, targeted promotional campaigns and strategic communication	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>Close links were maintained with local, national and international tourism industries through participation in major events and trade shows.</li> <li>The Museum participated for a second year in the 'Human brochure' campaign aimed at creating advocates for the Museum among influential social media users.</li> <li>Successful strategies and creative campaigns were developed for all Museum exhibitions launched in 2013–14, using traditional and non-traditional media. See pp. 35–6</li> </ul>
1.3 Focus the Museum's collection development activities to address collection gaps and meet program needs	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Collections Development Framework implemented in 2012–13 was used as the basis for prioritising nine collection projects, and 1600 objects were brought into the National Museum of Australia's collections. See pp. 24–5</li> </ul> <p><b>In progress:</b></p> <ul style="list-style-type: none"> <li>The Collections Development Framework was reviewed, with updates being developed for the Collections Development Plan and Collection Policy.</li> </ul>
1.4 Plan for the next stage of gallery refurbishment and refine delivery of the Museum's temporary exhibition program	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>A new Exhibition Programming Committee was established to continue the refinement of the Museum's temporary exhibition program.</li> </ul> <p><b>In progress:</b></p> <ul style="list-style-type: none"> <li>Concept development commenced for the First Australians gallery Welcome Space.</li> <li>Planning for future redevelopment of permanent galleries and multimedia spaces continued.</li> </ul>
1.5 Integrate research with program development, and communicate the Museum's intellectual leadership through public programs, exhibitions and publications	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>Two issues of the scholarly journal <i>reCollections: A Journal of Museums and Collections</i> were published, featuring research articles by Museum staff and external contributors.</li> <li>Two internal staff research secondments were completed.</li> <li>In conjunction with the <i>Glorious Days</i> and <i>Old Masters</i> exhibitions, lecture series were held with distinguished scholars. See pp. 42–3</li> </ul>



## Strategic priority 2: Align people, culture and structure

The Museum has the capability to drive its strategic intent.

**Delivery of programs and services to the public is made possible by the Museum's workforce, facilities, information, media and technology services, business and financial management, and executive support.**

**Business priorities for 2013–14 were:**

BUSINESS PRIORITIES	REPORT
2.1 Undertake workforce planning and develop leadership capabilities to support the Museum's new structure	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Museum has completed workforce segmentation of all positions in accordance with the Australian Public Service (APS) Workforce Planning Guide.</li> <li>The Management to Leadership program was completed by all senior managers.</li> </ul>
2.2 Embed a strategic focus in budget development, planning and reporting	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Museum linked business planning and budget development processes and created a multi-year focus for business planning.</li> <li>Revised planning processes placed an emphasis on aligning business planning and budgets to strategic priorities.</li> </ul>
2.3 Ensure the alignment of internal performance measures with cross-agency key performance indicators (KPIs) developed by the Ministry for the Arts	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Museum has introduced a new electronic survey tool to assist in capturing and collating visitor feedback.</li> <li>A suite of internal KPIs was developed to measure internal performance against strategic priorities.</li> <li>The Museum reported against the cross-agency KPIs as part of the requirements of the National Institutions Impact Report 2012–13.</li> </ul>
2.4 Improve the Performance Management System (Workplace Conversations) through staff and union consultation	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Performance Management Framework (PMF) was revised as a result of legislative changes to the APS, and now aligns with best practice. Comprehensive consultation processes were undertaken with all staff and staff representatives to assist in the development of the revised PMF.</li> <li>Enhancements were made to electronic submission of performance management agreements to enable management reporting and improved workforce planning. See pp. 51, 55</li> </ul>
2.5 Monitor the work culture of the Museum through the Performance Management System, Museum Consultative Forum and staff survey	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Museum work culture was monitored through the State of the Service Employee Census, absenteeism levels, performance management processes, the Museum Consultative Forum and the anonymous Your Say – Workplace Consultation intranet forum.</li> </ul>
2.6 Implement the Reconciliation Action Plan	<p><b>In progress:</b></p> <ul style="list-style-type: none"> <li>Consultation has taken place with the Museum's Council and the Indigenous Advisory Committee, with agreement reached to develop a Reconciliation Action Plan for implementation in the 2014–15 year.</li> </ul>

## Strategic priority 3: Develop strategic partnerships

The Museum has a network of partners, sponsors and champions.

**Many Museum programs and services rely upon the support of and partnerships with other cultural agencies, organisations and individuals. Business priorities for 2013–14 were:**

BUSINESS PRIORITIES	REPORT
3.1 Continue to implement recommendations of the review of fundraising as appropriate, including developing strategic partnerships	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Museum Friends Advisory Committee was established to formalise the Museum's relationship with the former Friends organisation.</li> <li>The Executive Development Committee was established to oversee the Museum's fundraising activities.</li> <li>The Museum held a number of key events tailored for particular communities of interest around fundraising projects, such as the Royal Daimler project and the Horses in Australia project.</li> <li>The Museum cultivated strong relationships with a range of organisations who provided a range of services. See Appendix 6, Supporters of the National Museum of Australia</li> </ul>
3.2 Build partnerships through making effective use of the Client Relationship Management system	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Museum continued to use the Client Relationship Management system as a communication tool and to drive fundraising programs.</li> <li>The Museum enhanced its customer relationship management system by adding a join-and-pay online function for the Friends program.</li> </ul>
3.3 Align with whole-of-government agendas for shared computer services, green initiatives, and the rationalisation of property and storage infrastructure	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>A strategic review of Museum printing and faxing requirements resulted in a reduction in printing devices, preparation for the introduction of 'follow me' printing and transition to electronic faxing. These initiatives are anticipated to achieve a 20 per cent reduction in printing costs.</li> <li>The Museum also completed a project to identify opportunities for increased efficiencies of administration and collection spaces within Acton Peninsula, resulting in the Museum relinquishing two leased properties on Acton Peninsula.</li> </ul>
3.4 Be a leader in the provision of education programming and curriculum materials in relation to the Australian Curriculum	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>All education programs drew on the Museum's collections and illuminated aspects of the Australian Curriculum.</li> <li>99.5 per cent of teachers reported that programs provided by the Museum were relevant to the curriculum.</li> <li>Two major new curriculum-based resources, on pastoralism and bark paintings, were developed. See p. 37</li> </ul>
3.5 Develop partnerships that build upon, and develop, the Museum's programs and collection strengths	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Museum continued to develop its research activities related to the Museum's collection through active roles in Australian Research Council projects.</li> <li>The Museum's partner project with the British Museum, Encounters, continued to work towards major exhibition and publication outputs in the next financial year.</li> <li>The Museum established a partnership with Macquarie Bank to develop an exhibition on Governor Macquarie, drawing on the Museum's collection, for the bank's new flagship premises at 50 Martin Place, Sydney.</li> <li>The Museum developed an agreement with the Department of Foreign Affairs and Trade to develop a small collection-related exhibition in digital form that can be printed by overseas embassies and missions for local display.</li> <li>The Director commenced discussions for future partnerships with national museums and cultural agencies in Denmark, China and Singapore. See pp. 38–9</li> </ul>

## Strategic priority 4: Implement new forms of delivery

The Museum has current and emerging technologies in place.

**New digital and information technologies enable the Museum to deliver programs and services to audiences wherever they are. Business priorities for 2013–14 were:**

BUSINESS PRIORITIES	REPORT
4.1 Create concepts for using supplementary funding (2012–13 to 2015–16) to enhance access to the Museum's programs and collections	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>Supplementary funding was channelled into the design and implementation of the new collection search function, 'Collection explorer', providing enhanced public access to the Museum's rich and diverse online collection. See p. 25</li> </ul>
4.2 Extend the reach of the Museum's education and learning programs through increased use of digital delivery methods	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Museum's education and learning programs continue to exploit new technologies and digital delivery methods in creative ways.</li> <li>Students across the country and internationally engaged with the Museum via videoconferencing and the Museum Robot Program.</li> <li>The Museum Game for iPad was one of the most popular activities for visiting school students.</li> <li>A new area of the Education website, 'Engage &amp; learn', was launched. See p. 37</li> </ul>
4.3 Complete the reconceptualising of Kspace	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>Spinifex Group was contracted as the lead contractor for the project, formally beginning the design and development stage of the project.</li> <li>Functional, technical and hardware specifications for the interactive experience, including scripts and storyboards, were completed. See p. 28</li> </ul>
4.4 Review Information and Communication Technology (ICT) service delivery arrangements to assist the Museum with delivering its strategic directions	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>Following a major review of ICT service delivery in 2012–13 the Museum brought its IT services in-house.</li> <li>The performance of the new ICT service delivery arrangement is continually reviewed and successfully provides an integrated service delivery across corporate, exhibition and corporate technology environments. See p. 61</li> </ul>
4.5 Consolidate the implementation of the Museum's digital collections and related asset management system	<p><b>Achieved/In progress:</b></p> <ul style="list-style-type: none"> <li>Stage two of the digital asset management (Piction) system was completed, with a rollout of training and implementation of the system throughout the Museum.</li> <li>Infrastructure for an external collection search tool for use on the Museum's website, 'Collection explorer', drawing on information from the Emu and Piction databases, was completed and tested. See pp. 24–5</li> </ul>

## Strategic priority 5: Raise sustainable revenue

The Museum has the capacity to invest in infrastructure.

**Delivery of programs and services to the public is made possible by the Museum's workforce, facilities, information, media and technology services, business and financial management, and executive support.**

**Business priorities for 2013–14 were:**

BUSINESS PRIORITIES	REPORT
<p>5.1 Undertake a review of the Museum Shop's operations with an aim to increase revenue and expand the Museum's brand</p>	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The review of retail operations was completed in May 2013 and implementation of recommendations occurred in 2013–14. See p. 60</li> <li>The Museum commenced planning for the licensing and wholesale program, including design of product ranges, negotiations with suppliers and review of intellectual and cultural property rights.</li> </ul>
<p>5.2 Increase the commercial return for the Museum through enhancing business processes and streamlining operations</p>	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>In the past year many of the recommendations of the 2013 review of retail operations were implemented, including a new point-of-sale system and refurbishment of the Shop premises.</li> <li>The Museum Shop implemented new processes and stock control systems to improve efficiencies.</li> <li>The exhibition shop for <i>Old Masters: Australia's Great Bark Artists</i> was the highest grossing exhibition shop in the Museum's history. See p. 60</li> </ul>
<p>5.3 Develop innovative programs and events of wide appeal to increase venue hire and the use of facilities, including the cafe and theatre</p>	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The Museum continued to develop major events to make best use of the Museum's venue hire facilities, including the Museum Cafe and Visions Theatre.</li> <li>Popular events included the Museum Bar, held during November and December 2013, and sell-out concerts in the Main Hall in March and April 2014.</li> <li>The Museum held its most popular Discovery Space program, 'Museum maestros', in April 2014.</li> <li>Two new adult programs were developed and implemented in the reporting period: 'Night at the Museum' and 'Where our stories live'. See pp. 31–2</li> </ul>
<p>5.4 Build a donor base that includes regular giving, major gifts and bequests</p>	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>The National Museum of Australia Fund received more than \$170,000 in cash donations and the Royal Daimler project exceeded its donation target.</li> <li>The Museum 'Donor honour board', celebrating more than 600 donors, was launched in November.</li> <li>The Museum Patrons Circle was established to acknowledge individuals who have donated \$1000 or more to the National Museum of Australia Fund. See pp. 58–9</li> </ul>
<p>5.5 Source additional funding opportunities through state and federal governments</p>	<p><b>Achieved:</b></p> <ul style="list-style-type: none"> <li>Funding was obtained through the Australia Council for the Arts Visions of Australia: Regional Exhibition Touring Fund to support the travelling exhibition <i>Warakurna: All The Stories Got into Our Minds and Eyes</i>.</li> <li>Funding support was obtained through the Australian Government's National Collecting Institutions Touring and Outreach Program to assist in the community consultation activities for the Encounters project.</li> <li>Funding from the Department of Social Services (previously FaHCSIA) continued to assist in touring the exhibition <i>Inside: Life in Children's Homes and Institutions</i>. See p. 30</li> </ul>



A young visitor busily creating his own artwork in the *Old Masters* Discovery Space

## 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, interrupted by wars, financial crises and changing government priorities.

A national inquiry in 1975 (the 'Pigott Report') finally 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 significant collections inherited from Australian Government agencies, including the Australian Institute of Anatomy. A location 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, specified in the Museum Act. They are:

- 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.



An aerial photograph of Tuesday Islets, near Ngurapai (Horn Island) in the Torres Strait, that features in *Lag, Meta, Aus: Home in the Torres Strait*, the new exhibition in the Museum's refurbished Torres Strait Islander gallery

## Guiding performance: Legislation, PBS and the Strategic Plan

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 historical material of the Australian nation. It also specifies that the Museum should conduct and disseminate research and information about Australian history (see 'Functions and powers of the National Museum of Australia', Appendix 2, p. 104).

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 2012–14

The strategic priorities for 2012–14, approved by the Museum's Council in May 2012, were to:

- **build profile:** so that 'the Museum is regarded as contemporary and relevant to Australians and the government'
- **align people, culture and structure:** so that 'the Museum has the capacity to drive its strategic intent'
- **develop strategic partnerships:** so that 'the Museum has a network of partners, sponsors and champions'
- **implement new forms of delivery:** so that 'the Museum has current and emerging technologies in place'
- **raise sustainable revenue:** so that 'the Museum has the capacity to invest in infrastructure'.

## Outcome achievements

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

- providing access to the Museum's collections, exhibitions, programs and websites to an increasing number of visitors
- achieving above-target numbers for public access to collections available online
- providing programs for schools that met core curriculum requirements, including doubling the number of visits by post-secondary education students from that of 2012–13
- exceeding targets for the number of objects condition-checked, conserved and treated for preservation purposes
- managing the Museum's resources and budgets effectively, as outlined in Part Four, Audited financial statements, pp. 62–99.

### 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 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 online in Australia and overseas
- undertaking research to enhance awareness of Australian history and cultures, and maintaining a print and web publishing program for the public.

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.

NO.	KEY PERFORMANCE INDICATOR	2013-14 TARGET	ACTUALS
1.1.1	Number of paid on-site visits	68,604	57,304
1.1.2	Number of unpaid on-site visits	474,000	460,873
1.2.2	Number of on-site visits by preschool students	300	562
1.2.3	Number of on-site visits by primary school students	71,000	68,339
1.2.4	Number of on-site visits by secondary school students	16,500	13,779
1.2.5	Number of on-site visits by post-secondary education students	400	962
2.1	Number of visits to the website	1,245,000	1,437,472
2.3	Number of off-site visits to the organisation (travelling exhibitions)	104,500	127,326
3.1	Number of formal overseas initiatives	3	3
3.2	Number of other overseas initiatives	400	316
4.1	Operational funding (as a % of total funds from operations and government)	86%	86%
4.2	Capital funding from government (as a % of total funds from operations and government)	4%	4%
4.3	Cash sponsorship income (as a % of total funds from operations and government)	–	–
4.4	Other cash fundraising income (as a % of total funds from operations and government)	–	–
4.5	Other income (as a % of total funds from operations and government)	9%	10%
5.1	Expenditure on collection development (as a % of total expenditure)	15%	15%
5.2	Expenditure on other capital items (as a % of total expenditure)	11%	6%
5.3	Expenditure on other (i.e. non-collection development) labour costs (as a % of total expenditure)	33%	39%
5.4	Other expenses (as a % of total expenditure)	44%	50%
7.1.1	Number of acquisitions in the reporting period	1700	1600
7.2.1	Total number of objects accessioned in the reporting period	750	1035
7.2.2	Total number of objects awaiting accessioning at the end of the reporting period	13,100	13,363
7.2.3	% of total objects (acquired in the reporting period) accessioned	4%	3.44%
7.3.1	% of total collection available to the public	47%	47%
7.3.2	% of total collection available to the public online	42%	43.43%
7.3.3	% of total collection available to the public on display	4%	3%
7.3.4	% of total collection available to the public on tour	1%	≤1%
7.4.1	% of total objects assessed/condition checked in the reporting period	1.3%	2.15%
7.4.2	% of total objects conserved in the reporting period for preparation for display or digitisation	0.1%	0.56%
7.4.3	% of total objects treated for preservation purposes only in the reporting period	0.2%	0.50%
7.5	% of the total collection digitised	55%	85%
8.1	Number of people participating in public programs	30,000	32,028
8.2	Number of people participating in school programs	88,200	83,642

## 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 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 2013–14, the Museum spent a total of \$1.113 million in acquiring compelling objects for its collections – predominately for the National Historical Collection. This included purchases acquired for \$995,326 and donations valued at \$246,296. Collection-related costs of \$98,860 were also incurred during the year. Unspent funds of \$1.345 million (including \$0.864 million from this year's budget) will be carried forward into the 2014–15 financial year. Some of the significant objects acquired through the course of the year were:

- a group of 17 *bagu* sculptural figures made by artists from the Girrigin Arts Centre, Queensland, which visually and conceptually represent Aboriginal people from the Cardwell region, and provide their contemporary approach to a significant aspect of the distinctive rainforest culture
- the 1977 Holden Torana, previously owned by Michael Chamberlain, which played a significant role in the legal cases that followed the disappearance of baby Azaria Chamberlain at Uluru in 1980
- a 72-panel painting by Noongar artist Christopher Pease titled *Panoramic View of Minang Boojar (Minang Land)*, presenting a contemporary Indigenous perspective on early European exploration of south-western Australia
- woodblock engravings *Bourke Street West in the Forenoon* (1864) and *The Australian Sketchbook* (1865) by ST Gill, illustrating the centrality of horses to the city in colonial Australia and the wide range of uses the animals were put to

- an 1840s portrait of Jorrocks, a significant early Australian racehorse
- a uniform belonging to James Taylor, a shoeing smith attached to A Squadron of the 9th Light Horse
- mechanical shears awarded to Jack Howe, renowned for several extraordinary shearing feats performed in central Queensland in 1892
- a pocket watch presented to explorer John McDouall Stuart by the Royal Geographical Society in 1859
- *Seven Sisters*, a 2013 painting by Tjampawa Katie Kawiny, depicting episodes of the Seven Sisters story as they are represented in sites along the songline that crosses the Martu, Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara lands
- the Melbourne Cup Winning Trainer's Cup 1954, awarded to first-time racehorse owner Leicester Russell Spring, owner of Rising Fast, the only racehorse to win the Caulfield Cup, the Melbourne Cup and the Cox Plate in a single year
- the copper *Charlotte* medal, one of the first pieces of colonial art produced in Australia, by a convict on board one of the First Fleet ships soon after its arrival in Botany Bay
- four works by Indigenous glass artist Jenni Kemarre Martiniello referencing the traditional roles of women in Indigenous society as collectors and gatherers
- an 1871 Tichborne Claimant medal and carte-de-visite, souvenirs of the widely publicised civil court case that captured public interest in both Australia and Britain during the 1870s
- a commemorative airmail box, presented by Roslyn Foster Bowie Philp to Lord Charles Wakefield on the event of Charles Ulm taking off from Sydney's Richmond Aerodrome for New Plymouth, New Zealand, in the aircraft *Faith in Australia* on 3 December 1933
- an important collection of books covering the history of phrenology with a particular focus on Australian Indigenous remains.

The Museum's Council formally approves the inclusion of objects into the National Historical Collection. This year the Council approved 99 collections, details of which are set out in Appendix 3, pp. 104–10.

### 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, two collections were donated to the Museum through the program. These were:

- a pony-sized sulky and matching harness used by Mary Willsallen, a founding member of the Australian Carriage Driving Society, and regular competitor in horse-related activities at agricultural shows for more than 50 years
- an extensive collection of children's toys, used primarily by Susan and Andrew Gibson on their parents' property, Burrungurroolung, near Goulburn, New South Wales, during the 1920s and 1930s.

## Accessioning the collection

Accessioning is the process that formally registers an object into the Museum's permanent collection. During the year, the Museum accessioned 1035 objects. Among the notable objects and collections accessioned this year were:

- a photograph album owned by David Davis, owner of Phar Lap, featuring each of Phar Lap's Australian race wins
- a Corona typewriter and carry case used by Elyne Mitchell, author of the *Silver Brumby* series of novels
- a bark painting from about 1963 by Narritjin Maymuru featuring the Australian coat of arms
- the 1866 Melbourne Cup won by racehorse The Barb, trained by John Tait
- a collection of medals, sashes and a shirt from the 1920s–30s won and used by champion cyclist Ken Ross in Australia and overseas
- a collection of nine paintings produced by artists associated with Warakurna Artists, a locally owned and managed art centre in the Warakurna community, Western Australia
- a collection of four woven-fibre figures and one basket by artists associated with the Tjanpi Desert Weavers, run by the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council in South Australia
- a collection of T-shirts, books and ephemera relating to the 'Life. Be In It.' public health campaign of the late 1970s and 1980s
- a collection of handbells dating from 1910 that belonged to the Lynch family bellringers of Geelong, Victoria.

The Museum's Archive Collection comprises paper, photographic and audiovisual articles that support the interpretation of the National Historical Collection. Over the past year, 213 items from nine collections were accessioned into the Archive Collection. Material approved for the Archive Collection this year include:

- photographs, photocollages and documents supporting the Juanita Burr collection of material related to the Forgotten Australians

- photographs, documents and a sound-recording supporting the James Pitkeathly collection of material from Pitkeathly's experiences as a miner and at the Western Front during the First World War
- the *Inlander* map of Australia, 1922, relating to the Australian Inland Mission
- documents and a diary describing Nicholas Lidstone's ride on a Douglas Vespa scooter from England to Australia, 1960–61.

No objects were de-accessioned from the National Historical Collection during 2013–14.

## Photography

The Museum's photographers produce high-quality images to support the Museum's documentation, exhibitions and communication activities. This year more than 300 photographic assignments, including more than 15,000 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 collection database records, featured in publications and the Museum's website, and used for marketing, promotional and media content. Some significant projects this year were:

- more than 1100 images taken of objects from the Museum's collection for the upcoming *Spirited: Australia's Horse Story* exhibition
- photography of collection material to support the new Torres Strait Islander gallery exhibition, *Lag, Meta, Aus: Home in the Torres Strait*
- object and location photography for the redevelopment of Kspace.

## 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.

In 2012–13 the Museum's new digital asset management system, Piction, was implemented, enabling staff to preserve, request and deliver images more efficiently across the institution. By June 2014, 87,724 images were being managed in the system. During 2013–14, the Museum also developed an improved external collection search tool, 'Collection explorer', that will allow the public to search and view many of its object images and documentation via the Museum's website. This facility also makes it easier for the public to directly request images of Museum objects for reproduction as they are located.

## Caring for the collection

The work of the Museum's conservators is vital in enabling access to the collections for permanent and temporary exhibitions, travelling exhibitions and loans, photography and digitisation and for direct access by researchers, now and into the future. They do this by carrying out conservation treatments on collection items and by planning and implementing preservation activities to prevent damage and minimise deterioration to objects in the collection.

The work of conservation is often a back-of-house activity, but the section continues to contribute to the planning of public programs, and its work is increasingly visible through social media activities such as the Royal Daimler project blog and through talks and presentations to interested groups. Highlights for 2013–14 included:

- assessing and treating 122 bark paintings for the *Old Masters: Australia's Great Bark Artists* exhibition. The work required a great deal of care and expertise to repair and support the barks and to consolidate flaking natural pigments
- developing a new system for mounting the barks that has generated considerable interest among gallery and museum professionals elsewhere
- conservation of the chassis of the Museum's Daimler landaulette, as part of the Royal Daimler project, which included archive research and material sourcing in preparation for the conservation of the body of the Daimler
- conservation and reassembly of the horsedrawn milk cart acquired for the upcoming exhibition, *Spirited: Australia's Horse Story*, including more than 1000 hours' work to uncurl and stick down flaking paint.

### Number of conservation treatments on collection or loan items, 2004–14

FINANCIAL YEAR	NUMBER OF TREATMENTS
2004–05	1600
2005–06	1770
2006–07	2175
2007–08	2289
2008–09	2138
2009–10	1469
2010–11	534
2011–12	1050
2012–13	2880
2013–14	1602

## 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 in 2013–14 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 1116 movement requests, with 9565 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 at the offsite storage, 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. Loans from the collection this year included:

- a portrait in oils of Queen Elizabeth II, painted by William Dargie in 1954, for display in the Prime Minister's office at Parliament House, Canberra
- six wooden carvings of lizards and goannas, for display in the *Ngintaka* exhibition curated by the Anangu Arts and Culture Aboriginal Corporation at the South Australian Museum, Adelaide
- two bark paintings, *The Milky Way* and *The Magellan Clouds* from Groote Eylandt, Northern Territory, for display in the *Mapping Our World: Terra Incognita to Australia* exhibition at the National Library of Australia, Canberra
- a needlework sampler depicting Botany Bay by 10-year-old Scottish girl Margret Begbie and an albumen photograph of George Duncan Guthrie, founder of Bendigo Pottery, for display in the exhibition *For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation* at the Art Gallery of Ballarat, Victoria
- a kindergarten set of wooden building blocks and an electric radiator, for display in the *Hostel Stories* exhibition at the Migration Museum, Adelaide

- rugby union jumpers, a rugby league cap, an Australian women's cricket team blazer, commemorative glassware, documentation and jewellery, ephemera from the 1954 royal tour, a T-shirt for the 1993 Australian Republican Movement, a cartoon, and Federation memorabilia, for display in the *Green and Gold: Australia's Sporting Colours* exhibition at the National Sports Museum, Melbourne
- A Penfolds Wines visitors book used between 1907 and 1934, featuring the signature of Sir Arthur Conan Doyle, for display in an exhibit at the South Australian Museum, Adelaide.

### 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 researching for exhibitions.

Enquiries related to a range of collection items, including Aboriginal and Pacific Islander material, textiles, photographs, documents and large technology objects. More than 520 objects were retrieved from storage for access visits. Visitors who were granted special access to Museum objects during the year included:

- relatives of artists whose works feature in the *Old Masters* exhibition, who viewed other bark paintings in the Museum's collection
- members of the Nywaigi people, who viewed a range of objects from the Ingham area in northern Queensland
- participants in the Jane Austen Festival, who viewed textile objects dating from the 18th century and the Regency period from the Faithfull Family collection
- one of the three wearers of a mosquito-net wedding dress, who viewed the dress in the company of her daughters, a granddaughter and a great-granddaughter
- to mark the 150th anniversary of bushrangers attacking Goimbla station, descendants of the station owners, David and Amelia Campbell, who viewed commemorative objects presented to the couple for their bravery
- recipients of Community Heritage Grants, participants in the AIATSIS Step Up program, students of cultural heritage management at the University of Canberra, members of the Canberra Archaeological Society and members of the Illawarra Vintage Car Club, who all participated in collection tours.

### Online access to the collection

An improved online facility allowing the public to access and explore the Museum's collection database and associated images was developed during the year. This facility will be further developed to encourage greater public interaction with the Museum's collections. This year, 1992 object records were made available online. The total number of objects available to the public as at 30 June 2014 was 66,020. Objects and collections released online included:

- recent acquisitions and selections on display in the new Torres Strait Islander exhibition *Lag, Meta, Aus*
- a collection of medallions, cattle-branding irons, a business archive, maps and photograph albums associated with the pastoral activities of the Emanuel family in New South Wales and Western Australia, dating from the 1860s to the 1960s
- the 1867 Melbourne Cup and Queen's Plate trophies won by racehorse Tim Whiffler
- a collection of 81 decorated items, including boomerangs, clubs and walking sticks, with many designs documenting experiences of interaction with European settlers, mainly originating from Aboriginal missions in eastern Australia during the period from the late 19th to the mid-20th centuries.

### Enriching exhibitions

The Museum's permanent galleries and temporary and travelling exhibitions displayed 6235 objects, of which 1062 were loans from 272 lenders, comprising 128 institutions and 144 private individuals. Interesting private and institutional objects loaned to the Museum during 2013–14 were:

- a chess set belonging to Matthew Flinders, on loan from the State Library of New South Wales, for the Landmarks gallery
- a ceremonial costume used in the Chinese Procession of Bendigo Easter Fair, on loan from the Golden Dragon Museum in Bendigo, for the Landmarks gallery
- Narritjin Maymuru's palette, pigments and brush, on loan from the National Gallery of Australia, for *Old Masters*
- a sled used by Sir Douglas Mawson during the Australasian Antarctic Expedition, on loan from the Royal Australian Navy Heritage Centre, for *Glorious Days*.

**“A chance to get behind the pieces in the exhibition – to understand a little more about them.”**

Audience member, *Old Masters* lecture series

## Museum development

### Torres Strait Islander gallery

This year, the Torres Strait Islander gallery was refurbished and a new exhibition, *Lag, Meta, Aus: Home in the Torres Strait*, opened on 20 June. *Lag, Meta, Aus* reveals the history and vitality of Australia's most northerly region, the Torres Strait. The title contains the word 'home' in the region's three Indigenous languages. For thousands of years, Torres Strait Islanders have lived and prospered in their homeland. Even though 80 per cent of Islanders now live in mainland Australia, they still associate the Torres Strait with home. This exhibition features artworks, objects and stories that reflect the region's history and culture from the mythological past to the present.

### Shop redevelopment

The Museum redeveloped its retail shop in June 2014 to enhance the visitor experience, and improve functionality and service delivery. The redevelopment incorporated a new layout, display furnishings and a service counter with more service points. The Museum also introduced a new point-of-sale system.

### Kspace

On 26 June 2014 the Museum closed the doors of Kspace, an interactive 3-D experience that had been one of the Museum's most popular activities for children. During 2013–14 the Museum continued work on a replacement interactive experience for children and families. In October 2013, the Museum entered into a contract with Spinifex Group as the lead contractor for the project. This step formally began the design and development stage of the project.

The functional, technical and hardware specifications for the interactive experience, including scripts and storyboards for each of the historical scenes that will feature in Kspace, were completed this year. These specifications serve as the blueprint for building the Kspace software and hardware environment. The concept design for the physical space – providing an exciting and engaging environment for children, and an improved operational space for staff – has progressed through to detailed designs in preparation for construction. Content development for each of the interactive historical scenes has continued, including liaison with Indigenous communities regarding the representation of Indigenous content, images and stories in some of these scenes.

The Museum has continued to engage with audiences for feedback and input in relation to the Kspace concept and an early prototype of the first scene situated in the 1850s Victorian goldfields has been developed.

## Technology in the Museum

The Museum strives to develop contemporary technology solutions to enhance the experience for visitors. Technology plays a key role in its public programs and events, with the extensive use of the video wall in the Main Hall, a 'green screen' and live multi-shot video production to enhance events and family programs. In February the Museum launched an inflatable outdoor cinema screen, which provides the capability to deliver outdoor cinema events.

In 2013–14, the Museum installed a range of free mobile device charging stations throughout the Museum. Staff are also using mobile devices to capture consent for photography, and to obtain visitor feedback relating to programs and events. The Museum plans to expand the use of mobile technology in 2014–15, through the development of mobile device-based tours and interpretive content.

A custom-designed audio system was developed for the Main Hall and the Museum Cafe, which will improve the audio quality at the Museum's events, concerts and venue hire functions. The Museum upgraded its multimedia production systems to deliver high-definition content, and has introduced wireless and robotic cameras in order to meet the ongoing demand for high-quality digital content services. Audiovisual systems available as part of venue hire have been upgraded, providing automation and improved sound quality.

## 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. The major activity for this year was the refurbishment of the Torres Strait Islander gallery.

### 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 a new story on distance trekker Jacob Baldwin, featuring his wheelchair, was included in the 'Hope' module.

## 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.

During 2013–14, six new exhibits were installed including the stories of the Lynch family bellringers, the Tichborne trial, the Busy Bee cafe, Germaine Greer, a toy theatre, and Yvonne Kennedy, an Australian killed in the terrorist attacks of 11 September 2001.

## 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.

Landmarks offers an imaginative tour of the country – the opportunity to 'visit' different places and to ask how, together, they create a history of Australia.

As well as installing a new exhibit on the Trans-Australian railway, a number of new items were added to displays in 2013–14. These include a 1931 portrait of Phar Lap by Stuart Reid, a panoramic view of Melbourne from about 1875, an 1820s engraving of Liverpool Plains, a mid-1800s breastplate from the Liverpool Plains, an 1861 watercolour by Eliza Thurston, one of Australia's first female colonial artists, and a chess set owned by Matthew Flinders.

## Gallery objects de-installed and installed

GALLERY	OBJECTS DE-INSTALLED	OBJECTS INSTALLED
First Australians	80	127
Old New Land	1	4
Eternity	11	6
Landmarks	130	37
Journeys	132	192
<b>Total</b>	<b>354</b>	<b>366</b>

## 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, linked to the National Historical Collection.

In 2013–14, the Museum delivered four temporary exhibitions and toured five travelling exhibitions.

### Temporary exhibitions

#### ***Glorious Days: Australia 1913 (7 March – 13 October 2013), Temporary Gallery, 23,481 visitors (52,501 total visitation)***

*Glorious Days* transported visitors back in time to explore the fashion, cars, designs and ideas that expressed a nation's dreams before the world changed forever. In 1913, Australians saw their new nation as progressive, and free to make its own future in the world. The new capital, Canberra, was the expression of a national dream and the year culminated in the arrival in Sydney Harbour of Australia's own navy.

*Glorious Days* featured artworks and costumes, music and newsreel footage from Australia a century ago. The Temporary Gallery was transformed into a streetscape from 1913 and immersed visitors in the colour and vibrancy of what has been described as a 'hinge year' in Australia's history.

#### ***Old Masters: Australia's Great Bark Artists (6 December 2013 to 20 July 2014), Temporary Gallery, 33,823 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 National Museum of Australia'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. Feedback from the visitors book in the exhibition and in the media was overwhelmingly positive.

**Warakurna: All the Stories Got into Our Minds and Eyes (7 December 2012 – 3 November 2013), First Australians Focus Gallery, 37,742 visitors (95,699 total visitation)**

This was an exhibition of contemporary paintings and sculptures that document a new art movement emerging from the Western Desert community of Warakurna, by artists such as Eunice Yunurupa Porter, Judith Yinyika Chambers, Dianne Ungukalpi Golding, Jean Inyalanka Burke and Dorcas Tinamayi Bennett.

In September 2013 the Museum was successful in obtaining an Australia Council for the Arts Visions of Australia: Regional Exhibition Touring Fund grant to tour *Warakurna* across Australia for three years. Warakurna will travel to 11 venues across four states over the period.

**On Country: Connect, Work, Celebrate (22 November 2013 to 20 July 2014), First Australians Focus Gallery, 48,430 visitors**

*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 program.

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

**Travelling exhibitions, 2013–14**

TITLE AND VISITOR NUMBERS	DESCRIPTION	VENUE	DATES
<i>A Different Time: The Expedition Photographs of Herbert Basedow, 1903–1928</i> <b>4467</b>	A fascinating historical record of life in remote Australia in the early 1900s	Liverpool Regional Museum, New South Wales	6 Apr – 13 Jul 2013
<i>Places that Matter</i> <b>2000</b>	A banner display exploring the National Heritage List	Wanneroo Library and Cultural Centre, Western Australia	11 Jan – 23 Feb 2014
<i>Yiwarra Kuju: The Canning Stock Route</i> <b>1250</b>	An exhibition exploring the history and communities of the Canning Stock Route region	Queensland Museum, Brisbane	25 May – 14 Jul 2013
<i>Inside: Life in Children's Homes and Institutions</i> <b>118,889</b>	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.	Melbourne Museum, Victoria Western Australian Maritime Museum, Fremantle	29 Aug 2013 – 27 Jan 2014 14 Mar – 29 Jun 2014
<i>Warakurna: All the Stories Got into Our Minds and Eyes</i> <b>720</b>	An exhibition of contemporary paintings and sculptures that document a new art movement emerging from the Western Desert community of Warakurna	Godinyamayin Yijard Rivers Arts and Culture Centre, Northern Territory	20 Jun – 31 Aug 2014

Note: date spans are for duration of exhibition, but figures are calculated from 1 July 2013.

**Travelling exhibitions**

In 2013–14, five exhibitions travelled to a total of six different venues across New South Wales, Queensland, Northern Territory and Western Australia.

Of these venues, five were in metropolitan areas and one was in a regional area, and they attracted a total of 127,326 visitors. *Yiwarra Kuju: The Canning Stock Route*, *Warakurna: All the Stories Got into Our Minds and Eyes* and *Inside: Life in Children's Homes and Institutions* were national travelling exhibitions. *Inside* was supported by the Department of Social Services and *Warakurna* was supported by the Australia Council for the Arts Visions of Australia: Regional Exhibition Touring Fund.

**Number of exhibitions at venues, 2004–13**

FINANCIAL YEAR	NUMBER OF EXHIBITIONS
2004–05	5 at 9 venues
2005–06	8 at 28 venues
2006–07	9 at 28 venues
2007–08	9 at 26 venues
2008–09	11 at 32 venues
2009–10	9 at 17 venues
2010–11	8 at 25 venues
2011–12	9 at 23 venues
2012–13	5 at 7 venues
2013–14	5 at 6 venues



## Programs and events

In 2013–14, 32,028 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 also to strongly reflect the preferences and interests of its increasingly diverse audience, both on-site and throughout the country. A particularly important strategy in the reporting period was to achieve growing audience numbers and diversity by developing programs and series of programs relating to particular demographics. The increasing use of digital technologies to reach national audiences, including uploading recorded highlights of events, was another strong feature of the Museum's programs and events in 2013–14.

Overall, programs and events were developed for families and children, adults and people with disabilities, reflecting the Museum's PBS 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 2013 attracted more than 2300 people to the Museum, strengthening the Museum's connection with the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and highlighting the Museum's Indigenous collection and galleries. The Australia Day festival on 26 January 2014 further highlighted the Museum's close relationship with Aboriginal and Torres Strait Islander communities by celebrating Indigenous Australian contemporary culture through a variety of engaging activities, including prominent interstate performers. The day also connected closely with two important exhibitions, *Old Masters: Australia's Great Bark Artists* and *On Country: Connect, Work, Celebrate*. The event attracted 2948 visitors, making it the third largest family festival event at the Museum.

The temporary exhibition *Warakurna: All the Stories Got into Our Minds and Eyes* inspired 'Rock stories', the July 2013 holiday program in the Discovery Space, which attracted 2635 visitors. A second program, 'Board games and battleships', was held in October 2013 in conjunction with the *Glorious Days* exhibition. This program was the first to conduct a large-scale

activity in the centre of the Museum's Main Hall during opening hours and attracted 2501 participants. The temporary exhibition, *Old Masters: Australia's Great Bark Artists*, was the catalyst for the January 2014 school holiday program that encouraged children to experiment with printing and collage to express their own personal story and journey. This program attracted 1972 visitors.

The April 2014 holiday program drew for its theme on musical instruments in the Museum's permanent collection. Children in the 'Museum maestros' program experimented with everyday objects to make and play their own musical instruments. Complementing this program, five musical instruments were temporarily installed in the Garden of Australian Dreams for visitors to play. Museum maestros became the most popular Discovery Space program since this type of programming began, receiving 2424 visitors over seven days.

### Access programs

The Museum has an ongoing commitment to providing access to its collections, exhibitions and delivered programs for all Australians, including people with different levels of ability. In 2013–14, new programs were trialled for adults with a disability, including 'Drummers not plumbers' (music for adults with a disability) and a series of art workshops. 'Creation station', a new craft, art and music program for toddlers with and without disabilities, was also introduced.

A workshop entitled 'Reminiscence' was devised for adults living with dementia and Alzheimer's disease and their carers, and a second program for this audience, 'Musical memories concert', encouraged people to make new memories and connect to the Museum's collections through song. The International Day of People with Disabilities was celebrated with an on-site festival that highlighted the many abilities of people and attracted 2262 people.

### Adult learners

The Museum develops programs for adults with a wide variety of interests and backgrounds and communicates with these audiences in a range of ways by continuing to highlight the collections, exhibitions and core business of the Museum in fresh and exciting ways.

Of particular note in 2013–14 were several concerts in the Museum's Main Hall. Performers included Indigenous singer-songwriters Gurrumul, Dewayne Everettsmith and Freshwater who performed for a capacity audience of 350 people, illustrating connections to family and home through the associated *Old Masters: Australia's Great Bark Artists* temporary exhibition.

A second concert, *Crossing Roper Bar*, was a collaboration featuring Paul Grabowsky, the Australian Art Orchestra and Indigenous musicians Daniel Wilfred and David Wilfred of the Young Wāgilak Group, whose music also connected to life stories contained in *Old Masters*. A third concert featured bands Mental as Anything and the Chantoozies, which played to an 800-strong capacity audience as part of Canberra's Enlighten festival.

Two new adult programs were developed and implemented in the reporting period. 'Night at the Museum' invites a younger demographic (18–35 years) to participate in the Museum. In September, 'Night at the Museum: Superstition' explored ideas and activities related to the theme of superstition, while in February, 'Night at the Museum: Love' introduced its audience to different ideas and activities related to the theme of love. Both nights attracted audiences in excess of 500 people.

The second program, 'Where our stories live', involved a high-profile Australian talking about aspects of their life revealed through five personal objects. Presented in association with Radio National, and facilitated by the Australian Broadcasting Corporation's *Hindsight* producer, Catherine Freyne, the first program featured author, lecturer and comedian Tim Ferguson. The program attracted an audience of 130 at the Museum and will be heard by many more when it is broadcast on ABC radio later in 2014.

Existing programs continued, including the popular 'Door to store: caring for your collection' program, which is designed to both show the public how the Museum cares for its collections and give practical demonstrations of how people can store their collections at home. The Museum's annual lecture series illustrating aspects of the temporary exhibition schedule continued to be very popular. The *Glorious Days: Australia 1913* temporary exhibition series, featuring Professor Peter Stanley, Professor Jill Julius Matthews, Professor Rae Frances and Dr Guy Hansen, gave audiences an insight into a different exhibition theme each month, while the *Old Masters: Australia's Great Bark Artists* lecture series amplified key ideas and themes from that important temporary exhibition. Speakers included Wally Caruana, Professor Howard Morphy and Dr Luke Taylor, with each lecture being fully subscribed.

**“It was engaging from the very beginning, what a life Tim has had so far. I haven't laughed so much for a while. Really looking forward to the rest of the series.”**

Audience member, *Where our stories live*

The Museum continued to collaborate with other important organisations in 2013–14.

TEDxCanberraWomen ran their annual event at the Museum, providing an opportunity for the Museum to observe the TEDx programming phenomenon, which has the mission, 'Ideas worth spreading', up close. The Australian Capital Territory Parks and Wildlife and Tidbinbilla Nature Reserve 'Connecting to Ngunnawal country' program was presented in association with the Museum's temporary exhibition, *On Country: Connect, Work, Celebrate*. Participants followed ACT Parks Senior Indigenous Ranger Adrian Brown to Mount Ainslie and Gubur Dhaura ochre ground to gain an insight into the work of a ranger in the urban and rural environments of Ngunnawal country. During the annual Enlighten festival the Museum partnered with the National Film and Sound Archive to present two outdoor film screenings, *BMX Bandits* and *Oz: A Rock 'n' Roll Road Movie*. The Museum also worked in association with the Australian National University to present the One River Centenary of Canberra symposium, *Critical Undercurrents*, and also with Dr Ron van Oers, who gave an illustrated talk titled, 'Canberra: An international heritage perspective', as part of the Humanities Research Centre's *Shaping Canberra: The Lived Experience of Place, Home and Capital* conference.

## School students

In 2013–14 the Museum offered a range of programs for students and teachers visiting the Museum. All programs drew on the collections of the Museum and illuminated aspects of the Australian Curriculum. A process of program review and revitalisation ensured the Museum continued to deliver high-quality curriculum-relevant programs to students and teachers on-site and in remote locations.

The number of requests for teacher professional development and pre-service teacher training continues to increase. A program co-developed with the University of Canberra saw more than 200 pre-service teaching students undertake professional development sessions at the Museum.

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. The Museum has commenced the process of accreditation for teacher professional development sessions for programs delivered through either video conference, the internet, or in person.

When surveyed, 99.84 per cent of teachers reported their experience was satisfactory, with 99.5 per cent reporting that the programs provided by the Museum were relevant to the curriculum. Teachers also commented that interpretation provided by the Museum's educators was highly relevant and engaging for students.

## Our visitors and audiences

Total visitation to the Museum's programs, travelling exhibitions and main Acton site was on target this year. Visitation to the Museum's travelling exhibitions exceeded targets by nearly 21 per cent, with the national tours of *Yiwarra Kuju: The Canning Stock Route* and *A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928* coming to an end and the continuation of *Inside: Children's Homes and Institutions*, and the banner display *Places that Matter*.

The Museum's events and function hire numbers performed well above target, reflecting the reopening of rooms and spaces following extensive redevelopment during 2011 and 2012. It is anticipated that these numbers will continue to grow.

Visitation to public programs was on target overall, with some school holiday programs in the Discovery Space recording the Museum's highest ever daily visitation rates since opening in 2001. The popularity of programs such as Museum maestros and Rock stories indicate that the music and performance themes of the programs resonated with visitors.

The number of school students visiting the Museum totalled 83,642.

Visitation to the two major temporary exhibitions at the Museum was strong. *Glorious Days: Australia 1913* (open from 7 March to 13 October 2013) attracted 23,481 visitors in the reporting period (52,501 visitors in total); and *Old Masters: Australia's Great Bark Artists* (open from 6 December 2013 to 20 July 2014) attracted 38,823 visitors (41,003 in total). The exhibitions appealed strongly to overseas visitors, particularly with a number of high-level delegations visiting the Museum during 2013–14.

### Monthly web visitation figures, 2013–14

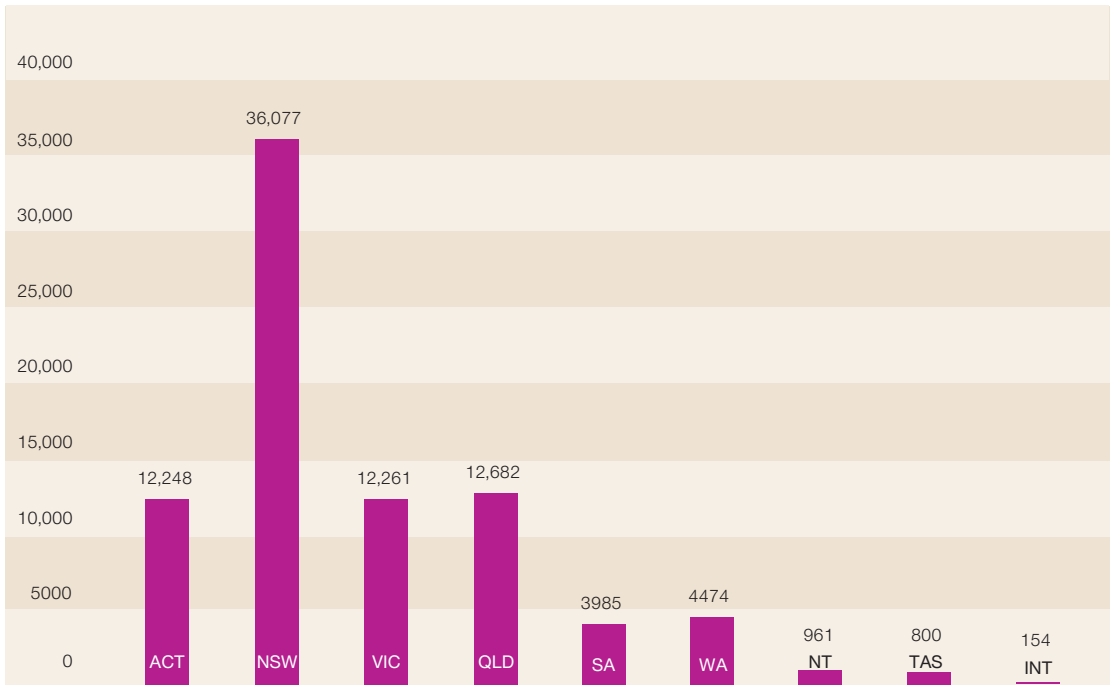
MONTH	VISITATION
Jul	119,172
Aug	149,769
Sep	122,782
Oct	117,693
Nov	100,570
Dec	79,104
Jan	100,596
Feb	116,914
Mar	137,442
Apr	115,889
May	152,265
Jun	125,276
<b>Total</b>	<b>1,437,472</b>

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

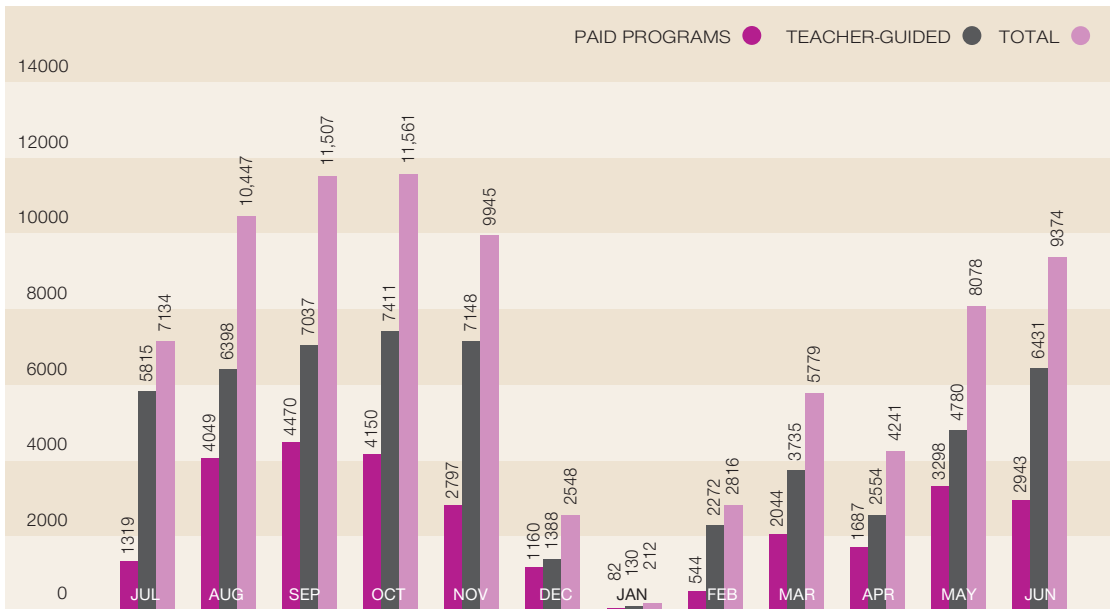
	2009–10	2010–11	2011–12	2012–13	2013–14
Permanent exhibitions	489,888	447,598	407,786	452,947	423,691
Temporary exhibitions*	91,464	255,380	197,092	73,413	57,304
Travelling exhibitions	163,388	736,811	753,387	85,186	127,326
Public programs and events	28,166	36,653	37,891	27,541	32,028
Schools	88,981	83,293	84,282	87,263	83,642
Functions/venue hire	18,143	20,839	6,404	1,324	5,154
<b>Total</b>	<b>880,030</b>	<b>1,580,574</b>	<b>1,486,842</b>	<b>727,674</b>	<b>729,145</b>

\*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, 2013–14**



**Number of paid program visits versus unpaid teacher-guided visits, 2013–14**



## 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 2013–14, the Museum conducted 912 surveys for a variety of Museum programs. Of these:

- 96 per cent of visitors were satisfied or very satisfied with their visit
- first-time visitors made up 27 per cent of those surveyed, while 48 per cent were frequent visitors to the Museum and had visited the Museum up to four times in the last twelve months.

The majority (77 per cent) of participants in the Museum's public programs live in the Australian Capital Territory, while 21 per cent are from interstate and two per cent are international visitors.

### 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 328 written comments from visitors using the Visitor Feedback form, about the same as the previous year. The majority of comments were positive, and half of the positive responses referred to the Museum's hosts and guided tours. Negative feedback accounted for about 20 per cent of total references with car parking, the Museum Cafe and wayfinding accounting for the majority.

The Museum received 1404 emails through the [information@nma.gov.au](mailto:information@nma.gov.au) and [yourcomments@nma.gov.au](mailto:yourcomments@nma.gov.au) email addresses, an increase of 12 per cent on the number received in 2012–13. These emails covered many subjects, including conservation questions, offers to donate objects, requests to assist with image reproduction or research, recruitment and venue hire.

**“Thank you. I’m really impressed in particular by how you manage to make participation so non-threatening and fun for those of us who are a little shy.”**

Museum visitor, Night at the Museum:  
Superstition

## Communicating with the community

### Promoting and marketing the Museum

In 2013–14, the Museum continued to raise the visibility of its profile and brand in local, national and international markets. For the first time, the communications strategy included a mix of traditional and non-traditional media. Successful strategies and creative campaigns were developed for *Glorious Days: Australia 1913*, *Old Masters: Australia's Great Bark Artists*, *Warakurna: All the Stories Got into Our Minds and Eyes* and *Lag, Meta, Aus: Home in the Torres Strait*.

The Museum developed key partnerships with the Centenary of Canberra, the National Folk Festival, Crowne Plaza, Palace Electric Cinema, Novotel Canberra, QT Hotel, the *Canberra Times*, 666 ABC Canberra and Foxtel. Wholesale distribution of tickets to the *Glorious Days* and *Old Masters* exhibitions provided the Museum with further promotional opportunities via nationally branded accommodation properties and media channels.

The Museum maintained its close links with the Canberra tourism industry. Museum representatives attended trade shows in Adelaide, Sydney and Cairns, and participated in the ACT Trade Mission to Singapore, and Tourism Australia's Corroboree China. These events 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.

In June 2014, the Museum participated for a second year in the 'Human brochure' campaign run by VisitCanberra. This campaign was designed to generate positive perceptions of Canberra and encourage people to visit the Museum by creating a community of advocates. This year's Human Brochure activity targeted 101 local residents who are also influential social media users, inviting them to participate and experience the best of Canberra attractions with a view to their becoming local ambassadors.

## 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 2013–14 is summarised in the following chart:

FIRM	TYPE	VALUE
Adplacer	Media advertising organisation	\$16,500
Fairfax Media Limited	Media advertising organisation	\$37,908
Fairfax Media	Media advertising organisation	\$12,463
Prime Media	Media advertising organisation	\$16,753

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

## The Museum and the media

*The Old Masters: Australia's Great Bark Artists* exhibition was launched in December 2013 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, as measured by broadcast numbers and print circulation figures, included:

- stories generated by the two major temporary exhibitions, *Old Masters* and *Glorious Days*
- the acquisition of the 1866 Melbourne Cup

- a story on the 'digital' effort, through the Museum's robot program, to reunite Phar Lap's heart, skeleton and skin to coincide with Melbourne Cup Day
- preservation of the thylacine specimen
- the proposed post-Budget merger of back-end functions of cultural institutions
- the appointment of Dr Mathew Trinca as Museum Director.

Overall in 2013–14 the Museum reached a combined broadcast and print media audience of 53,610,944. This included a radio and television audience of 12,887,102 and a print circulation of 40,684,154.

## 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 two exhibition catalogues, *Old Masters: Australia's Great Bark Artists*, and *Behind the Lines: The Year's Best Political Cartoons 2013*. It also published *I Am Woman Hear Me Draw*, an updated and expanded edition of a popular book by cartoonist Judy Horacek.

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



Special projects manager and robot-wrangler Robert Bunzli, helping the Museum robot reunite – in a virtual sense – Phar Lap's hide, heart and skeleton, November 2013

## Connecting with the community

### Reaching a national schools audience

In 2013–14, 83,642 students visited the Museum from all states and territories.

Nineteen different facilitated programs, each aligned to the Australian Curriculum, were available for school groups visiting the Museum during this period. 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 the country.

Museum staff presented at national teacher conferences in Sydney, Melbourne, Darwin, Canberra and regional New South Wales. 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. Work began on the development of a range of accredited professional development programs that will be available to primary and secondary teachers around Australia via video conference and webinars. Staff also worked with teachers from other countries, hosting, for example, a delegation of principals and teachers from Taiwan.

### Major curriculum resource developments

The Museum continued to engage in a range of publishing partnerships resulting in high-quality publications relating to Australian history for 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 Australian Curriculum: History to investigate pastoralism through collection items relating to Springfield station, New South Wales.

The Museum also produced a unit of work for the nationally distributed e-magazine *Studies of Society and Environment*. This investigated the theme of 20th-century and contemporary Indigenous rights and freedoms, relevant to Year 10 Australian Curriculum: History, by asking students to explore paintings and other sources of evidence from the Museum's temporary exhibition, *Old Masters: Australia's Great Bark Artists*.

### Digital learning

This year the Museum strengthened its suite of digital learning programs and resources, and accommodated them within a new area of the Museum's website, 'Engage & learn'. The pre-existing Education blog, which is an important feature of 'Engage & learn', now has 567 subscribers.

A significant new program began in September 2013 as a result of a partnership with the Australian Broadcasting Corporation's digital platform, ABC Open. Entitled 'Object Stories', this program invites Museum staff and people in regional and remote Australia to tell a short story – as a narrated set of still images – about an object of significance to them or their community, and to share it on the ABC Open website. A Museum staff member comments on many of the stories and selects some to feature on the Museum's website. By the end of June 2014, 467 stories had been contributed, and 42 had been chosen for the Museum's website. Object Stories has made an important contribution to the Museum's goal of encouraging user-generated content. It involves the Museum and the public on an equal footing, the form of the stories is very simple to produce and the results are compelling.

The Museum Game – the iPad game where teams of visitors compete to make the most interesting connections between objects on display – quickly became one of the Museum's most popular programs for visiting school groups in 2013–14. More recently it has begun to attract wider interest. Young adults have enjoyed a Museum Game mini-tournament during two Night at the Museum events, and groups of teachers have played the game as part of a professional development program. The next audiences for the game will be families on festival days and school holidays and corporate groups keen to improve their lateral thinking and creativity.

**“These paintings are spectacular. They are very detailed. Imagine sitting around all day painting with a tiny brush.”**

Olivia, aged 8

## Robots in the Museum

The Mobile Robot Telepresence Education Program began its first full year of operation on 1 July 2013, following two years of prototyping and testing. Two robots, developed by the CSIRO, now regularly roam the Museum's galleries providing remote live and immersive access for a range of different audiences. Since the project was launched, the robots have delivered 170 tours to almost 2000 people.

The robot program won the Innovation category of the prestigious 2013 Australia and New Zealand Internet Awards in September 2013 and received second prize in the 2013 AARNet Annual Awards for Excellence for innovative use of the AARNet broadband network July 2013.

A robot event coinciding with the 2013 Melbourne Cup linked curators from the Museum, Melbourne Museum and Te Papa in Wellington, with students and the general public at schools and libraries across Australia and New Zealand. This event brought Phar Lap's body parts back together digitally, and generated wide-ranging discussion and interaction with Museum staff.

Recent international connections include demonstration tours for staff at Georgia Institute of Technology, United States; London's Natural History Museum; the Danish Ministry of Culture; and the Association of American Museum's national conference in Seattle.

An increasing number of tours are also being delivered to a range of disability and seniors audiences in Australia and overseas, including California, United States; Manchester, United Kingdom; and Vilnius, Lithuania.

## Museum outreach

Exhibitions and programs at the Museum often contain a strong 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 2013–14, 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:

- consultations with 16 communities across all states and territories, with several visits to each community, as part of the Encounters project

- filming with significant community members in each community 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 April 2014
- visiting the Torres Strait Islands to consult with community regarding the content for the *Lag, Meta, Aus: Home in the Torres Strait* exhibition
- hosting Joseph Elu, head of the Torres Strait Regional Authority, who opened the newly redeveloped Torres Strait Islander gallery
- engaging Larrakia TV to film the community consultations interviews on Tiwi Island
- visiting Mangala station near Ingham in north Queensland to document the development of an Aboriginal pastoral and tourism enterprise for the 'Rights' module in the First Australians gallery
- research and consultation with diverse equestrian communities, including visits to key national competitions, community events and organisations and liaison with collection donors as part of the Horses in Australia project
- research and consultation with Australian cycling groups, liaison with collection donors and partnerships with relevant university researchers as part of the Cycling in Australia project
- establishing a partnership with Macquarie Bank to develop an exhibition on Governor Macquarie, drawing on the Museum's collection, for the bank's new flagship premises at 50 Martin Place, Sydney
- through the Food Stories online project, partnership building with the Stephanie Alexander Kitchen Garden Foundation and consultation and research visits with four primary schools participating in the foundation program.

## International outreach

The Encounters project is a collaboration with the British Museum, the Australian National University and Indigenous communities across Australia. It is an important project that is 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 engaged with the project have visited the British Museum over the year, and have been able to view objects from their regions and communities, and talk with curators and collection managers. Indigenous Australian artists connected with the project have visited and built connections with staff at the British Museum, which will result in artworks being generated over the coming years. The project will result in an exhibition that is scheduled to



open at the British Museum in April 2015 and at the National Museum of Australia in November 2015.

In 2013–14 the Museum entered into an agreement with the Department of Foreign Affairs and Trade to develop a small exhibition based on the Canning Stock Route collection in a form that can be printed by Australian embassies and missions for local display.

Following his appointment as Museum Director, Dr Mathew Trinca travelled overseas to further develop influential relationships between the National Museum of Australia and world-renowned institutions and bring greater visibility to the Museum on the world stage:

- The Director and Council member Peter Yu travelled to the United Kingdom to meet with British Museum Director, Neil MacGregor, and senior staff to discuss the Encounters project.
- The Director and Mr Yu met with the Australian Ambassador to Denmark, His Excellency Damien Miller, to discuss opportunities to take an Indigenous exhibition to Denmark and Norway.
- The Director travelled to China to continue the relationship established in a Memorandum of Understanding between the National Museum of Australia and the National Museum of China.
- The Director also met with the Director of the National Museum of Singapore to develop a partnership for staff exchanges and research programs.

## 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.

The Museum also holds ancestral remains and secret/sacred objects that were predominantly transferred from the Australian Institute of Anatomy collections in 1985. These have been de-accessioned and do not form part of the National Historical Collection. During 2013–14 the Museum continued

to consult with communities regarding the repatriation of ancestral remains and to house remains when requested by communities to do so. The Museum also provided contacts and introductions to a number of individuals to facilitate the return of secret/sacred items to Indigenous communities.

The Museum has received funding from the Ministry for the Arts to facilitate the return of remains and secret/sacred objects to their communities of origin through community consultation. The engagement and development of the Indigenous Repatriation Officer was undertaken through this program.

In 2013–14 Repatriation staff travelled twice to western New South Wales to consult with communities regarding ancestral remains held by the Museum. Throughout the year, the Indigenous Repatriation Officer maintained ongoing contact with communities in anticipation of repatriation-related requests.

## 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 2013–14 the Museum:

- hosted an intern, Alana Garwood-Houng from the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) as part of her masters studies in liberal arts, museums and collections. Ms Garwood-Houng is part of the AIATSIS Step-Up program and while working in the team she assisted with research for the Encounters project
- hosted three members from the Gab Titui Cultural Centre, who gained experience in Museum conservation procedures and exhibition design
- advised the Department of Veterans' Affairs on content for the proposed Australian National Memorial in New Zealand
- provided advice to the historical aviation community as part of ongoing assistance to Air Services Australia's project to document aviation heritage collections, and through membership of the Aviation Historical Association of Australia
- hosted an artist-in-residence through the Australian National University Vice-Chancellor's College Visiting Artists Fellowship program
- provided tours of the Museum's Landmarks gallery to Charles Sturt University Interpretation students; students from the Lynchburg College, Virginia, United States; and undergraduate and postgraduate students from the Australian National University.

## 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, providing the first point of contact for issues that affect First Australians, as well as being a resource for the Museum. Associate membership, known as the MINmin lites, is open to all who have an interest in Indigenous matters.

## Online outreach and social media

### The Museum's website: [nma.gov.au](http://nma.gov.au)

In 2013–14 the Museum's website continued to support the Museum's exhibitions and programs, and a number of new online features and collection highlights were introduced. The Museum was awarded three Museums Australia Multimedia and Publication Design Awards (MAPDA):

- winner, Program Website Level 2, for the *Old Masters: Australia's Great Bark Artists* exhibition website
- winner, Multimedia Level 2, for the *Convict Love Tokens* interactive
- Judges Special Award – Multimedia, for the *Convict Love Tokens* interactive

The *Convict Love Tokens* interactive was also a finalist in the 20th annual Interactive Media Industry Association Awards.

Exhibition websites were developed for *Old Masters: Australia's Great Bark Artists*; *On Country: Connect, Work, Celebrate*; and *Lag, Meta, Aus: Home in the Torres Strait*. A project website was developed for the Encounters project.

Two new program sites were developed: for the Museum's People and the Environment unit and the Aboriginal and Torres Strait Islander program. These feature news, project information, collection highlights and exhibition features. The People and the Environment site encompasses a number of online features including 'Horses in Australia', 'Cycling in Australia', 'Food stories', 'Rabbits in Australia' and 'Australian bush horses and riders'. The People and the Environment blog provides a forum for community leaders and the public to engage in discussions around the Australian environment. It received 14,000 views in 2013–14, with the most popular topics being 'The darkside: Endurance cycling in Australia' and 'Australia's favourite birds'. The First Australians site will include an online version of the *Goree* newsletter.

In 2013–14, 26 new audio programs with transcripts were published, including a number of talks from the *Old Masters* lecture series and the Critical Undercurrents One River symposium on the management of water resources in the Murray–Darling Basin.

Twenty-two new collection highlights were developed and published as well as an extensive online feature on the Faithfull Family collection. Some of the featured objects and collections were:

- the Balarinji art and design collection
- the Tasmanian bark canoe
- bicycles and related objects, such as the Ken Ross cycling collection, Ernie Old's Malvern Star bicycle, a Cadel Evans collection highlight, Harry Clarke's penny-farthing bicycle, Hubert Opperman's beret and Peter Heal's recumbent bicycle
- horse-related objects, including the 1867 Melbourne Cup, the James Ferrier ploughing medal and the Ranken family's landau coach
- objects related to popular culture, such as posters from the 'Life. Be in it.' campaign, and the ABC Play School collection.

### Social media

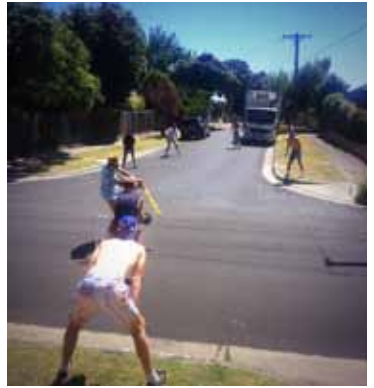
The Museum's Facebook and Twitter followers increased by about 20 per cent in 2013–14. Popular Facebook posts included behind-the-scenes information, the launch of *Old Masters: Australia's Great Bark Artists* and the appointment of the Museum's new Director.

Tweets with strong engagement included facts from, and pointers to, blog posts or website content, information on events, object stories and images from within or around the Museum. Twenty-nine new videos were shared on YouTube. The three most viewed were 'See the National Museum of Australia', *Old Masters: Australia's Great Bark Artists* and 'Make your own board game: fun at home activity', which has received more than 18,000 views.

### Australia Day Your Way

The inaugural 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.

The partnership attracted more than 70,000 tweets in the course of the day and stimulated widespread coverage on social media. More than 30,000 images were sent in by Australians around the country and overseas, and the Museum curated 'live' on Australia Day a selection of these images for a digital exhibition, *Australia Day Your Way*, shown online, on the large screen in the Main Hall, and in the Visions Theatre.



Some of the thousands of images tweeted by Australians and curated by the Museum, 26 January 2014

The Museum will incorporate the images into a 'time capsule' archive, and has already commenced discussions with the National Australia Day Council and Twitter for a similar project next year.

## Museum Friends

Membership of the Museum Friends program has grown steadily during 2013–14, exceeding 1900 members in June. Members continue to enjoy the well-established monthly programs and a number of special events providing access to Museum staff, behind-the-scenes experiences and unique Museum activities. Highlights included:

- free curator talks based on the *Old Masters: Australia's Great Bark Artists* exhibition
- an exclusive 'Meet the Director' evening, hosted by Alex Sloan of ABC Canberra
- the popular monthly 'Landmark women' speaker series
- rare books tours of the National Museum of Australia Library.

Museum Friends members have also contributed 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 2013–14, contributing to the design of member events and advising on program strategy.

## Research and scholarship

The Museum has legislative responsibility to undertake and support research. 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'. The Research Centre, now integrated into the Curatorial and Research section, plays a key role in fulfilling this responsibility by actively carrying out scholarly research across a range of activities and themes relevant to the Museum. Research highlights included:

- co-convening an international workshop held at the American Museum of Natural History (AMNH), New York (Dr Kirsten Wehner, Dr Libby Robin and Dr Jenny Newell (AMNH))
- staff presenting papers at international conferences on issues as diverse as climate change and environmental history at the Museums, Collections and Climate Change conference, New York; repatriation at the Postcolonial Justice Conference,

held at the University of Potsdam, Germany; and celebrity at the Celebrity Studies Conference, London

- representing the Museum at the UNESCO Memory of the World Conference in China, in May 2014
- significant staff involvement with the Museums Australia conference in Launceston, Tasmania, in May 2014, with staff presenting papers and chairing sessions
- presenting at the Velocity conference, Adelaide (Dr Daniel Oakman)
- contributing to the *Ngintaka* exhibition at the South Australian Museum (Margo Neale and Tessa Keenan) and the associated book (Dr Mike Smith and Dr Libby Robin)
- publication of books written or edited by Research Centre fellows: *The Future of Nature and Edges of Environmental History: Honouring Jane Carruthers* (edited by Dr Libby Robin), *The Broken Promise of Agricultural Progress* (by Dr Cameron Muir) and *The History of Canberra* (by Dr Nicholas Brown)
- running a successful seminar program delivered by staff and local and international speakers
- hosting three staff research fellows, two who worked intensively on aspects of the Museum's collection related to aviation and Springfield station, and another who developed a paper on the fame and notoriety of Joseph Banks
- support of independent researchers through the Research Centre's 'Associate' program.

## 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 (AIATSIS); the Koorie Heritage Trust; the ACT Cultural Facilities Corporation Historic Places Advisory Committee; the Gallery of Australian Design, Canberra; the Wilin Centre, Victorian College of the Arts at the University of Melbourne; the Australian Academy of Science; and the Carnegie Mellon Observatory in the Environmental Humanities, Pennsylvania. At the Australian National University, strong links are maintained with the Centre for Heritage and Museum Studies, the Institute of Professional Practice and Heritage and the Arts, the National 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, broadening 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, 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).

## Supporting the research program

Our extensive and welcoming Library is part of the Research Centre and underpins research across the institution. Established in 1984, it now holds more than 45,000 books, journals and other items 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 Library collects material covering museum studies and conservation, as well as items relating to the corporate memory of the Museum. The Library is a repository for a number of unique collections including the working libraries of Dr Robert Edwards, and Professors David Ride, Ken Inglis, Bill Gammage and Dr Mike Smith. The Library provides a reference collection for Museum staff and the public, and a special collections reading room is available for use. Library staff hold special 'open days' when some of the Museum's beautiful rare books are displayed, the most recent being 'Fabrics and fashion' in May 2014.

## *reCollections: A Journal of Museums and Collections*

Now in its ninth year of publication, the Museum's scholarly e-journal, *reCollections*, makes a significant contribution to the Museum's intellectual leadership. Peer-reviewed articles, commentaries and exhibition reviews are published twice a year and facilitate critical reflection on museological practice in Australia and internationally. The most recent issue has incorporated the capability for readers to comment on articles and reviews, and to share an article via Facebook or Twitter.

**“[I liked] having an expert with an intimate knowledge of the subject share his/her insights with others. Receiving an insight into how and why the paintings are more than just marks on a surface.”**

Audience member, *Old Masters* lecture series



Conservator Michelle Newton-Edwards working on a woollen jacket worn by a member of the Australian Women's Army Service

**Part three:  
Accountability  
and management**



## Governance

The National Museum of Australia is a statutory authority. Until September 2013, the Museum sat within the Regional Australia, Local Government, Arts and Sport portfolio. The minister responsible for the Museum was the Hon Tony Burke MP. Following the federal election, the Museum moved to the Attorney-General's portfolio. The minister currently 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. (For the functions and powers of the Museum, see Appendix 2, p. 104.)

The *Commonwealth Authorities and Companies Act 1997* (the CAC Act) provides a single set of core reporting, auditing and accountability requirements for directors of Commonwealth authorities. It also deals with other matters such as banking and investment and 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 National Museum of Australia 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, tourism, Indigenous issues, marketing, business, and financial and strategic management.

The Commonwealth Remuneration Tribunal determines remuneration for non-executive members. At 30 June 2014, the Council comprised the following non-executive members:

**Mr Daniel Gilbert AM (Chair)** has many years of experience as a commercial lawyer and company director. Since the mid-1970s he has had extensive involvement with social justice issues through work with community legal centres and public organisations and the arts. He is managing partner of Gilbert+Tobin, a non-executive director of the National Australia Bank and chair of the University of Western Sydney Foundation.

**Mr Nicholas Davie** is the former chief executive officer of the marketing and advertising company Publicis Mojo, and is the founder of a number of data analytics and marketing companies, including Brand Communities. He 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 both her teaching and publications. She is the deputy chair of the Board of the Australian Intercultural Society and a Fellow of the Academy of Social Sciences in Australia.

**Professor Emeritus Andrea Hull AO** has held senior roles at international, federal and state levels in cultural, heritage and education areas. She was director and chief executive officer of the Victorian College of the Arts for 14 years. She is an executive coach and a non-executive director of a range of boards, including the Board of the Florey Institute of Neuroscience and Mental Health. She was until recently trustee of the National Gallery of Victoria and is a former board member of the Western Australian Museum and Western Australian Art Gallery.

**Mr David Jones** is Chief Executive Officer of Kudos Energy. He was previously executive director of Better Place (Australia), having worked in private equity for 17 years. He is also a non-executive director of four organisations: Global Sources Limited (NASDAQ), EMR Capital, EC Group and Derwent Executive.





The Council of the National Museum of Australia (left to right): Rae Frances, Nicholas Davie, David Jones, Andrea Hull AO, Mathew Trinca, Catharine Lumby, Peter Yu, Daniel Gilbert AM and John Morse AM

**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 John Morse AM** is an advisor on Indigenous tourism projects, and is currently working on a 20-year master plan to develop cultural tourism in Arnhem Land. He is the owner of John Morse Art and Chair of the Mutitjulu Foundation. He worked for the Australian Tourist Commission for 20 years in Europe and Asia and was managing director from 1997 to 2001, overseeing the development of Brand Australia and the Chinese tourism market, and driving the highly successful international campaign to leverage tourism from the Sydney 2000 Olympic Games.

**Dr Barbara Piscitelli AM** is a freelance consultant and researcher in education and the arts. Her research explores cultural policy and children's learning in museums and early childhood visual arts and education.

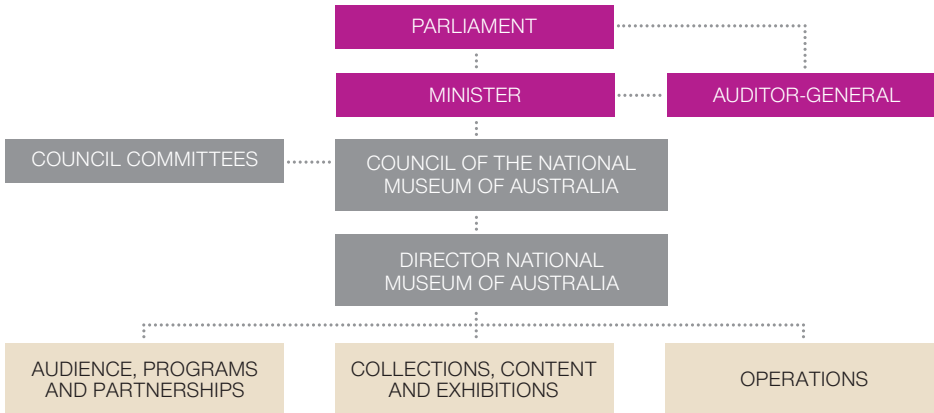
**Mr Peter Yu** is a Yawuru man from Broome, Western Australia. He is the Chair of North Australian Indigenous Land and Sea Management Alliance Ltd and a director of the Yawuru PBC (Prescribed Body Corporate).

The Museum Council held five meetings during 2013–14. A senior executive staff officer from the Ministry for the Arts attended the 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.

### Accountability chain as at 30 June 2014



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 Advisory Committee to advise on sensitivities and protocols relating to Aboriginal and Torres Strait Islander exhibitions and other matters. Details of Council and committee meetings are listed in Appendix 1, pp. 102–3.

### 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 also the Secretary of Museums Australia's National Council Executive.

#### 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. She played a major role in many of the positive changes that have taken place in those institutions through the development of numerous community engagement programs. Prior to working in the cultural sector, Ms Kon was education services manager in marketing at the *Age* newspaper. She has also worked in state-wide curriculum consultancy roles and taught at secondary and tertiary levels. 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.

#### Rebecca Coronel, Acting Assistant Director, Collections, Content and Exhibitions

Rebecca Coronel joined the Museum in 2000. Her initial role was to recruit and train the first Visitor Services team for the opening of the Museum at Acton in 2001. For the past 10 years she has been involved in the development and delivery of temporary and touring



The National Museum of Australia's executive management group (left to right): Graham Smith, Rebecca Coronel, Mathew Trinca and Helen Kon

exhibitions, and in 2009 added the management of major permanent gallery redevelopment to her role. During her tenure as Exhibitions and Gallery Development Manager, Ms Coronel was responsible for the delivery of more than 20 exhibitions and managed the implementation of a revised travelling exhibitions strategy. She is currently the Museums Australia ACT President and is engaged with issues of professional development in the cultural industry.

### **Graham Smith, Chief Operating Officer**

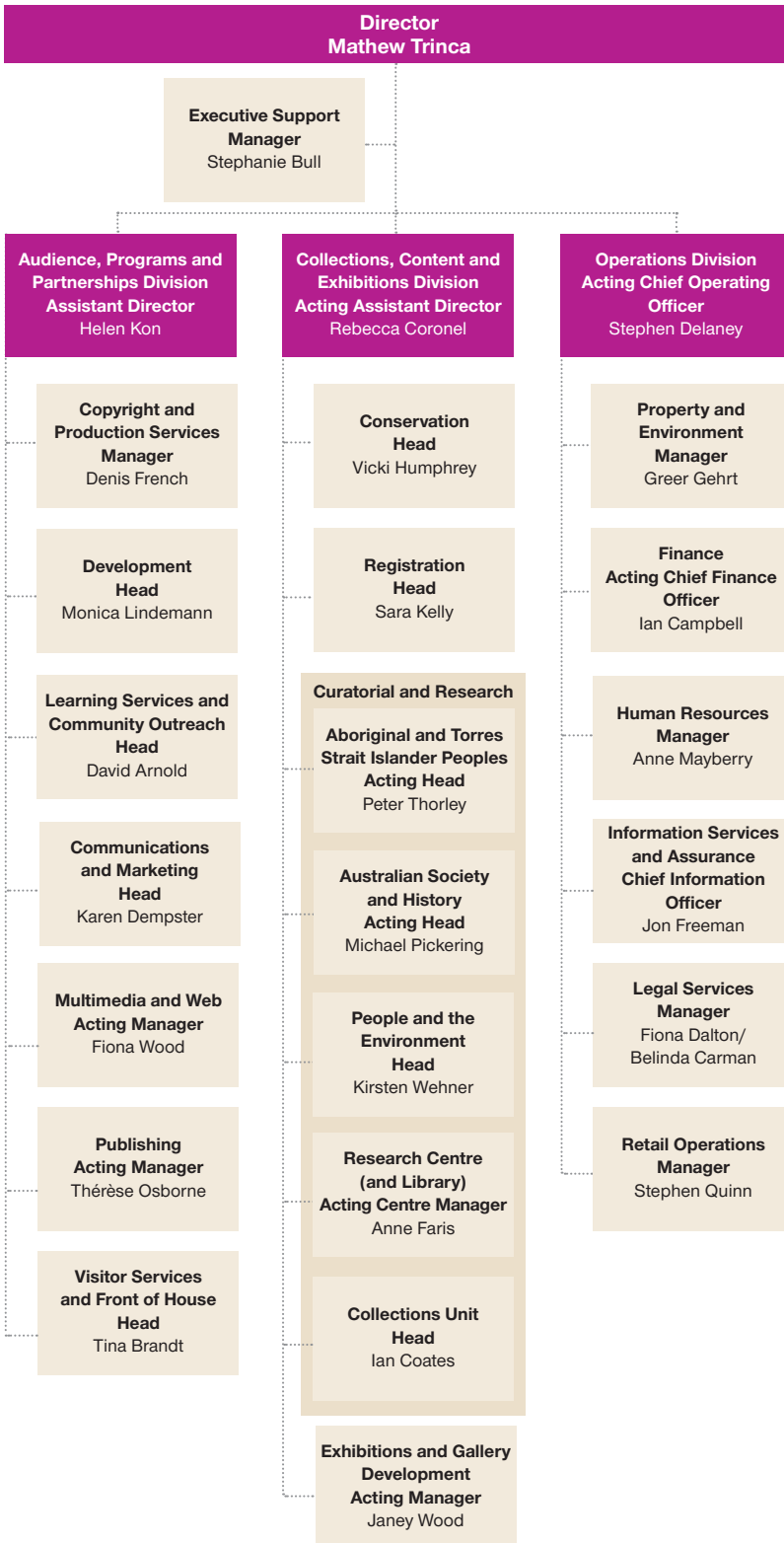
Prior to joining the Museum as Chief Operating Officer in November 2010, Graham Smith worked at the Royal Australian Mint for four years, firstly as Deputy Chief Executive Officer and then Acting Chief Executive Officer. He was influential in leading the Mint through major transformational change in both visitor facilities and work processes. Mr Smith's public service career has spanned more than 30 years, with experience in the provision of both policy and corporate advice in

executive and senior management positions in the Department of Treasury, Prime Minister and Cabinet, and the Office of the Assistant Treasurer. He is active in a range of Canberra-based community organisations and sits on a number of Australian Capital Territory Government advisory boards. Mr Smith has been on extended leave since May 2014.

### **Stephen Delaney, Acting Chief Operating Officer**

Stephen Delaney has been with the Museum since 2011. He held the position of Chief Information Officer for three years, and has been the Acting Chief Operating Officer since May 2014. He was Chief Information Officer for four years at the Royal Australian Mint, where he led a significant enhancement of corporate and production technologies. Mr Delaney has also worked for the Treasury, Department of Administrative Services, and the Attorney-General's Department in a range of information and communication technology roles.

**National Museum of Australia organisation chart as at 30 June 2014**



## 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 and business plans. Quantitative measures, project management practices and qualitative reports are used to monitor performance.

The Museum reports its performance to government and other external interests through the Annual Report (yearly) and the Portfolio Budget Statements (monthly). This framework will be reviewed during 2014–15 to ensure alignment with the *Public Governance, Performance and Accountability Act 2013* and the new Commonwealth Performance Framework.

### Strategic priorities

The Museum’s Council endorsed revised strategic priorities in May 2012. These priorities form the basis of the business priorities in the 2013–14 reporting year. The key priorities are reported against in Part One: Executive summary – Achievement of strategic and business priorities (pp. 6–19).

### 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 linked to the Museum’s strategic and annual business priorities and budgets. Business planning identifies key risks and risk mitigation for the delivery of these priorities.

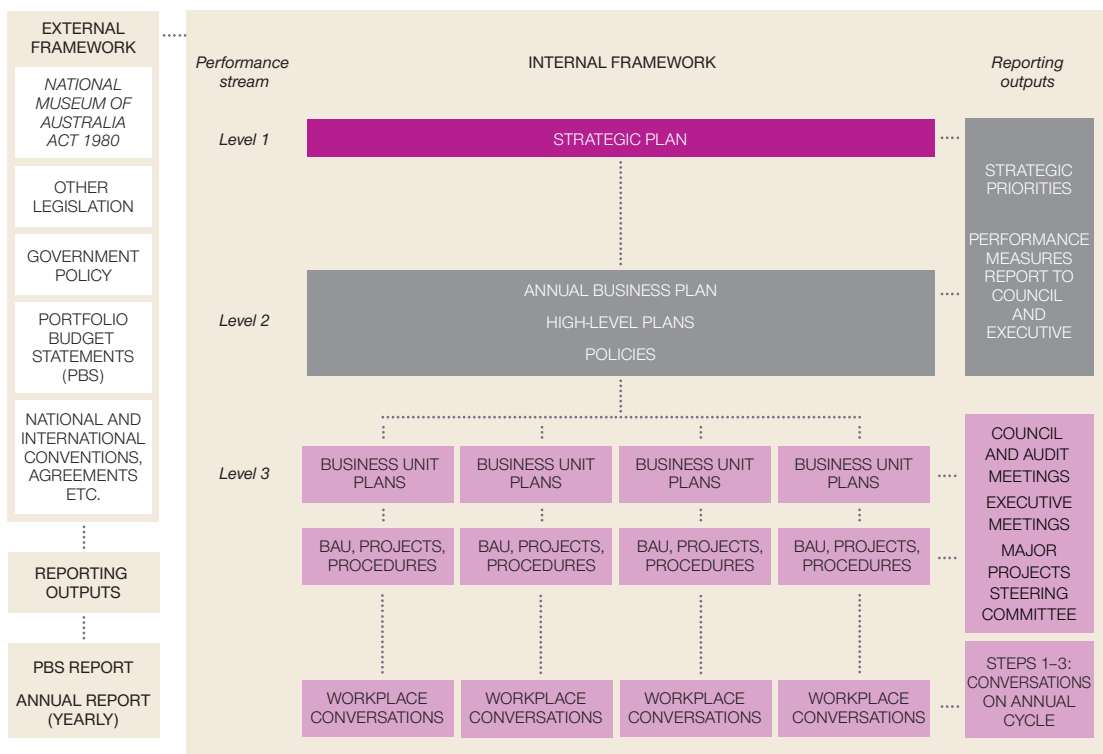
### Project management

The Museum endorsed the creation of a new Project Management Framework in 2011. The new framework and supporting project management tools were adopted in 2013–14 and are used to deliver both products and services. The phased approach of the new framework guides the user through each step, ensuring well-defined responsibilities and business planning, improved accountability and scalability.

### 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 2013–14. Activities included the following five compliance and performance audits:

- a review of the Museum's Fraud Control Framework, culminating in an updated Fraud Control Plan consistent with the Commonwealth Fraud Control Guidelines
- a gap analysis of the Museum's Personnel and Governance Security Framework, in reference to the Protective Security Policy Framework
- a review of the Museum's Collections Development Framework, to inform a broader discussion of the Museum's collection development activities
- a review of the Museum's management of external revenue and support, including the development and implementation of strategies to increase and sustain its external revenue sources
- a review of the Museum's collection valuation methodology and processes.

A Strategic Internal Audit Plan for 2014–15 has been approved and incorporates a two-year audit outlook for 2015–16 and 2016–17. This 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. 62–99).

### Risk management

The Museum's Risk Management Framework is based on the International Standard on Risk Management, ISO31000:2009. The aim of the Risk Management Framework is to assist all managers and supervisors to incorporate formal risk management assessment into their work, to enable the efficient and effective delivery of the Museum's programs and to promote sound business practices.

The Museum's Risk Management Framework focuses on categories including workplace health and safety, preservation of the Museum's collection, damage to the building and infrastructure, financial loss, fraud, loss of reputation and damage to the environment. The

Museum is committed to fostering a culture of integrity, safety and security throughout the organisation, and has developed, and continues to maintain:

- a robust risk management policy
- strategic and corporate risk management plans
- business unit risk management planning
- event risk management plans.

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 and Insurance Benchmarking program and as a result received an increased discount on its 2014–15 premium.

### 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. It was reviewed in September 2013 and updated further in January 2014 as part of the implementation of the *Public Interest Disclosure Act 2013*. 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 2013–14.

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 four requests for access to documents under Section 15 of the FOI Act during 2013–14.

Details of the Museum's compliance with the IPS requirements during 2013–14 are available in Appendix 4, p. 110.

## Privacy legislation

The Museum substantially revised its privacy policy as a result of amendments to the *Privacy Act 1988* (Cth), which commenced in March 2014. No reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* concerning actions or practices by the Museum were received during 2013–14.

## Formal decisions/notifications/ministerial directions

The Museum received no formal notifications or ministerial directions from the Minister for Finance and Deregulation during 2013–14. Ministerial directions from previous financial years that continue to apply in 2013–14 relate to the Commonwealth Procurement Rules and annual reporting requirements for Commonwealth authorities.

There are no general policies of the Australian Government that were notified to the Museum before 1 July 2008 under Section 28 of the CAC Act, and there are no General Policy Orders that apply to the Museum under Section 48A of the CAC Act.

## Significant events, judicial decisions and particulars of reports

The Museum did not advise the Minister of any significant events during 2013–14, in accordance with the CAC 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 or the Office of the Australian Information Commissioner.

## Legal actions

In 2013–14 the Museum did not settle any claims as a result of any legal action.

## Ombudsman

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

# Sustainability

## Taking care of people

The Museum is committed to creating a supportive, productive and collaborative work environment that attracts and retains talented employees who are capable of contributing to the Museum's success. The Museum values performance, innovation, creativity and diversity and, in 2013–14, it continued to review, develop and implement workplace practices and programs that support staff to achieve their best.

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 number of individual Australian Workplace Agreements (AWAs) 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). These 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 2014, the Museum employed 234 staff consisting of 209 ongoing and 25 non-ongoing employees, which represented a full-time equivalent number of 207.29.

## Total staff numbers, 2005–2014

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

## Attracting the right people

The Museum continues to promote diversity and strives to establish a staffing profile that is representative of the Australian community. The Museum employs a range of technical, professional and administrative staff and successfully competes for and attracts quality applicants for positions.

In 2013–14, the APS Interim Recruitment arrangements enabled the Museum to promote opportunities that enhanced staff access to capability development and 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, every staff member develops a performance agreement where the staff member's goals are linked to team and organisational goals to ensure 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.

In 2013–14, the Museum completed a review of the existing performance management process (Workplace Conversations) and implemented changes after extensive consultation with staff. A key focus of the revised framework is the promotion of a high-performance culture.

## 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 and staff and unions representatives, oversees and engages on 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.

The Museum also works closely with the Community and Public Sector Union (CPSU) on all relevant matters affecting staff. A CPSU representative sits on the Museum Consultative Forum and the Workplace Consultative Committee.

## Supporting workplace diversity

The Museum is committed to developing and maintaining a diverse workplace by fostering, recruiting and retaining a workforce that reflects, and makes the

## Staffing by division as at 30 June 2014

DIVISION	ONGOING	NON-ONGOING	TOTAL
Executive support	7	1	8
Operations	50	1	51
Collections, content and exhibitions	71	7	78
Audience, programs and partnerships	81	16	97
<b>Total</b>	<b>209</b>	<b>25</b>	<b>234</b>

## Staffing by Australian Public Service (APS) level as at 30 June 2014

APS LEVELS	MALE	FEMALE	TOTAL
Principal Executive Officer (PEO)	1	0	1
Senior Executive Service (SES) B2	0	0	0
SES B1	2	2	4
Executive Level 2	3	14	17
Executive Level 1	13	23	36
APS 6	17	26	43
APS 5	10	28	38
APS 4	7	35	42
APS 3	2	12	14
APS 2	16	23	39
APS 1	0	0	0
Cadet	0	0	0
<b>Total</b>	<b>71</b>	<b>163</b>	<b>234</b>

## Staffing by employment status as at 30 June 2014

APS LEVEL	MALE	FEMALE	TOTAL
Ongoing full-time PEO	0	0	0
Non-ongoing full-time PEO	1	0	1
Ongoing full-time SES	2	2	4
Ongoing full-time non-SES	48	94	142
Ongoing part-time SES	0	0	0
Ongoing part-time non-SES	12	51	63
Non-ongoing full-time SES	0	0	0
Non-ongoing full-time non-SES	6	7	13
Non-ongoing part-time SES	0	0	0
Non-ongoing part-time non-SES	2	9	11
<b>Total</b>	<b>71</b>	<b>163</b>	<b>234</b>



best use of, the diversity of the Australian community. The Museum aims to achieve this through the development and implementation of specific strategies and, wherever possible, participating in Australian Public Service recruitment programs. The Museum has published a commitment to diversity statement on its website ([nma.gov.au/about\\_us/ips/diversity\\_action\\_plan\\_2014-18](http://nma.gov.au/about_us/ips/diversity_action_plan_2014-18)).

In 2013–14, the Museum developed a new Workplace Diversity Plan for 2014–18 in consultation with staff. The plan contains strategies for ensuring the Museum celebrates and values diversity, creates a fair and respectful workplace culture, and builds and retains diverse capabilities and experiences.

This year, progress has been achieved 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 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 Indigenous Employee Network (MinMin) and related activities
- a Disability Access audit for public areas and parts of the Acton administration building.

### Museum staff diversity

GROUP	NO.	% TOTAL STAFF
Aboriginal and Torres Strait Islander peoples	9	3.8
People with disabilities	8	3.4
People from culturally and linguistically diverse backgrounds	37	15.8
Females	163	69.7

### Enhancing our leadership capability

In 2013–14, the Museum focused on developing individual leadership capabilities through coaching programs. Emphasis was placed on enhancing management capabilities to have tough conversations about poor performance and increasing management awareness of the impact of changing legislative requirements on their roles, including the amendments to the *Public Service Act 1999*, *Fair Work Act 2009* and *Privacy Act 1988* and the implementation of the *Public Interest Disclosure Act 2014*.

### Recognising levels of performance

Staff recognition at the Museum is usually 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 its staff, the Director presented Australia Day Achievement medallions to four employees who had made noteworthy contributions to the work of the Museum during the past year, or over a number of years. The recipients were Stephanie Bull, Kelee Robson, Stephen Quinn and Anne Faris. In addition, the inaugural Director's Award for Excellence was presented to Dr Mike Smith in recognition of his quality of practice, achievement and organisational contribution to the Museum.

The Museum continues to present an annual Workplace Health and Safety Award and individual recognition and rewards are also noted at all-staff, divisional and team meetings. The award recipient for 2013–14 was Kelee Robson from the Learning Services and Community Outreach team.

### The contribution of volunteers

This financial year 76 volunteers contributed 5455 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 being drawn entirely from volunteers. This year the crew contributed 1624 hours, during public inspections and special events such as the Governor-General's Centenary Family Picnic Day at Government House.

The Museum marked the 25th 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, and providing free entry to its *Old Masters: Australia's Great Bark Artists* exhibition. Museum volunteers took part in tours and activities offered by the other participating institutions.

Volunteers contributed to the Museum in the following ways:

- **Education:** Thirty-seven volunteers contributed 2388 hours towards delivering the Museum's Education programs, enhancing the students' and teachers' experience.
- **Family programs:** Twelve volunteers contributed 205 hours during school holiday programs for families and provided assistance with festival days.

- **Library:** One volunteer contributed 38 hours in assisting Library staff.
- **Aboriginal and Torres Strait Islander program:** One volunteer contributed 121 hours in providing office assistance.
- **Records management:** One volunteer contributed 144 hours scanning and organising files.
- **Curatorial:** Three volunteers contributed 267 hours working on specific research projects.
- **Encounters project:** Two volunteers contributed 97 hours working on specific projects for the upcoming exhibition related to the Encounters project.
- **Registration:** Four volunteers contributed 348 hours making images in the Piction database more accessible.
- **Conservation:** Four volunteers contributed 135 hours in assisting Conservation staff prepare for the *Old Masters* exhibition and upcoming *Spirited* exhibition.

### 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 undertaking internships with the Museum.

### Promoting a healthy and safe workplace

The workplace health and safety (WHS) of all staff, volunteers, visitors and contractors continued to be a priority for the Museum during 2013–14. This was exercised through the Museum's well-established framework for WHS management, which includes:

- WHS Committee meetings held every two months
- health and safety representatives and deputies in each of the five designated work groups
- targeted safety improvements
- incident reporting and investigation
- provision of timely information to employees via a dedicated intranet page and the use of dedicated display boards in staff areas.

The Museum continues to review existing WHS procedures and guidelines to ensure that they meet the requirements of the WHS legislation.

In 2013–14, 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, regular lunchtime walking groups and lunchtime exercise groups.

Training for staff and volunteers is recognised as one of the key elements in achieving and maintaining a high

standard of workplace safety. Training provided during 2013–14 year included:

- online WHS training courses for all new employees
- induction presentations for all visitor services hosts focusing on their WHS obligations to each other and to the public
- 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 and incident reporting.

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 also 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 38 minor injuries (those that require no medical treatment or only first aid treatment and include potential exposures to chemicals) and three serious injuries (those that require emergency medical attention by a doctor, in a hospital or in an ambulance) reported by staff, visitors or contractors during the year. There were also three dangerous occurrences (those incidents that could have, but did not, result in serious injury or death). The serious injuries and dangerous incidents were reported to Comcare. There were no fatalities or provisional improvement notices recorded during the year.

### Category and number of reported incidents, 2009–14

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



Engineer and volunteer Joe Johnson keeping the PS *Enterprise* steaming on Lake Burley Griffin

## Security

The Museum continues to prioritise the safety and security of visitors, staff, contractors and collections, including the National Historical Collection. This is achieved through a combination of controls and risk mitigation strategies, and by fostering a culture of security awareness. The Museum maintains a productive working relationship with security service providers, which is vital in enabling the Museum to achieve its business objectives, while retaining the flexibility required for its diverse programs and events. A range of significant projects were completed in 2013–14, including:

- an independent review of the Museum's security governance and personal security policies and procedures to progress towards compliance with the Protective Security Policy Framework
- replacement of the digital radio system to eliminate existing communication black spots, improve audio quality for guards and hosts, and achieve telecommunications compliance
- targeted upgrades to the closed-circuit television (CCTV) coverage to improve the safety of visitors and increase guarding efficiency.

## 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 ISO 14001:1996 '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 the Museum's operations continue to meet changing government requirements.

### Reduction of energy consumption

The Museum continues to purchase 10 per cent of its electricity from renewable energy sources and, in addition, has worked to reduce overall energy consumption through:

- reducing energy consumption in high-consumption areas, such as the building's thermal plant and environmental systems
- commencement of the humidifier replacement project, which will reduce electricity usage and improve temperature and relative humidity controls in the gallery spaces
- entering into a cross-cultural organisation gas contract to cap escalating costs, to start in 2015.

### Waste

The Museum continues to recycle paper, cardboard, toner cartridges, and glass and plastic bottles from the administration areas, and encourage Museum visitors to recycle.

The Museum monitors and reports on the amount of waste to landfill, as a percentage of its total waste. In 2013–14 the Museum sent 40 per cent of its waste to recycling and is investigating options to continually improve this percentage. Initiatives in this area included commencing a program of recycling 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 uses meters installed in critical areas, such as cooling towers and the Cafe, to monitor water consumption.

### Environmentally friendly cleaning practices

The Museum continues to use a new 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

During the reporting year, the Museum received more than \$170,000 in cash donations to the National Museum of Australia Fund, which supports the acquisition, conservation and exhibition of the Museum's collection. The Museum launched an electronic 'Donor honour board' at a special event hosted by Deputy Chair Andrea Hull AO in November 2013. The honour board is displayed prominently at the entry to the Museum's galleries and acknowledges more than 600 donors who have contributed to the collection, or donated more than \$10,000. During the launch event in November, the President of the Friends of the National Museum of Australia Association, Mr Michael Parker, presented the Museum with a donation of \$82,249.

In June 2014 the Museum established the Museum Patrons Circle to acknowledge individuals who have donated \$1000 or more to the National Museum of Australia Fund. Patrons are acknowledged in Appendix 6 of this report and online at [nma.gov.au/support\\_us](http://nma.gov.au/support_us).

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 National Museum.

#### Grants

In 2013–14 the Museum received more than \$500,000 in government grant funding supporting a range of key projects. These include:

- \$150,000 through the Australian Government's National Collecting Institutions Touring and Outreach Program to support the Encounters program



Museum donor Petronella Wensing, with her daughter Veronica, at the launch of the Museum Donor Honour Board, November 2013

- \$50,000 from the Ministry for the Arts supporting the Indigenous Repatriation Program
- \$301,981 from the Australia Council for the Arts to support travelling exhibitions.

### Corporate support

The Museum received a range of services valued at more than \$500,000 during the period. A full list of corporate supporters of the Museum during 2013–14 can be found in Appendix 6, Supporters of the National Museum of Australia, pp. 111–12.

### 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 2013–14 retail sales increased 9.1 per cent compared with the previous year. The average retail sale was 9.2 per cent above budget, and 9.3 per cent above the previous year's average sale.

The Museum Shop successfully exploited commercial opportunities from the 2013–14 exhibitions program, with temporary exhibition shops operating for *Glorious Days* and *Old Masters: Australia's Great Bark Artists*. Aboriginal art was sourced from regional and remote art centres throughout Arnhem Land for the *Old Masters* shop, and proved very popular with exhibition visitors. The exhibition shop for *Old Masters* was the highest grossing exhibition shop in the Museum's history.

Many of the recommendations of the 2013 review of retail operations have now been implemented, including new procedures and business systems supporting the new point-of-sale system, and a partial refurbishment of the Museum Shop with improved display furniture.

## Management performance

### Consulting and contracting services

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 2013–14 included internal audit, legal advice, valuation services, collections research, WHS advice and a 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 2013–14, 36 new consultancy contracts were entered into, involving total actual expenditure of \$161,436. In addition, five ongoing consultancy contracts were active during the 2013–14 year, involving total actual expenditure of \$256,682. 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](http://www.tenders.gov.au).

### Property management and capital works

In 2013–14, the Facilities and the Design + Environment (D+E) teams merged to become the Property + Environment (P+E) team. This team oversees the design, build and ongoing management of the building infrastructure across the Museum's main building and its portfolio of leasehold properties. Completion of large-scale capital works projects, such as the Museum Cafe and administration extension projects and the associated defects liability period, were a focus this year. Ashton Raggatt MacDougall, the architects engaged by the Museum to complete the projects, received two awards for their work on the Museum at the ACT Architecture Awards.

Capital works in 2013–14 included:

- initiating and tendering for the replacement of electric humidifiers with an adiabatic system
- work towards a secure staff bicycle storage facility on the Museum site
- improvements designed to optimise space at 90 Vicars Street, Mitchell
- remedial work on the Garden of Australian Dreams
- refurbishing the Museum Shop and Peninsula Room.

Progress was made this year towards an operational (strategic) plan, a Museum property management plan, as well as reviews of policies governing the fire evacuation system and the provision of building work guidelines.

The Museum continues to engage and, where possible, collectively partner with other agencies to achieve savings in the delivery of utilities. This includes participation in the whole-of-government electricity contract and combining with other cultural agencies to

seek efficiencies and reduced energy costs. A new gas contract has been sourced with other Canberra-based cultural institutions to commence in 2015.

## **Enhancing key services: Information and communication technology (ICT)**

The Museum continued a range of projects as outlined in its three-year ICT strategic plan covering 2013–15. The plan promotes the adoption of innovative technologies and new business approaches to deliver operational efficiencies and the streamlining of business processes. The Museum completed a range of digital information projects, including the implementation of an e-forms platform, and an upgrade to the electronic document and records management system. As part of this process, approximately 300,000 digital files and 15 metres of paper files have been destroyed in accordance with the Museum's records authority.

As part of ongoing enhancement of its technology infrastructure, various projects have been completed, which include:

- the removal of all legacy access control and file directory systems, resulting in a modernised and flexible computing environment
- the upgrade of core networking equipment providing security compliance, improved performance and reliability
- the duplication of the Museum's internet gateway to provide a high-availability infrastructure to ensure accessibility by our digital visitors and minimise disruption to a range of programs
- the implementation of a contemporary data backup solution to ensure the ongoing integrity and security of Museum information, which can cater for the increasing growth in digital assets.

Client computing has also been enhanced, with Windows 8 based tablet and notebook solutions being finalised to cater for the Museum's increasingly mobile workforce. The Museum has also implemented a remote access solution that allows staff to connect when travelling and teleworking.

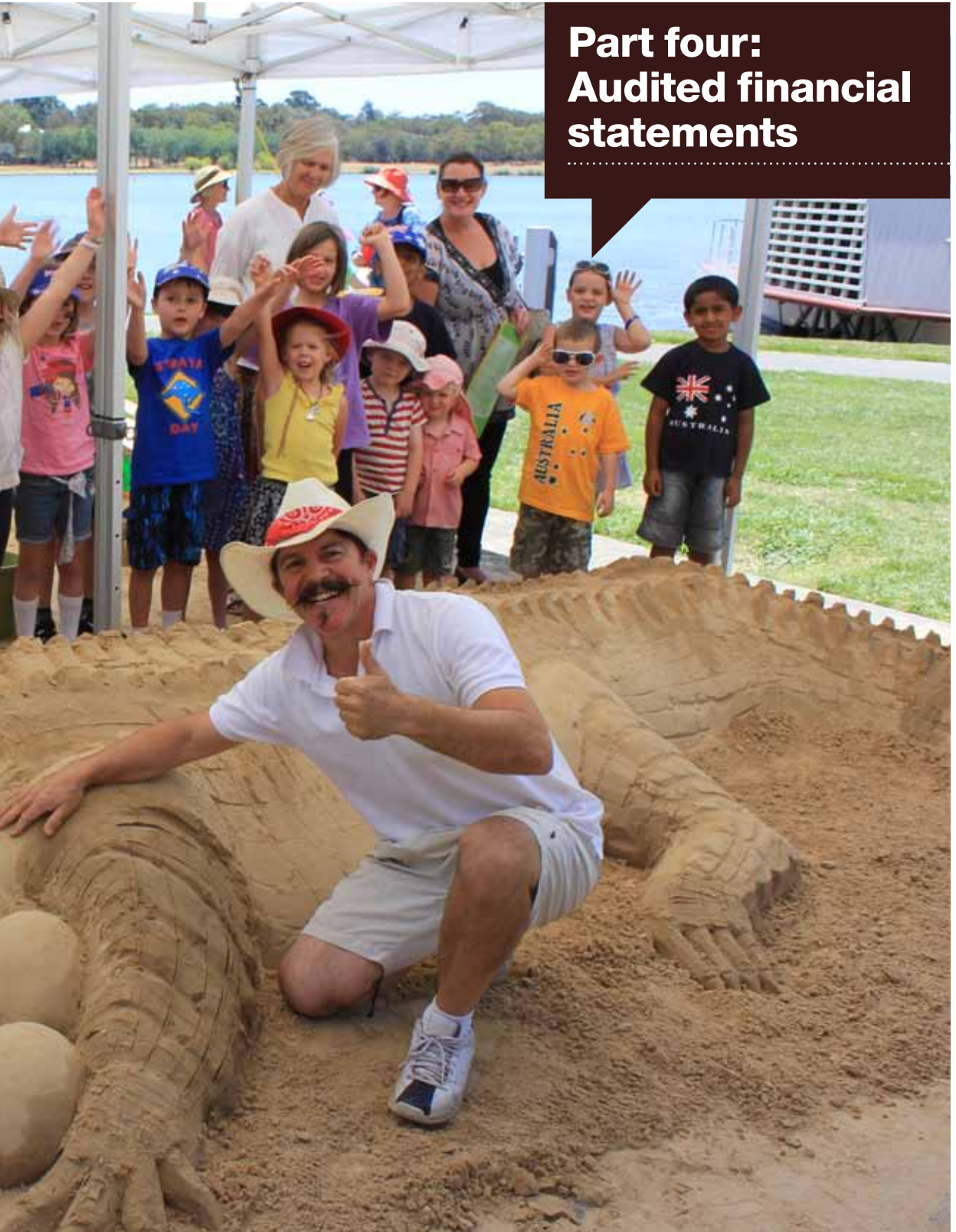
ICT continues to underpin the Museum's programs and exhibitions. A new scalable digital storage system underpins the Museum's web-based collection search function, 'Collection explorer', and supports its multimedia production capability. The Museum has also continued to enhance its wi-fi network to support the Museum's robot tours and improve visitor access to the Museum's online content. The Museum looks forward to the implementation of a digital signage and content management system to facilitate the delivery of digital content across the Museum in 2014–15.



Sand sculptor Tutti Bonacci poses with his creation in front of an enthusiastic group of supporters, 26 January 2014



**Part four:  
Audited financial  
statements**





## INDEPENDENT AUDITOR'S REPORT

### To the Attorney General

I have audited the accompanying financial statements of the National Museum of Australia for the year ended 30 June 2014, which comprise: a Statement by the Council Members, Chief Executive and Acting Chief Finance Officer; the 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.

### *Council Members Responsibility for the Financial Statements*

The Council Members of the National Museum of Australia are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of financial statements that give a true and fair view and 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 National Museum of Australia's preparation of the financial statements that give a true and fair view 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 National Museum of Australia's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Council Members, 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***

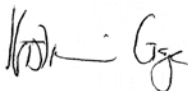
In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

***Opinion***

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

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the National Museum of Australia's financial position as at 30 June 2014 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



Mr Kristian Gage  
Acting Executive Director  
Delegate of the Auditor-General  
Canberra  
21 August 2014

**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 2014 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the Commonwealth Authorities and Companies Act 1997, as amended.

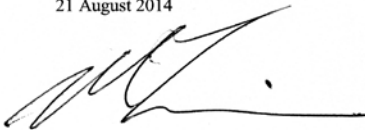
In our opinion, at the date of this statement, there are reasonable grounds to believe that the Authority will be able to pay its debts as and when they become due and payable.

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



Daniel Gilbert AM  
Chairperson

21 August 2014



Dr Mathew Trinca  
Director

21 August 2014



Ian Campbell  
Acting Chief Finance Officer

21 August 2014

**Statement of Comprehensive Income for National Museum of Australia**  
for the period ended 30 June 2014

	Notes	2014 \$'000	2013 \$'000
<b>NET COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits	<u>3A</u>	22,478	21,561
Supplier	<u>3B</u>	17,732	17,473
Depreciation and amortisation	<u>3C</u>	7,810	8,401
Write-down and impairment of assets	<u>3D</u>	18	6
Other expenses	<u>3E</u>	38	72
Loss (gain) on sale of assets	<u>3F</u>	9	30
<b>Total expenses</b>		<u>48,085</u>	<u>47,543</u>
<b>LESS:</b>			
<b>Own-source income</b>			
<b>Own-source revenue</b>			
Sale of goods and rendering of services	<u>4A</u>	2,592	2,591
Interest	<u>4B</u>	1,600	1,982
Other revenue	<u>4C</u>	739	161
<b>Total own-source revenue</b>		<u>4,931</u>	<u>4,734</u>
<b>Gains</b>			
Donated Assets	<u>4D</u>	246	197
<b>Total gains</b>		<u>246</u>	<u>197</u>
<b>Total own-source income</b>		<u>5,177</u>	<u>4,931</u>
<b>Net cost of services</b>		<u>42,908</u>	<u>42,612</u>
Revenue from Government	<u>4E</u>	41,644	40,889
<b>Surplus (Deficit) attributable to the Australian Government</b>		<u>(1,264)</u>	<u>(1,723)</u>
<b>OTHER COMPREHENSIVE INCOME</b>			
Changes in asset revaluation surplus		15,484	10,263
<b>Total other comprehensive income before income tax</b>		<u>15,484</u>	<u>10,263</u>
<b>Total comprehensive income</b>		<u>14,220</u>	<u>8,540</u>

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 2014*

	Notes	2014 \$'000	2013 \$'000
<b>ASSETS</b>			
<b>Financial Assets</b>			
Cash and cash equivalents	<u>6A</u>	1,322	3,775
Trade and other receivables	<u>6B</u>	980	854
Held-to-maturity investments	<u>6C</u>	39,000	34,500
<b>Total financial assets</b>		<u>41,302</u>	<u>39,129</u>
<b>Non-Financial Assets</b>			
Land and buildings	<u>7A</u>	108,039	106,603
Property, plant and equipment	<u>7B.C</u>	314,860	304,153
Intangibles	<u>7D.E</u>	1,481	1,556
Inventories	<u>7F</u>	559	560
Other non-financial assets	<u>7G</u>	439	493
<b>Total non-financial assets</b>		<u>425,378</u>	<u>413,365</u>
<b>Total assets</b>		<u>466,680</u>	<u>452,494</u>
<b>LIABILITIES</b>			
<b>Payables</b>			
Suppliers	<u>8A</u>	2,059	3,701
Other payables	<u>8B</u>	818	922
<b>Total payables</b>		<u>2,877</u>	<u>4,623</u>
<b>Provisions</b>			
Employee provisions	<u>9A</u>	5,372	5,631
<b>Total provisions</b>		<u>5,372</u>	<u>5,631</u>
<b>Total liabilities</b>		<u>8,249</u>	<u>10,254</u>
<b>Net assets</b>		<u>458,431</u>	<u>442,240</u>
<b>EQUITY</b>			
Contributed equity		23,444	21,472
Reserves		172,665	157,182
Retained surplus (accumulated deficit)		262,322	263,586
<b>Total equity</b>		<u>458,431</u>	<u>442,240</u>

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 2014

	Retained earnings		Asset revaluation		Contributed		Total equity	
	2014	2013	2014	2013	2014	2013	2014	2013
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Opening balance</b>								
Balance carried forward from previous period	263,586	265,309	157,181	146,919	21,472	19,507	442,239	431,735
<b>Adjusted opening balance</b>	<b>263,586</b>	<b>265,309</b>	<b>157,181</b>	<b>146,919</b>	<b>21,472</b>	<b>19,507</b>	<b>442,239</b>	<b>431,735</b>
<b>Comprehensive income</b>								
Other comprehensive income	-	-	15,484	10,263	-	-	15,484	10,263
Surplus (Deficit) for the period	(1,264)	(1,723)	-	-	-	-	(1,264)	(1,723)
<b>Total comprehensive income</b>	<b>(1,264)</b>	<b>(1,723)</b>	<b>15,484</b>	<b>10,263</b>	<b>-</b>	<b>-</b>	<b>14,220</b>	<b>8,540</b>
<b>Transactions with owners</b>								
Contributions by owners	-	-	-	-	1,972	1,965	1,972	1,965
Equity injection	-	-	-	-	-	-	-	-
<b>Sub-total transactions with owners</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>1,972</b>	<b>1,965</b>	<b>1,972</b>	<b>1,965</b>
<b>Closing balance attributable to the Australian Government</b>	<b>262,322</b>	<b>263,586</b>	<b>172,665</b>	<b>157,182</b>	<b>23,444</b>	<b>21,472</b>	<b>458,431</b>	<b>442,240</b>

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 2014

	Notes	2014 \$'000	2013 \$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from Government		41,644	40,889
Sales of goods and rendering of services		2,770	2,611
Interest		1,344	2,411
Net GST received		1,683	2,765
Other		703	62
<b>Total cash received</b>		<u>48,144</u>	<u>48,738</u>
<b>Cash used</b>			
Employees		(22,747)	(21,677)
Suppliers		(21,125)	(21,333)
Other		(38)	(72)
<b>Total cash used</b>		<u>(43,910)</u>	<u>(43,082)</u>
<b>Net cash from (used by) operating activities</b>	<u>10</u>	<u>4,234</u>	<u>5,656</u>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of property, plant and equipment		10	30
Investments redeemed		58,500	90,000
<b>Total cash received</b>		<u>58,510</u>	<u>90,030</u>
<b>Cash used</b>			
Purchase of property, plant and equipment		(3,841)	(11,554)
Purchase of intangibles		(329)	(57)
Investments deposited		(63,000)	(84,500)
<b>Total cash used</b>		<u>(67,169)</u>	<u>(96,111)</u>
<b>Net cash from (used by) investing activities</b>		<u>(8,660)</u>	<u>(6,081)</u>
<b>FINANCING ACTIVITIES</b>			
<b>Cash received</b>			
Contributed equity		1,972	1,965
<b>Total cash received</b>		<u>1,972</u>	<u>1,965</u>
<b>Net cash from financing activities</b>		<u>1,972</u>	<u>1,965</u>
<b>Net increase (decrease) in cash held</b>		<u>(2,453)</u>	<u>1,540</u>
Cash and cash equivalents at the beginning of the reporting period		3,775	2,235
<b>Cash and cash equivalents at the end of the reporting period</b>	<u>6A</u>	<u>1,322</u>	<u>3,775</u>

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



**Schedule of Commitments***as at 30 June 2014*

	2014	2013
	\$'000	\$'000
<b>BY TYPE</b>		
<b>Commitments receivable</b>		
Net GST recoverable on commitments	(757)	(627)
Other Receivables	<u>(330)</u>	<u>(180)</u>
<b>Total commitments receivable</b>	<u>(1,087)</u>	<u>(807)</u>
<b>Commitments payable</b>		
<b>Capital commitments</b>		
Property, plant and equipment <sup>1</sup>	1,799	-
Intangibles	<u>54</u>	<u>-</u>
<b>Total capital commitments</b>	<u>1,853</u>	<u>-</u>
<b>Other commitments</b>		
Operating leases <sup>2</sup>	2,842	3,251
Other <sup>3</sup>	<u>5,436</u>	<u>3,645</u>
<b>Total other commitments</b>	<u>8,278</u>	<u>6,896</u>
<b>Total commitments payable</b>	<u>10,131</u>	<u>6,896</u>
<b>Net commitments by type</b>	<u>9,044</u>	<u>6,089</u>
<b>BY MATURITY</b>		
<b>Commitments receivable</b>		
One year or less	(495)	(807)
From one to five years	<u>(592)</u>	<u>-</u>
Over five years	<u>-</u>	<u>-</u>
<b>Total commitments receivable</b>	<u>(1,087)</u>	<u>(807)</u>
<b>Commitments payable</b>		
<b>Capital commitments</b>		
One year or less	1,795	-
From one to five years	<u>58</u>	<u>-</u>
Over five years	<u>-</u>	<u>-</u>
<b>Total capital commitments</b>	<u>1,853</u>	<u>-</u>
<b>Operating lease commitments</b>		
One year or less	1,209	1,976
From one to five years	<u>1,633</u>	<u>1,275</u>
Over five years	<u>-</u>	<u>-</u>
<b>Total operating lease commitments</b>	<u>2,842</u>	<u>3,251</u>
<b>Other Commitments</b>		
One year or less	3,515	2,664
From one to five years	<u>1,921</u>	<u>981</u>
Over five years	<u>-</u>	<u>-</u>
<b>Total other commitments</b>	<u>5,436</u>	<u>3,645</u>
<b>Total commitments payable</b>	<u>10,131</u>	<u>6,896</u>
<b>Net commitments by maturity</b>	<u>9,044</u>	<u>6,089</u>

Note: Commitments are GST inclusive where relevant.

<sup>1</sup> The nature of capital commitments payable are asset replacements.

<sup>2</sup> Operating leases included are effectively non-cancellable and comprise:

<i>Nature of lease</i>	<i>General description of leasing arrangement</i>
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.

<sup>3</sup> 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**

---

**Table of Contents - Notes**

- Note 1: Summary of Significant Accounting Policies
- Note 2: Events After the Reporting Period
- Note 3: Expenses
- Note 4: Income
- Note 5: Fair Value Measurements
- Note 6: Financial Assets
- Note 7: Non-Financial Assets
- Note 8: Payables
- Note 9: Provisions
- Note 10: Cash Flow Reconciliation
- Note 11: Directors Remuneration
- Note 12: Related Party Disclosures
- Note 13: Senior Executive Remuneration
- Note 14: Remuneration of Auditors
- Note 15: Financial Instruments
- Note 16: Financial Assets Reconciliation
- Note 17: Compensation and Debt Relief
- Note 18: Assets Held in the National Museum of Australia Fund
- Note 19: Reporting of Outcomes
- Note 20: Net Cash Appropriation Arrangements

## 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 clause 1(b) of Schedule 1 to the *Commonwealth Authorities and Companies Act 1997*.

The financial statements have been prepared in accordance with:

- a) Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2011; 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 FMOs, assets and liabilities are recognised in the balance sheet 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 schedule of contingencies.

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.

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.

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 conducted every three years by a valuer on the approved list of valuers for the Cultural Gift Program

## National Museum of Australia

### Notes to and forming part of the Financial Statements

---

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.

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 13 *Fair Value Measurement*, issued prior to the signing of the statement by the Council, Director and Chief Finance Officer, is applicable to the current reporting period and did not have a material financial impact but did affect disclosure. The standard ensures consistency of fair value measurement and disclosure within financial statements. Key features of AASB 13 include the requirement to value non-financial assets at their highest and best use, identification of a principle or most advantageous market and disclosure of all fair value measurements based on the fair value hierarchy.

##### Future Australian Accounting Standard Requirements

The following new, revised or amended standards and interpretations were issued prior to the signing of the statement by the Council, Director and Chief Finance Officer, which 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 2015.
- AASB 1055 *Budgetary Reporting*- This new 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. The new Standard applies to reporting periods beginning on or after 1 July 2014.

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

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

---

### Revenue from Government

Funding received or receivable from the Department of Regional Australia, Local Government, Arts and Sport and the Attorney-General's Department (appropriated to them as a CAC Act body payment item for 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.

### Resources Received Free of Charge

Resources received free of charge are recognised as revenue when, and only when, a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense. Resources received free of charge are recorded as either revenue or gains depending on their nature.

## 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' (amounts expected to be settled wholly within 12 months) 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.

### 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) or the PSS accumulation plan (PSSap).

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

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

The National Museum of Australia makes employer contributions to the employees' superannuation scheme 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.

## National Museum of Australia

### Notes to and forming part of the Financial Statements

---

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 termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

#### **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 3 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 except for financial assets that are recognised at fair value through profit or loss.

#### Held-to-Maturity Investments

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the group 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.

## National Museum of Australia

### Notes to and forming part of the Financial Statements

---

#### 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.

#### **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 balance sheet 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 2013-14 or 2012-13.

#### **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 were 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 depended 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

## National Museum of Australia

### Notes to and forming part of the Financial Statements

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:

<i>Asset class</i>	<i>Fair value measurement</i>
Land	Market selling price
Buildings excluding leasehold improvements	Cost approach
Leasehold improvements	Cost approach
Infrastructure, plant and equipment	Cost approach
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:

	2014	2013
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 2014. 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.



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

---

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](http://www.nma.gov.au/about_us/ips/policies/collection_care_and_preservation_policy).

**1.18 Intangibles**

The National Museum of Australia's intangibles comprise internally developed software for internal use and externally purchased software. 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 (2012-13: 4 to 8 years).

All software assets were assessed for indications of impairment as at 30 June 2014.

**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: Expenses**

	2014	2013
	\$'000	\$'000
<b>Note 3A: Employee Benefits</b>		
Wages and salaries	16,968	16,799
Superannuation:		
Defined contribution plans	1,295	1,060
Defined benefit plans	1,770	1,771
Leave and other entitlements	1,917	1,618
Separation and redundancies	528	313
<b>Total employee benefits</b>	<b>22,478</b>	<b>21,561</b>

**Note 3B: Supplier**

**Goods and services**

Cost of goods sold	962	846
Travel	705	469
IT Services	1,650	2,160
Property Services	6,732	6,671
Staff Support Costs	789	1,327
Professional Services	948	814
Exhibitions	1,579	1,135
Collection management	191	221
Advertising and promotions	451	403
Other	697	557
<b>Total goods and services</b>	<b>14,704</b>	<b>14,603</b>

**Goods and services are made up of:**

Provision of goods – related entities	-	-
Provision of goods – external parties	2,806	2,722
Rendering of services – related entities	1,725	1,853
Rendering of services – external parties	10,173	10,028
<b>Total goods and services</b>	<b>14,704</b>	<b>14,603</b>

**Other supplier expenses**

Operating lease rentals – related entities:		
Minimum lease payments	494	410
Contingent rentals	-	-
Operating lease rentals – external parties:		
Minimum lease payments	1,844	1,835
Contingent rentals	(31)	(1)
Workers compensation expenses	721	626
<b>Total other supplier expenses</b>	<b>3,028</b>	<b>2,870</b>
<b>Total supplier expenses</b>	<b>17,732</b>	<b>17,473</b>

**Note 3C: Depreciation and Amortisation**

**Depreciation:**

Property, plant and equipment	5,978	6,553
Buildings	1,429	1,317
<b>Total depreciation</b>	<b>7,407</b>	<b>7,870</b>

**Amortisation:**

Intangibles	403	531
<b>Total amortisation</b>	<b>403</b>	<b>531</b>
<b>Total depreciation and amortisation</b>	<b>7,810</b>	<b>8,401</b>

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

	2014	2013
	\$'000	\$'000
<b>Note 3D: Write-Down and Impairment of Assets</b>		
<b>Asset write-downs and impairments from:</b>		
Financial assets write off	17	-
Impairment of property, plant and equipment	-	-
Inventory write off	1	6
<b>Total write-down and impairment of assets</b>	<b>18</b>	<b>6</b>

**Note 3E: Other Expenses**

The Museum provides subsidies to support research in Australian history and cultures

Subsidies	38	72
<b>Total other expenses</b>	<b>38</b>	<b>72</b>

**Note 3F: Loss from Sale of Assets**

**Property, plant and equipment:**

Proceeds from sale	(10)	(30)
Carrying value of assets sold	19	60
<b>Net loss (gain) from sale of assets</b>	<b>9</b>	<b>30</b>

**Note 3G: Total Operating Expenditure for Heritage and Cultural**

**Assets<sup>1</sup>**

Operating expenditure	5,934	5,677
<b>Total</b>	<b>5,934</b>	<b>5,677</b>

1. Operating expenditure is contained in the Statement of Comprehensive Income; however, it is not disclosed as a separate line item. It is merely a different representation of expenditure already reported in Notes 3A to 3E relating to heritage and cultural assets.

**Note 4: Income**

**OWN-SOURCE REVENUE**

**Note 4A: Sale of Goods and Rendering of Services**

Provision of goods - related entities	-	-
Provision of goods - external parties	1,803	1,663
Rendering of services - related entities	-	-
Rendering of services - external parties	789	928
<b>Total sale of goods and rendering of services</b>	<b>2,592</b>	<b>2,591</b>

**Note 4B: Interest**

Deposits	1,600	1,982
<b>Total interest</b>	<b>1,600</b>	<b>1,982</b>

**Note 4C: Other Revenue**

Donations and bequests	168	39
Sponsorship and grants	571	122
<b>Total other revenue</b>	<b>739</b>	<b>161</b>

**GAINS**

**Note 4D: Donated Assets**

Donated Assets	246	197
<b>Total donated assets</b>	<b>246</b>	<b>197</b>

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

	2014	2013
	\$'000	\$'000
<b>Note 4E: Revenue from Government</b>		
Department of Regional Australia, Local Government, Arts and Sport		
CAC Act body payment item	13,791	40,889
Attorney General's Department		
CAC Act body payment item	27,853	-
<b>Total revenue from Government</b>	<b>41,644</b>	<b>40,889</b>

**Note 5: Fair Value Measurements**

The following tables provide an analysis of assets 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 5A: Fair Value Measurements**

**Fair value measurements at the end of the reporting period by hierarchy for assets and liabilities in 2014**

	Fair value measurements at the end of the reporting period using			
	Fair value	Level 1 inputs	Level 2 inputs	Level 3 inputs
	\$'000	\$'000	\$'000	\$'000
<b>Non-financial assets</b>				
Land	6,306	-	-	6,306
Buildings on freehold land	98,591	-	-	98,591
Leasehold improvements	3,142	-	-	3,142
Other property plant and equipment	55,702	-	-	55,702
Heritage and cultural	259,158	-	-	259,158
<b>Total non-financial assets</b>	<b>422,899</b>	<b>-</b>	<b>-</b>	<b>422,899</b>
<b>Total fair value measurements of assets in the statement of financial position</b>	<b>422,899</b>	<b>-</b>	<b>-</b>	<b>422,899</b>

**Fair value measurements - highest and best use differs from current use for non-financial assets (NFAs)**

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

There were no recurring fair value measurements transferred between level 1 and 2 for non-financial assets

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

**Note 5B: Valuation Technique and Inputs for Level 2 and Level 3 Fair Value Measurements**

**Level 2 and 3 fair value measurements – valuation technique and the inputs used for assets and liabilities in 2014**

	Category (Level 2 or Level 3)	Fair value Valuation technique(s) <sup>1</sup>	Inputs used	Range (weighted average) <sup>2</sup>
		\$'000		
<b>Non-financial assets</b>				
Land	Level 2	6,306	Market / Direct Comparison Approach	Sales evidence, unit of value by comparative basis (\$ per m2)
	Level 3			20% of gross valuation as an estimate of risk.
Buildings on freehold land	Level 2			Actual construction costs, AIQS building cost indices.
	Level 3	98,591	Depreciated replacement cost	Estimated useful life
Leasehold improvements	Level 2			Actual construction costs, ABS indices, AQUIS building cost indices
	Level 3	3,142	Depreciated replacement cost	Estimated useful lives.
Other property plant and equipment	Level 3			Acquisitions costs, ABS indices
	Level 3	55,702	Depreciated replacement cost	Estimated useful lives.
Heritage and cultural	Level 3	259,158	Market approach	Local and worldwide secondary markets for art and collectables, Providence for objects

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.

**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.

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

#### 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 5C: Reconciliation for Recurring Level 3 Fair Value Measurements

##### Recurring Level 3 fair value measurements – reconciliation for assets

	Non-financial assets				Total
	Buildings on freehold land	Leasehold improvements	Other property plant and equipment	Heritage and cultural	
	2014 \$'000	2014 \$'000	2014 \$'000	2014 \$'000	2014 \$'000
<b>Opening balance</b>	97,670	2,627	54,119	250,034	404,450
Total gains/(losses) recognised in net cost of services <sup>1</sup>	(1,048)	(381)	(4,940)	(1,038)	(7,407)
Total gains/(losses) recognised in other comprehensive income <sup>2</sup>	4,711	384	1,850	8,539	15,484
Purchases	26	143	2,376	1,623	4,168
Sales	-	-	(19)	-	(19)
Other movements	(2,768)	369	2,316	-	(83)
<b>Closing balance</b>	<b>98,591</b>	<b>3,142</b>	<b>55,702</b>	<b>259,158</b>	<b>259,158</b>

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 6: Financial Assets**

	2014	2013
	\$'000	\$'000
<b>Note 6A: Cash and Cash Equivalents</b>		
Cash on hand or on deposit	1,322	3,775
<b>Total cash and cash equivalents</b>	<u>1,322</u>	<u>3,775</u>
<b>Note 6B: Trade and Other Receivables</b>		
<b>Goods and Services:</b>		
Goods and services - related entities	12	330
Goods and services - external parties	116	90
<b>Total receivables for goods and services</b>	<u>128</u>	<u>420</u>
<b>Other receivables:</b>		
GST receivable from the Australian Taxation Office	336	174
Interest	516	260
<b>Total other receivables</b>	<u>852</u>	<u>434</u>
<b>Total trade and other receivables (gross)</b>	<u>980</u>	<u>854</u>
<b>Receivables are expected to be recovered in:</b>		
No more than 12 months	980	854
<b>Total trade and other receivables (net)</b>	<u>980</u>	<u>854</u>
<b>Receivables are aged as follows:</b>		
Not overdue	974	796
Overdue by:		
0 to 30 days	6	20
31 to 60 days	-	22
61 to 90 days	-	16
More than 90 days	-	-
<b>Total receivables (gross)</b>	<u>980</u>	<u>854</u>
<b>Note 6C: Held-to-Maturity Investments</b>		
Deposits	39,000	34,500
<b>Total other investments</b>	<u>39,000</u>	<u>34,500</u>
<b>Total held-to-maturity investments are expected to be recovered in:</b>		
No more than 12 months	39,000	34,500
<b>Total other investments</b>	<u>39,000</u>	<u>34,500</u>

Investments are with the National Museum of Australia's bankers and earn effective interest rates of 3.50%, 3.55%, 3.60%, 3.61%, 3.65% and 3.86% (2013: 3.85%, 3.93%, 4.03%, 4.07%, 4.10%, 4.11%, 4.35% and 4.39%), payable at the end of the term.

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

**Note 7: Non-Financial Assets**

	2014	2013
	\$'000	\$'000
<b>Note 7A: Land and Buildings</b>		
<b>Land:</b>		
Land at fair value	6,306	6,306
<b>Total land</b>	<b>6,306</b>	<b>6,306</b>
<b>Buildings on freehold land:</b>		
Work in progress	-	6,145
Accumulated depreciation	-	(1,038)
Fair value	98,591	92,563
<b>Total buildings on freehold land</b>	<b>98,591</b>	<b>97,670</b>
<b>Leasehold improvements:</b>		
Fair value	3,142	1,641
Accumulated depreciation	-	(280)
Work in progress	-	1,266
<b>Total leasehold improvements</b>	<b>3,142</b>	<b>2,627</b>
<b>Total land and buildings</b>	<b>108,039</b>	<b>106,603</b>

No indicators of impairment were found for land and buildings.

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

**Note 7B: Property, Plant and Equipment**

<b>Heritage and cultural:</b>		
Fair value	259,158	250,034
Accumulated depreciation	-	-
<b>Total heritage and cultural</b>	<b>259,158</b>	<b>250,034</b>
<b>Other property, plant and equipment:</b>		
Fair value	54,317	54,267
Accumulated depreciation	-	(5,498)
Work in progress	1,385	5,350
<b>Total other property, plant and equipment</b>	<b>55,702</b>	<b>54,119</b>
<b>Total property, plant and equipment</b>	<b>314,860</b>	<b>304,153</b>

No indicators of impairment were found for property, plant and equipment.

No property, plant or equipment is expected to be sold or disposed of within the next 12 months.

**Revaluations of non-financial assets**

Revaluations were conducted in accordance with the revaluation policy stated at Note 1. On 30 June 2014, an independent valuers conducted the revaluation of land, buildings, leasehold improvements and other property, plant and equipment. A management valuation was conducted for heritage and cultural assets.

Revaluation increments of nil for land (2013: nil), \$4,711,007 for buildings on freehold land (2013: nil), \$383,897 for leasehold improvements (2013: nil), \$1,850,289 for plant and equipment (2013: nil) and \$8,538,928 for heritage and cultural (2013: increment of \$10,263,821) 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 (2013: nil).



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

**Note 7C: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment 2014**

	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Heritage and cultural <sup>1</sup> \$'000	Other property, plant & equipment \$'000	Total \$'000
<b>As at 1 July 2013</b>						
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)
<b>Net book value 1 July 2013</b>	<b>6,306</b>	<b>100,297</b>	<b>106,603</b>	<b>250,034</b>	<b>54,119</b>	<b>410,756</b>
Additions:						
By purchase	-	169	169	1,377	2,376	3,922
By donation/gift	-	-	-	246	-	246
Revaluations and impairments recognised in other comprehensive income	-	5,095	5,095	8,539	1,850	15,484
Depreciation expense	-	(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)
<b>Net book value 30 June 2014</b>	<b>6,306</b>	<b>101,733</b>	<b>108,039</b>	<b>259,158</b>	<b>55,702</b>	<b>422,899</b>
<b>Net book value as of 30 June 2014 represented by:</b>						
Gross book value	6,306	101,733	108,039	259,158	55,702	422,899
Accumulated depreciation and impairment	-	-	-	-	-	-
<b>Net book value 30 June 2014</b>	<b>6,306</b>	<b>101,733</b>	<b>108,039</b>	<b>259,158</b>	<b>55,702</b>	<b>422,899</b>

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 7C (Cont'd): Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment 2013**

	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Heritage and cultural <sup>1</sup> \$'000	Other property, plant & equipment \$'000	Total \$'000
<b>As at 1 July 2012</b>						
Gross book value	6,306	92,738	99,044	238,803	56,752	394,599
Accumulated depreciation and impairment	-	-	-	-	-	-
<b>Net book value 1 July 2012</b>	<b>6,306</b>	<b>92,738</b>	<b>99,044</b>	<b>238,803</b>	<b>56,752</b>	<b>394,599</b>
Additions:						
By purchase or internally developed	-	8,876	8,876	1,802	2,579	13,257
By donation/gift	-	-	-	197	-	197
Revaluations and impairments recognised in other comprehensive in	-	-	-	10,263	-	10,263
Depreciation expense	-	(1,317)	(1,317)	(1,031)	(5,522)	(7,870)
Disposals:						
Gross book value	-	-	-	-	(83)	(83)
Accumulated depreciation and impairment	-	-	-	-	24	24
Other movements from prior year - WIP recognition	-	-	-	-	369	369
<b>Net book value 30 June 2013</b>	<b>6,306</b>	<b>100,297</b>	<b>106,603</b>	<b>250,034</b>	<b>54,119</b>	<b>410,756</b>
<b>Net book value as of 30 June 2013 represented by:</b>						
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)
<b>Net book value 30 June 2013</b>	<b>6,306</b>	<b>100,297</b>	<b>106,603</b>	<b>250,034</b>	<b>54,119</b>	<b>410,756</b>

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**

	2014 \$'000	2013 \$'000
<b>Note 7D: Intangibles</b>		
<b>Computer software:</b>		
Purchased – in use	10,750	10,636
Purchased – in progress	239	25
Accumulated amortisation	(10,039)	(9,850)
<b>Total computer software</b>	<b>950</b>	<b>811</b>
<b>Other intangibles:</b>		
Internally developed – in use	1,582	1,582
Internally developed – in progress	-	-
Accumulated amortisation	(1,051)	(837)
<b>Total other intangibles</b>	<b>531</b>	<b>745</b>
<b>Total intangibles</b>	<b>1,481</b>	<b>1,556</b>

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 7E: Reconciliation of the Opening and Closing Balances of Intangibles 2014**

	Computer software purchased \$'000	Other intangibles internally developed \$'000	Total \$'000
<b>As at 1 July 2013</b>			
Gross book value	10,661	1,582	12,243
Accumulated amortisation and impairment	(9,850)	(837)	(10,687)
<b>Net book value 1 July 2013</b>	<b>811</b>	<b>745</b>	<b>1,556</b>
Additions:			
By purchase	328	-	328
Amortisation	(189)	(214)	(403)
<b>Net book value 30 June 2014</b>	<b>950</b>	<b>531</b>	<b>1,481</b>

**Net book value as of 30 June 2014 represented by:**

Gross book value	10,989	1,582	12,571
Accumulated amortisation and impairment	(10,039)	(1,051)	(11,090)
<b>Net book value 30 June 2014</b>	<b>950</b>	<b>531</b>	<b>1,481</b>

**Note 7E (Cont'd): Reconciliation of the Opening and Closing Balances of Intangibles 2013**

	Computer software purchased \$'000	Other intangibles internally developed \$'000	Total \$'000
<b>As at 1 July 2012</b>			
Gross book value	10,868	1,583	12,451
Accumulated amortisation and impairment	(9,533)	(624)	(10,157)
<b>Net book value 1 July 2012</b>	<b>1,335</b>	<b>959</b>	<b>2,294</b>
Additions:			
By purchase	162	-	162
Amortisation	(317)	(214)	(531)
Other movements from prior year - WIP recognition	(369)	-	(369)
<b>Net book value 30 June 2013</b>	<b>811</b>	<b>745</b>	<b>1,556</b>

**Net book value as of 30 June 2013 represented by:**

Gross book value	10,661	1,582	12,243
Accumulated amortisation and impairment	(9,850)	(837)	(10,687)
<b>Net book value 30 June 2013</b>	<b>811</b>	<b>745</b>	<b>1,556</b>

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

	2014	2013
	\$'000	\$'000
<b>Note 7F: Inventories</b>		
<b>Inventories held for sale:</b>		
Work in progress	47	46
Finished goods	512	514
<b>Total inventories held for sale</b>	<b>559</b>	<b>560</b>
<b>Total inventories</b>	<b>559</b>	<b>560</b>

During 2014, \$798 of inventory held for sale was recognised as an expense (2013: \$22,648).

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

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

**Note 7G: Other Non-Financial Assets**

Prepayments	439	493
Prepaid leasehold contribution	-	-
<b>Total other non-financial assets</b>	<b>439</b>	<b>493</b>
<b>Total other non-financial assets - are expected to be recovered in:</b>		
No more than 12 months	439	493
More than 12 months	-	-
<b>Total other non-financial assets</b>	<b>439</b>	<b>493</b>

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

**Note 8: Payables**

**Note 8A: Suppliers**

Trade creditors and accruals	2,028	3,639
Operating lease rentals	31	62
<b>Total suppliers payables</b>	<b>2,059</b>	<b>3,701</b>

**Suppliers payables expected to be settled within 12 months:**

Related entities	28	81
External parties	2,031	3,620
<b>Total</b>	<b>2,059</b>	<b>3,701</b>

Settlement was usually made within 30 days.

**Note 8B: Other Payables**

Wages and salaries	595	610
Superannuation	91	85
Prepayments received/unearned income	132	227
<b>Total other payables</b>	<b>818</b>	<b>922</b>

**Total other payables are expected to be settled in:**

No more than 12 months	818	922
More than 12 months	-	-
<b>Total other payables</b>	<b>818</b>	<b>922</b>

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

**Note 9: Provisions**

	2014	2013
	\$'000	\$'000
<b>Note 9A: Employee Provisions</b>		
Leave	5,372	5,631
Separations and redundancies	-	-
<b>Total employee provisions</b>	<u>5,372</u>	<u>5,631</u>
<b>Employee provisions are expected to be settled in:</b>		
No more than 12 months	-	-
More than 12 months	5,372	5,631
<b>Total employee provisions</b>	<u>5,372</u>	<u>5,631</u>

**Note 10: 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	1,322	3,775
Statement of financial position	<u>1,322</u>	<u>3,775</u>
<b>Difference</b>	<u>-</u>	<u>-</u>

**Reconciliation of net cost of services to net cash from operating activities:**

Net cost of services	(42,908)	(42,612)
Revenue from Government	41,644	40,889
<b>Adjustments for non-cash items</b>		
Depreciation / amortisation	7,810	8,401
Net write down of non-financial assets	18	6
(Gain) loss on disposal of assets	9	30
Donated assets	(246)	(197)

**Movements in assets / liabilities**

**Assets**

(Increase) / decrease in net receivables	(139)	668
(Increase) / decrease in inventories	1	(164)
(Increase) / decrease in prepayments	54	53

**Liabilities**

Increase / (decrease) in employee provisions	(259)	(223)
Increase / (decrease) in supplier payables	(1,642)	(1,470)
Increase / (decrease) in other payables	(104)	275

<b>Net cash from operating activities</b>	<u>4,238</u>	<u>5,656</u>
---	--------------	--------------

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

**Note 11: Council Members' Remuneration**

	2014 No.	2013 No.
<b>The number of non-executive members of the Council of the National Museum of Australia included in these figures are shown below in the relevant remuneration bands:</b>		
\$0 to \$29,999	8	7
\$30,000 to \$59,999	1	1
<b>Total</b>	<u>9</u>	<u>8</u>
	\$	\$
Total remuneration received or due and receivable by non-executive members of the Council of the National Museum of Australia	<u>189,548</u>	<u>137,765</u>

Council members are paid in accordance with Remuneration Tribunal determinations as provided by section 16 of the *National Museum of Australia Act 1980*.

Remuneration of the executive member of the Council of the National Museum of Australia is included in Note 13: Senior Executive Remuneration.

**Note 12: 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 was:

<i>Chair</i>	<i>Period of Appointment</i>
Mr D Gilbert AM	27 March 2009 to 26 March 2012 and 5 April 2012 to 4 April 2015
 <i>Non-Executive Members</i>	
Mr N Davie	7 September 2009 to 6 September 2012 and 25 October 2012 to 6 September 2015
Prof R Frances	25 February 2010 to 24 February 2013 and 30 May 2013 to 29 May 2016
Prof Emeritus A Hull AO	12 December 2008 to 11 December 2011 and 12 December 2011 to 22 November 2014
Mr D Jones	25 February 2010 to 24 February 2013 and 30 May 2013 to 29 May 2016
Prof C Lumby	30 May 2013 to 29 May 2016
Mr J Morse AM	28 November 2008 to 27 November 2011 and 28 November 2011 to 22 November 2014
Dr B Piscitelli AM	17 July 2008 to 16 July 2011 and 17 July 2011 to 16 July 2014
Mr P Yu	25 February 2010 to 24 February 2013 and 30 May 2013 to 29 May 2016
 <i>Executive Member</i>	
Dr Mathew Trinca	2 July 2013 to 16 February 2014 17 February 2014 to 16 February 2019

**Transactions with Council members or their related entities**

The aggregate remuneration of Council members is disclosed in Note 11.

Mr D 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 \$30,000. 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 13: Senior Executive Remuneration**

**Note 13A: Senior Executive Remuneration Expenses for the Reporting Period**

	2014	2013
	\$	\$
<b>Short-term employee benefits:</b>		
Salary	814,130	731,658
Performance bonuses	35,437	43,887
Motor vehicle and other allowances	18,108	51,334
<b>Total short-term employee benefits</b>	<b>867,675</b>	<b>826,879</b>
<b>Post-employment benefits:</b>		
Superannuation	118,876	107,505
<b>Total post-employment benefits</b>	<b>118,876</b>	<b>107,505</b>
<b>Other long-term benefits:</b>		
Annual leave accrued	67,269	58,366
Long-service leave	26,375	21,799
<b>Total other long-term benefits</b>	<b>93,644</b>	<b>80,165</b>
<b>Total employment benefits</b>	<b>1,080,195</b>	<b>1,014,549</b>

**Notes:**

- Note 13A is prepared on an accrual basis (therefore the performance bonus expenses disclosed above may differ from the cash 'Bonus paid' in Note 12B).
- Note 13A excludes acting arrangements and part-year service where total remuneration expensed for a senior executive was less than \$195,000.

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

Note 13B: Average annual reportable remuneration paid to substantive senior executives during the reporting period

Average annual reportable remuneration <sup>1</sup>	2014						
	Substantive senior executives	No.	Reportable salary <sup>2</sup>	Contributed superannuation <sup>3</sup>	Reportable allowances <sup>4</sup>	Bonus paid <sup>5</sup>	Total
			\$	\$	\$	\$	\$
<b>Total remuneration (including part-time arrangements):</b>							
\$195,000 to \$224,999	1	1	171,779	47,679	-	-	219,458
\$225,000 to \$254,999	1	1	196,384	38,830	60	-	235,274
\$255,000 to \$284,999	1	1	244,749	30,140	60	-	274,949
<b>Total</b>		<b>3</b>					

Average annual reportable remuneration <sup>1</sup>	2013						
	Senior Executives	No.	Reportable salary <sup>2</sup>	Contributed superannuation <sup>3</sup>	Reportable allowances <sup>4</sup>	Bonus paid <sup>5</sup>	Total
			\$	\$	\$	\$	\$
<b>Total remuneration (including part-time arrangements):</b>							
\$195,000 to \$224,999	3	3	181,067	35,395	-	-	216,462
\$285,000 to \$314,999	1	1	223,219	62,709	-	-	285,928
<b>Total</b>		<b>4</b>					

Notes:

- This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.
- 'Reportable salary' includes the following:
  - gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column)
  - reportable fringe benefits (at the net amount prior to 'grossing up' to account for tax benefits).
- The 'contributed superannuation' amount is the average cost to the National Museum of Australia for the provision of superannuation benefits to substantive senior executives in that reportable remuneration band during the reporting period.
- 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.
- 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the National Museum of Australia during the financial year.
- Various salary sacrifice arrangements were available to senior executives including superannuation, motor vehicle and expense payment fringe benefits. Salary sacrifice benefits are reported in the 'reportable salary' column, excluding salary sacrificed superannuation, which is reported in the 'contributed superannuation' column.

Note 13C: Other highly paid staff

There were no other staff receiving remuneration over \$195,000 in 2014. (2013:Nil)



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

**Note 14: Remuneration of Auditors**

	2014	2013
	\$'000	\$'000
Financial statement audit services were provided to the National Museum of Australia by the Australian National Audit Office (ANAO). Fees paid and payable to the ANAO for the audit of the financial statements	56	54
	<u>56</u>	<u>54</u>

No other services were provided by the ANAO.

**Note 15: Financial Instruments**

**Note 15A: Categories of Financial Instruments**

**Financial Assets**

**Held-to-maturity:**

Term Deposits	39,000	34,500
<b>Total</b>	<u>39,000</u>	<u>34,500</u>
<b>Loans and receivables:</b>		
Cash and cash equivalents	1,322	3,775
Trade and other receivables	128	420
Interest Receivable	516	260
<b>Total</b>	<u>1,966</u>	<u>4,455</u>
<b>Carrying amount of financial assets</b>	<u>40,966</u>	<u>38,955</u>

**Financial Liabilities**

**At amortised cost:**

Supplier Payables	2,059	3,701
<b>Total</b>	<u>2,059</u>	<u>3,701</u>
<b>Carrying amount of financial liabilities</b>	<u>2,059</u>	<u>3,701</u>

**Note 15B: Net Income and Expense from Financial Assets**

**Held-to-maturity**

Interest revenue	1,482	1,642
<b>Net gain/(loss) held-to-maturity</b>	<u>1,482</u>	<u>1,642</u>
<b>Loans and receivables</b>		
Interest revenue	118	340
<b>Net gain from loans and receivables</b>	<u>118</u>	<u>340</u>
<b>Net gain from financial assets</b>	<u>1,600</u>	<u>1,982</u>

The net income/expense from financial assets not at fair value from profit and loss is \$1,600,448 (2013: \$1,982,620).

**Note 15C: 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 15D: 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.

The following table illustrates the entity's gross exposure to credit risk, excluding any collateral or credit enhancements.

	2014	2013
	\$'000	\$'000
<b>Financial assets</b>		
Cash and cash equivalents	1,322	3,775
Investments	39,000	34,500
Trade and other receivables	644	680
<b>Total</b>	<b>40,966</b>	<b>38,955</b>
<b>Financial liabilities</b>		
Trade creditors	2,059	3,701
<b>Total</b>	<b>2,059</b>	<b>3,701</b>

**Credit quality of financial instruments 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
	2014	2013	2014	2013
	\$'000	\$'000	\$'000	\$'000
Cash and cash equivalents	1,322	3,775	-	-
Investments	39,000	34,500	-	-
Trade and other receivables	638	622	6	58
<b>Total</b>	<b>40,960</b>	<b>38,897</b>	<b>6</b>	<b>58</b>

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 6B.

**Note 15E: 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 2014**

	On demand	within 1 year	1 to 2 years	2 to 5 years	> 5 years	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Trade creditors	2,059	-	-	-	-	2,059
<b>Total</b>	<b>2,059</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>2,059</b>

**Maturities for non-derivative financial liabilities 2013**

	On demand	within 1 year	1 to 2 years	2 to 5 years	> 5 years	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Trade creditors	3,701	-	-	-	-	3,701
<b>Total</b>	<b>3,701</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>3,701</b>

The National Museum of Australia had no derivative financial liabilities in either 2014 or 2013

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

**Note 15F: Market Risk**

The table below details the interest rate sensitivity analysis of the Museum at the reporting date holding other variables constant. A 60 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 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)

**Sensitivity analysis of the risk that the entity is exposed to for 2013**

	Risk variable	Change in risk variable %	Effect on	
			Net cost of services \$'000	Equity \$'000
Interest rate risk	Interest	1.20	414	414
Interest rate risk	Interest	(1.20)	(414)	(414)

The method used to arrive at the possible change of 60 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.

**Note 16: Financial Assets Reconciliation**

		2014 \$'000	2013 \$'000
<b>Financial assets</b>	<b>Notes</b>		
<b>Total financial assets as per statement of financial position</b>		<b>41,302</b>	39,129
Less: non-financial instrument components:			
GST receivable from the Australian Taxation Office	6B	336	174
Total non-financial instrument components		<u>336</u>	<u>174</u>
<b>Total financial assets as per financial instruments note</b>		<b>40,966</b>	38,955

**Note 17: Compensation and Debt Relief**

No payments were made in respect of compensation and debt relief during the reporting period (2013: nil).

**Note 18: 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.

	2014 \$'000	2013 \$'000
Total amount held at the beginning of the reporting period	17	45
Receipts	262	39
Payments	(71)	(67)
<b>Total amount held at the end of the reporting period</b>	<b>208</b>	17

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

**Note 19: Reporting of Outcomes**

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

**Net Cost of Outcome Delivery**

	<b>Outcome</b>	
	<b>2014</b>	2013
	<b>\$'000</b>	\$'000
<b>Departmental</b>		
Expenses	<b>48,085</b>	47,543
Own-source income	<b>5,177</b>	4,931
<b>Net cost of outcome delivery</b>	<b>42,908</b>	42,612

Net costs shown include intra-government costs that are eliminated in calculating the actual Budget outcome.

**Note 20: Net Cash Appropriation Arrangements**

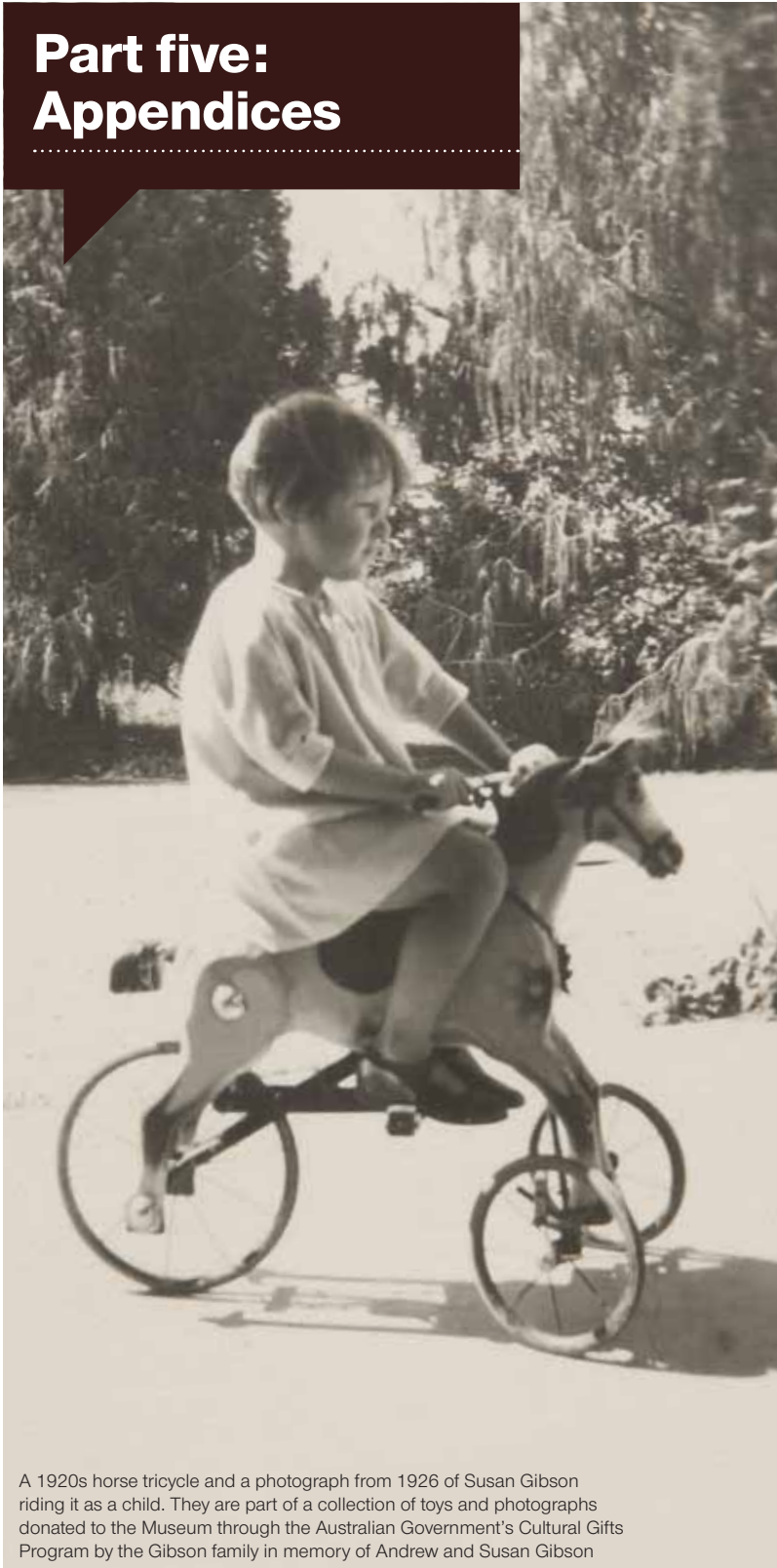
	<b>2014</b>	2013
	<b>\$'000</b>	\$'000
<b>Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations<sup>1</sup></b>	<b>13,182</b>	7,509
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	<b>1,038</b>	1,031
<b>Total comprehensive income - as per the Statement of Comprehensive Income</b>	<b>14,220</b>	8,540

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.



*Old Masters: Australia's Great Bark Artists*, on display at the National Museum of Australia from 6 December 2013 to 20 July 2014, featuring 122 works from the Museum's extensive collection of bark paintings

## Part five: Appendices



A 1920s horse tricycle and a photograph from 1926 of Susan Gibson riding it as a child. They are part of a collection of toys and photographs donated to the Museum through the Australian Government's Cultural Gifts Program by the Gibson family in memory of Andrew and Susan Gibson





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

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

### Council

#### MEMBERS AS AT 30 JUNE 2014

##### **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 5/5 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

##### **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 5/5 meetings

##### **Mr David Jones**

BEng (Hons), University of Melbourne  
MBA, Harvard Business School  
Chief Executive Officer, Kudos Energy  
Non-Executive Director, Derwent Executive  
Non-Executive Director, EMR Capital  
Non-Executive Director, EC Group

Non-Executive Director, Global Sources Limited (NASDAQ)  
30 May 2013 – 29 May 2016 (reappointed)  
25 February 2010 – 24 February 2013  
Attended 4/5 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 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 5/5 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 4/5 meetings

##### **Mr Peter Yu**

Chair, North Australian Indigenous Land and Sea Management Alliance Ltd  
Director, Yawuru PBC Aboriginal Corporation  
30 May 2013 – 29 May 2016 (reappointed)  
25 February 2010 – 24 February 2013  
Attended 5/5 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 2013–14

##### **Mr Andrew Sayers AM**

BA (Hons), University of Sydney  
Director, National Museum of Australia, 14 April 2010 – 15 April 2015\*

Attended 0/5 meetings

\*Andrew Sayers elected to finish his term on 1 July 2013



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

None

## DIRECTIONS TO THE COUNCIL BY THE MINISTER

None

## MEETINGS

Five meetings were held in Canberra as follows:

- 29 August 2013 (no. 145)
- 24 October 2013 (no. 146)
- 12 March 2014 (joint Council/Indigenous Advisory Committee meeting no. 02)
- 13 March 2014 (no. 147)
- 22 May 2014 (no. 148)

## 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 2014

**Mr David Jones** (Council member and Committee Chair)

Attended 3/4 meetings

**Professor Andrea Hull AO** (Council member)

Attended 4/4 meetings

**Dr Barbara Piscitelli AM** (Council member)

Attended 3/4 meetings

**Dr Mathew Trinca** (Executive member)

Attended 4/4 meetings

### MEETINGS

Four meetings were held in Canberra as follows:

- 28 August 2013 (no. 67)
- 23 October 2013 (no. 68)
- 12 March 2014 (no. 69)
- 21 May 2014 (no. 70)

## National Museum of Australia Indigenous Advisory Committee

The National Museum of Australia Indigenous Advisory Committee (IAC) is constituted under Section 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.

The IAC 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 IAC, 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 2014

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 Jason Eades**

Attended 3/4 meetings

**Mr Greg Lehmann**

Attended 4/4 meetings

**Ms Henrietta Marrie**

Attended 4/4 meetings

**Mr Vic McGrath**

Attended 3/4 meetings

**Ms Irene Stainton**

Attended 2/4 meetings

**Mr Russell Taylor**

Attended 1/4 meetings

### MEETINGS

The IAC normally meets twice a year. Four meetings were held in Canberra as follows:

- 23 October 2013 (no. 06)
- 11 March 2014 (IAC Planning Day)
- 12 March 2014 (no. 07)
- 12 March 2014 (joint Council/IAC no. 02)

## 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, devise, 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 Section 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 section 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 2013 – 30 June 2014

### Material approved 9 August 2013

#### IAN CANTLE COLLECTION

A 'No Dams' banner made and used in 1981–82 by Ian Cante, environmental activist and Secretary of the fledgling Tasmanian Wilderness Society. Donation

#### HORTENSIA CORTÉS FERNÁNDEZ DE DIAZ EDREIRA COLLECTION

A Galician costume, silk shawl and beauty set belonging to Hortensia Cortés Fernández de Díaz Edreira, who migrated to Australia from Spain in 1961. The costume was made for her when she was 15, and the shawl belonged to her grandmother and is typical of those brought home by Spanish soldiers serving in the Spanish colony of the Philippines. Donation

#### JAMES FERGUSON COLLECTION

A boomerang collected in 1957 near Natawalu (Well 40), Canning Stock Route, Western Australia by helicopter pilot James Ferguson. The boomerang is linked to a compelling story of 20th-century contact. Donation

#### VINCENT KELLY COLLECTION

Three medals awarded to Vincent R Kelly, who famously survived falling from the Sydney Harbour Bridge in October 1930 while working on its construction. Purchase

**FRANK MADDOX COLLECTION**

Samples of wheat heads and grains prepared by Tasmanian farmer and wheat breeder Frank Maddox in 1894. Maddox worked closely with the Tasmanian Council of Agriculture, a forerunner of the Department of Agriculture, to breed higher yielding and disease-resistant wheat varieties. Purchase

**REG AND FLORA MASON COLLECTION**

A rabbit-fur coat made in about 1946 by Reg Mason for his wife, Flora. The coat illustrates how rabbits have been valued and incorporated into Australian life. Donation

**NATIONAL MUSEUM OF AUSTRALIA 'HISTORY THROUGH ART' AWARD 2012 COLLECTION**

*Badu Harbour*, a linocut print on paper by Joseph Au, depicting three pearling luggers at anchor in Badu harbour in the Torres Strait. Purchase

**VERONICA O'LEARY COLLECTION NO. 2**

Eleven drawings made by Veronica O'Leary during the proceedings of the fourth coronial inquest into the death of Azaria Chamberlain. This is the only visual record of the hearing on 24 February 2012 at the Darwin Supreme Court. Purchase

**PELACO KING BILLY COLLECTION**

A complete set of promotional playing cards made for the Pelaco clothing company in the late 1920s. The cards are a significant example of the way in which Aboriginal stereotypes permeated settler visual culture during the early to mid-20th century. Purchase

**ELLAROSE SAVAGE COLLECTION NO. 2**

*Au Karem ar Araigi le* (Deep Sea Divers), a linocut print on paper by Ellarose Savage from Erub (Darnley Island) in the eastern Torres Strait. The print illustrates aspects of her father's diving career. Purchase

**SONGLINES – ALISON MUNTI RILEY COLLECTION**

A painting by Pitjantjatjara artist Alison Munti Riley depicting sites on the Seven Sisters songline around the Amata community in South Australia. The work was made in 2011 at Tjala Arts, an Aboriginal-owned and -governed art centre in Amata. Purchase

**SONGLINES – SALLYANNE ROBERTS COLLECTION**

A painting by Pitjantjatjara artist Sallyanne Roberts titled *Kuru Ala*. It depicts and is named after a significant site on the Seven Sisters songline. The work was made in 2012 at Tjungu Palya, an Aboriginal-owned and -governed art centre in Nyapari, South Australia. Purchase

**SONGLINES – WINGU TINGIMA COLLECTION**

A large painting by Wingu Tingima titled *Kuru Ala*. The work was made in 2007 at Tjungu Palya, an Aboriginal-owned and -governed art centre in Nyapari, South Australia. Purchase

**ROSE SULLIVAN COLLECTION**

An original issue of the first edition of the *Sydney Gazette and New South Wales Advertiser*, Australia's first newspaper, dated 5 March 1803. Donation

**ALICK TIPOTI COLLECTION NO. 3**

Two large masks, *Sugu Mawa* and *Maza Mawa*, by renowned artist Alick Tipoti from Badu in the Torres Strait. In Kala Lagaw Ya, the Indigenous language of the Western Islands, *Sugu Mawa* means 'octopus mask', and *Maza Mawa* means 'sorcerer' or 'mask of the reef'. Purchase

**PERCY TROMPF COLLECTION NO. 2**

A poster designed by renowned commercial artist Percy Trompf, reproduced by Robert Harding Pty Ltd, and issued by the Commonwealth Railways Commissioner, Melbourne, in July 1930. It is a colour lithograph advertising the Trans-Australian Railway, featuring a view of Perth from Kings Park. Purchase

**VICTORIAN GOLDFIELDS COLLECTION NO. 2**

A gold ring, one of the earliest dated pieces of gold jewellery made in Ballarat. Purchase

**Material approved 24 October 2013****SHIRLEY ANDREWS COLLECTION NO. 2**

A purple dance dress worn by Shirley Andrews when she received the Medal of the Order of Australia (OAM) for her contribution to Australian dance in June 1994; and a framed plaque given to Andrews by the Folk Song and Dance Society of Victoria, congratulating her on receiving the OAM. Donation

**AUSTRALIAN SPORTS ANTI-DOPING AUTHORITY (ASADA) COLLECTION**

Urine- and blood-testing kits, public education posters and documents related to the administration of testing programs. These document ASADA's work in drug-testing Australian athletes who compete at state and national levels, as well as international athletes competing in events held in Australia. Donation

**JEANETTE BLICK COLLECTION**

A stuffed toy in the shape of a koala, given to Jeanette Blick on Christmas Day, about 1962, while she was in the Orana Methodist Home for Children, Burwood, Victoria. It was taken from her a few days later and only returned to her when she left Orana. Donation

**FREDERICK CARRICK COLLECTION**

The conditional pardon, no. 89/1833, granted to Frederick Carrick on 6 April 1833, and signed by Sir Richard Bourke, Governor of New South Wales. The document includes details of Carrick's offence, sentence, trade, physical description, and arrival details aboard the HMS *Glory* in 1818. Purchase

**CAPPY AND EDGAR DEANS COLLECTION**

A wooden double-pedestal office desk designed by Marion Mahony and Walter Burley Griffin, and made by Misha Burlakov in Castlecrag, New South Wales, in about 1925. It is one of two desks, designed by the Griffins, that were used in their Greater Sydney Development Association offices in the 1920s and 30s. Donation

**GEORGE GILLTRAP COLLECTION**

A 1918 'Australian Six' motor car, chassis number B767, with maroon paintwork and black leather upholstery.

The chassis was designed by Louis Chevrolet and manufactured by the American Motors Corporation of Plainfield, New Jersey, in 1918. It was acquired as a prototype by Australian automobile entrepreneur Frederick Gordon and used as a demonstrator model. Purchase

#### GRIFFITH BUSINESS CHAMBER COLLECTION

Four large umbrellas inscribed with protest messages in black and red ink, collected at a water reform meeting in Griffith, southern New South Wales, in October 2010. Donation

#### ELIZABETH HAGERTY COLLECTION

Two letters from James Ironside, a Scotsman who immigrated to Van Diemen's Land in the early 19th century aboard the *Deveron*. They give a valuable first-hand perspective of the process of immigration during the 1800s. Donation

#### NORMAN HILL COLLECTION

Eight carved wooden objects purchased from the Kurrawang Native Mission in the Goldfields region of Western Australia in 1957. Purchase

#### HORSE AND AGRICULTURAL IMAGES AND ADVERTISING COLLECTION

A range of paper items and a tin sign relating to Australian agriculture from the late 19th and early 20th centuries. The collection demonstrates the centrality of agriculture to Australia and the crucial role of horses within and around this industry. Purchase

#### JOHN KELLY POWDER HORN COLLECTION

A scrimshaw powder horn decorated with brass pins, dating from the early 19th century. Engraved on the horn is the cypher of John Kelly, believed to be a member of the 28th North Gloucestershire Regiment stationed in the Australian colonies. Purchase

#### PAUL AND CHARLES KRANZ COLLECTION

A green-painted metal cabin trunk, one of five made by Paul Kranz from galvanised tin he salvaged from the Lamatjan hydro-electric power station near Bandung in the Dutch East Indies (now Indonesia), where he worked as an electrical engineer for the Dutch colonial authorities from 1921 to 1940. Donation

#### JULIE MARCUS COLLECTION

A tin trunk used by anthropologist and activist Olive Pink, a passionate Aboriginal rights activist, anthropologist and gardener. Donation

#### NEWCASTLE & SUBURBAN CO-OPERATIVE SOCIETY LTD BAKERY CART COLLECTION

Bakery cart no. 168, one of a fleet of horsedrawn vehicles operated by the Newcastle & Suburban Co-operative in the Hunter Valley, New South Wales. Purchase

#### ALEXANDER NGANJMIRRA COLLECTION

A colour chalk artwork titled *Royal Carriage London & Pet Dingoes*, created by the Oenpelli (Gunbalanya) artist Alexander Nganjmirra in 2002. The artwork is a preliminary sketch for a larger canvas in Nganjmirra's popular *Queen*

*Suite* sequence, in which he depicts the Queen in a magnificent carriage pulled by cattle and driven by liveried drivers, with pet dingoes alongside. Purchase

#### HARTMANN SCHEDEL COLLECTION

A woodcut map, commonly known as *Secunda Etas Mundi*, from a Latin first-edition of Hartmann Schedel's *Liber Chronicarum: Das Buch der Croniken und Geschichten*, popularly known as the *Nuremberg Chronicle*, after the city of its publication, dated 12 July 1493. Purchase

#### BRUCE SMITH COLLECTION

A plastic bag and plastic bucket that contained the seed of genetically modified canola sown by Cootamundra district farmer Bruce Smith in 2008. Donation

#### SARAH TAYLOR COLLECTION

A conditional pardon granted to English convict Sarah Taylor by Sir Charles Augustus FitzRoy, Governor of New South Wales, on 9 June 1849. Donation

#### TEN SHILLING NOTE COLLECTION

An Australian 10-shilling note printed in 1913, with the serial number N355800. It bears the signatures of James Collins, Assistant Secretary to the Treasury, and George Allen, Secretary to the Treasury. Purchase

#### UTOPIA BATIK REVIVAL WORKSHOP COLLECTION

A small range of batiks produced in 2007 at Utopia, Central Australia, during the Utopia Batik Group Revival workshops. The majority of the batiks were made by artists from the original Utopia Batik Group. Purchase

### Material approved 13 March 2014

#### AUSTRALIAN NATIONAL UNIVERSITY RESEARCH SCHOOL OF EARTH SCIENCES COLLECTION

Forty-eight objects used during the 1950s and 60s at the Department of Geophysics, now the Research School of Earth Sciences, at the Australian National University. The equipment is associated with Professor John Jaeger, Dr Germaine Joplin and Professor Mervyn Paterson. Donation

#### JOHN AYTON COLLECTION NO. 2

Objects associated with John Ayton, a long-time employee of the Sunshine Harvester Works (later Massey Ferguson), Melbourne. Donation

#### MARJORIE BRAGG COLLECTION

A yellow child's bicycle owned and ridden by Marjorie Bragg to school and around the family farm and neighbourhood during the 1950s. After getting married and moving to Gladstone, Marjorie had the bicycle repaired for her daughter who subsequently rode the bike to school for several years. Donation

#### WILLIAM EDWARD CAMP COLLECTION

A range of cooper's tools, paper documents and union clearance certificates belonging to William (Bill) Edward Camp. Donation

**ALAN CAPP COLLECTION**

A section of a steering wheel and engine valve rocker from the *Southern Cloud* crash site, souvenired by a journalist in 1958 and retained by Alan Capp and his brother as significant pieces of aviation history. The section of steering wheel is in the condition in which it was found, having sustained damage during the crash of the aircraft in 1931 and subsequent weathering and bushfires during the 27 years it was lost on the Toolong Range, New South Wales. Donation

**JAMES FERRIER MEDAL COLLECTION**

A silver medal, in a presentation box, depicting the botanist Carl Linnaeus on one side and a floral wreath with a banner that reads 'Society of Agriculture and Horticulture'. The medal is engraved with the text 'PLOUGHING MATCH/ COLERAINE/FARMERS SOCIETY/awarded to/Mr James Ferrier/July 14th 1869'. Purchase

**GARCIA GARCIA COLLECTION**

The uniform of Diego Garcia Garcia, who served as captain in the Sixth Transport Battalion in the Spanish Republican Army from 1936 to 1939. It also includes documents and photographs of Garcia Garcia and his accreditation permit as Captain in the Sixth Battalion, a group photograph of company officers, documents associated with Garcia Garcia's escape from Spain to France in 1939, and refugee travel documents to Australia dated 1951. Donation

**WILLIAM GIBBS COLLECTION**

A total of 268 blown bird eggs collected by William Gibbs between 1967 and 1972 in and around Bendigo, Victoria, together with the wardrobe and drawers used to store and display the eggs since their collection. Donation

**GREAT EXHIBITION 1851 COLONIAL PRODUCE LITHOGRAPH COLLECTION**

A proof for one of a series of lithographs by Joseph Nash, commissioned by Prince Albert for the publication *Dickinson's Comprehensive Pictures of the Great Exhibition of 1851*, published in 1854. Purchase

**THOMAS HINTON COLLECTION**

Fifteen studio photographs dating from 1900, demonstrating the late 19th-century convention of using studio portraiture to present a response to Australia at the dawn of the 20th century. Purchase

**HELEN HOPKINS COLLECTION**

A red Malvern Star ladies bicycle purchased in 1936 and owned by Helen Hopkins of Boulder (now Kalgoorlie-Boulder), in Western Australia. The bike travelled widely around Western Australia with Hopkins and her husband, Jack, during the 1940s and 50s, and was passed down to two succeeding generations of girls in her family. Donation

**JORROCKS COLLECTION**

An 1840s portrait of Australian-bred gelding Jorrocks, a prominent racehorse in New South Wales during the 1840s. Purchase

**YVONNE KENNEDY COLLECTION**

Material associated with Yvonne Kennedy, an Australian passenger on American Airlines Flight 77, who lost her

life during the terrorist attacks in the United States on 11 September 2001. The collection contains a small number of personal objects recovered from the wreckage of the plane, a larger group of commemorative items sent to Kennedy's family by the United States Government in her memory, and material relating to Kennedy's Red Cross activities. Donation

**MICHAEL KERRIGAN COLLECTION**

Items collected by the Kerrigan family while fossicking on the banks of Lake Eucumbene for reminders of Old Adaminaby, inundated in 1959 as part of the Snowy Mountains Hydro-Electric Scheme. Donation

**JOSEF LEBOVIC COLLECTION**

More than 90 board games, all either made in Australia or with an Australian theme. The games span a century of children's entertainment and cover a range of themes, with sport, transport and geography particularly prominent. Purchase

**COLONEL WILLIAM LIGHT COLLECTION NO. 2**

A lithograph of Colonel William Light's *Plan of the City of Adelaide*, based on an original watercolour created in 1837. Purchase

**ROBIN MALONEY COLLECTION NO. 2**

Four of Robin Maloney's scouting certificates: a Wolf Cubs registration certificate (1956), a Boy Scouts registration certificate (1959), a Queen's Scout certificate (1964), and a Warrant of appointment (1970). Maloney joined the Boy Scouts in 1955/56 and, over the next 20 years, progressed through the movement to become Scout Leader. The certificates represent each stage of his scouting career. Donation

**NEVIL MASKELYNE COLLECTION**

An 18th-century wooden backstaff once owned by Britain's fifth Astronomer Royal, Dr Nevil Maskelyne. Also known as the Davis quadrant, it was invented by Captain John Davis in about 1594 to allow latitude measurements to be taken safely, with the recorder's back to the sun. Maskelyne published his *Nautical Almanac* in 1767, providing mariners with the tables that helped them determine their longitude. HMB *Endeavour* carried Maskelyne's tables for 1768 and 1769 and proved the method reliable, if mathematically complex. Purchase

**MUNGRABAMBONE COLLECTION**

A spear, stone hatchet-head and boomerang from Mungrabambone station in New South Wales, all about 1890. Donation

**MURRAY-DARLING BASIN AUTHORITY COLLECTION**

A range of placards, flyers, posters, T-shirts and other protest material collected at water reform meetings held in irrigation towns throughout the Murray-Darling Basin from 2010 to 2012. Donation

**PACIFIC ISLANDS ALBUMS COLLECTION**

Fourteen albums and folders of amateur photographs from the Pacific region. Most were taken in what is now Papua

New Guinea, although photographs from the Solomon Islands, Vanuatu, New Caledonia, Fiji, New Zealand and Australia are also present. The images date from the 1890s, with the majority taken between 1902 and 1940. The collection also contains a number of postcards and visiting cards by prominent 19th-century professional photographers such as Frank Hurley, Henry King, Charles Kerry and John Beatty. Purchase

#### CHRISTOPHER PEASE COLLECTION

A 72-panel oil painting by Noongar artist Christopher Pease titled *Panoramic View of Minang Boojar*, presenting a contemporary Indigenous perspective on early European exploration of south-western Australia. Purchase

#### WILMA ROBB COLLECTION

Three artworks relating to the Forgotten Australians: a painting, *Black Blue and Raw*; a banner listing all the names of the institutions mentioned in the 2004 Senate Report into the Forgotten Australians; and a collage of newspaper clippings concerning life in children's homes. The collection also includes a linen napkin on which is hastily written in text, 'WHAT ABOUT CHILDREN'S PRISONS'. These items are Wilma Robb's response to her life in institutional 'care', in particular the time she spent in the Parramatta Training Home for Girls and the Hay Institution for Girls in the 1960s. Donation

#### RODER FAMILY COLLECTION

A book handmade by the missionary Herbert E Read for his four-year-old nephew John Herbert Roder in 1933. It serves as an archive of what an adult thought would interest and educate a boy of that age in the 1930s. As a product of the Depression, it emphasises the value of 'making do' and recycling materials to craft something new. Donation

#### AW SANDFORD & CO. LTD. COLLECTION

A wooden honour board listing the names of the 16 men from Adelaide merchants AW Sandford & Co. who enlisted for service in the First World War. Against the names are, where relevant, cause of death and/or decorations for valour. Donation

#### SONGLINES – JUDY TRIGGER COLLECTION

A *walka* board (hot pokerwork on wood) by Pitjantjatjara artist Judy Trigger, made in 2013 in the Mutitjulu community on the eastern side of Uluru. Purchase

#### SOUTH AUSTRALIAN COMMISSION COLLECTION

A printed circular issued and signed by Rowland Hill, Secretary of the South Australian Commission, on 16 August 1835, outlining the role of the commission's agents working in rural Britain. It provides instructions as to how the new colony of South Australia should be promoted to secure investment for its development. Purchase

#### ANN TATE COLLECTION

A side saddle and two riding crops that belonged to the renowned Australian author Jeannie Gunn. Donation

#### HORACE TAYLOR COLLECTION

A colour poster, printed in 1933, featuring a tall ship sailing on the ocean, with the slogan 'Follow the empire makers: Buy empire goods from home and overseas'. Purchase

#### ELIZA THURSTON COLLECTION

An 1861 watercolour painting, titled *Victoria Pass, Blue Mountains*, by Eliza Thurston (nee West), an early female colonial artist. Victoria Pass is a triumph of early 19th-century engineering and is one of the oldest and most significant engineered works in Australia still in use today. Purchase

#### JØRN UTZON COLLECTION

Two rare 1967 'Bring Utzon back' posters associated with a protest campaign to have Jørn Utzon reinstated as architect on the Sydney Opera House project. Purchase

#### EDWARD WAKEFIELD COLLECTION

The arrest warrant for British diplomat Edward Gibbon Wakefield, dated 1826. It is handwritten and incorporates the signature and seal of George William Newton, a Cheshire magistrate. The warrant was issued for Wakefield's abduction of and forced marriage of schoolgirl Ellen Turner. Purchase

#### WESTERN AUSTRALIAN ABORIGINAL CONTAINER COLLECTION

A wooden container, made by an Aboriginal craftsperson for sale to the tourist market. It has been carved from a single piece of wood, and the distinctive adzing of the inner surface is typical of artefacts from the Gascoyne–Murchison region of Western Australia. Purchase

### Material approved 22 May 2014

#### ANZ BANK COLLECTION

A First World War honour board associated with the English, Scottish and Australian (ES&A) Bank; and a Second World War honour board associated with the Union Bank of Australasia (UBA). Donation

#### EDMUND (TED) BAKER COLLECTION NO. 1

A collection associated with George Herbert Baker, a well-known sportsman and businessman in Rockhampton, central Queensland, in the early 20th century. It comprises a tennis racquet (from about 1900), tennis trophy, tennis blazer pocket, two sporting medals (for tennis and rowing), Scripture book, paperweight, portrait, miniature chess set, pocket watch, 1907 ladies' cricket ball trophy, a silver trowel used at the 1893 founding of St Andrew's Presbyterian Church in Rockhampton, and several Queensland Pastoral Society medals dated from 1866 to 1876. Donation

#### EDMUND (TED) BAKER COLLECTION NO. 2

Two pairs of cream-coloured (formerly white) tennis trousers worn by George Herbert Baker, who represented Queensland in the intercolonial tennis competitions against New South Wales, and held an executive position at the Queensland Lawn Tennis Association. Baker was involved in many sports, including rugby union, golf, bowling and rowing, and took an active role in many community and sporting organisations. Donation

#### DAVID BOSUN AND SOLOMON BOOTH COLLECTION

A linocut print titled *Kaiwalagal*, made in 2001 by Torres Strait artists David Bosun and Solomon Booth. Linocut printing is a technique used by a number of contemporary Torres Strait artists. Purchase

**JOSEPH HECTOR MCNEIL CARRUTHERS COLLECTION**

More than 100 objects belonging to Sir Joseph Hector McNeil Carruthers, illustrating aspects of the New South Wales politician's public and private life between the 1880s and 1930s, including his travels to Britain. Purchase

**CENTRAL AUSTRALIAN BATIK COLLECTION**

Four lengths of silk batik produced in the early 1970s by Ernabella Arts and Kaltjiti Arts, South Australia. Purchase

**JO FORT COLLECTION**

A small soft-toy horse used in a mock horserace intended as a playful alternative to the 2007 Birdsville Races, following the cancellation of the event due to an outbreak of equine influenza. Donation

**GURNAI–KURNAI COLLECTION NO. 3**

A wooden club, parrying shield and plaque shield all made by Albert Mullet in 2002–03. Mullet is a senior elder from the Gurnai (Kurnai) people of Gippsland, Victoria, with strong links to Lake Tyers. Knowledge of wood crafting and decoration skills have been passed down through his family for generations. Purchase

**GORDON HAMMOND COLLECTION**

A painting titled *Kraal*, by the Kaurareg artist Gordon Hammond of Ngurapai (Horn Island) in the Torres Strait. The painting is of a *kraal* or 'dog mask', one of the most recognisable cultural icons of the Kaurareg people. Purchase

**SYLVIA HANSEN COLLECTION**

A knot of wood from the coolibah tree under which Irish-born explorer Robert O'Hara Burke was buried. Purchase

**JACK HOWE COLLECTION**

Mechanical shears awarded to Jack Howe, renowned for several extraordinary shearing feats performed in central Queensland in 1892. Purchase

**MAREE JONGKRYG COLLECTION**

A homemade 'polio pram', two pairs of shoes and copies of family photographs associated with Maree Jongkryg (née Phibbs), who contracted poliomyelitis (polio) in 1954 when she was 10 months old. Polio sufferers, like Jongkryg, and their families have played an important role in healthcare and disability advocacy. Donation

**LINCOLN PARK DAIRY COLLECTION**

An aluminium and timber-framed horsedrawn milk delivery wagon, commissioned in the late 1940s by the Tighe family, owners of the Lincoln Park Dairy in Essendon, Victoria. It was manufactured by coachbuilder William J Knight of Bendigo. Purchase

**MAREE MARSDEN (PARRY) COLLECTION**

A pair of Baxter riding boots, John Brush saddle with girth straps, crupper, stirrups, snaffle bit with bridle with reins, and Weymouth bit with reins, used by actress Maree Marsden when recreational riding in Victoria during the 1940s to 60s. Donation

**VICTOR MCGRATH COLLECTION**

A turtle-shell mask made by Torres Strait Islander Victor McGrath of Waiben (Thursday Island). Turtle-shell masks form an important component of the traditional culture of Torres Strait Islanders, with each type of mask given a name, either for the related ceremony or its use in the ceremony. Donation

**MELBOURNE AUSTRALASIAN SUPPLEMENT COLLECTION**

A wood engraving from a sketch by Thomas Carrington, engraved by Rudolph Jenny, showing a panoramic view of Melbourne, with corner vignettes of the Benevolent Asylum, Melbourne University, the Post Office and the Town Hall. It was published in about 1875, as a supplement to the weekly Melbourne paper, the *Australasian*. Purchase

**NATIONAL SYMBOLS POSTER COLLECTION NO. 1**

Two posters featuring Australian symbols: one is a Trans-Australia Airline travel poster featuring boomerangs, strongly reminiscent of Gert Selheim's poster, 'Australia', for the Australian National Travel Association; the other is a promotional poster for a festival of Australian films held in New York in 1978, depicting kangaroos. Purchase

**GEORGE NONA COLLECTION**

Two *dhari* headdresses and two turtle-shell masks made by George Nona from Badu in the Torres Strait. *Dhari* headdresses were worn by men during warfare but now form part of dance and ceremony attire. Turtle-shell masks are also worn during ceremony. Purchase

**JAMES NORTHFIELD COLLECTION NO. 2**

A travel poster by commercial artist James Northfield, commissioned by the Australian National Travel Association to promote Australia. The colour lithograph dates from the early 1930s and features the peaks and valleys of the Blue Mountains, New South Wales. Purchase

**JAMES NORTHFIELD COLLECTION NO. 3**

A large colour lithograph poster by James Northfield, issued by the Victorian State Recruitment Committee in about 1916. It features the image of a charging mounted Light Horseman brandishing a sword and carrying the Union Jack, with the text 'COME ON BOYS/ FOLLOW THE FLAG!' Purchase

**MICHAEL PAULL COLLECTION**

Seven photographs of Australian aviators and aircraft, originally owned by aircraft engineer and designer George Beohm. The photographs date from 1916 to about 1933 and show Beohm's First World War service, Genairco aircraft, Charles Kingsford Smith and the *Southern Cross*. Donation

**SUSAN (SUE) POWELL COLLECTION**

Sue Powell's gold medal and jersey from the 2009 World Paracycling Championships in Italy; a London 2012 Paralympic speedsuit worn by Powell in the pursuit (which she won) and the road time trial; a colour poster; and a

carbon-fibre leg brace. Powell, a classified C4 paracyclist, was named Champion of Champions at four consecutive Australian Paracycling Track Championships. Donation

#### TED PRITCHARD COLLECTION NO. 3

Various objects relating to Ted Pritchard's passion for steam: a framed tapestry of the *Evening Star* locomotive; an original cartoon by William Ellis Green; an Aran jumper knitted by Marion Pritchard; and original 1964 registration papers for a Chevrolet steam-powered truck. Pritchard persisted in trying to produce a commercially viable steam-powered car engine. Donation

#### SONGLINES – TJAMPAWA KATIE KAWINY COLLECTION

*Seven Sisters*, a 2013 painting by Tjampawa Katie Kawiny, depicting episodes of the Seven Sisters story as they are represented in sites along the songline that crosses the Martu, Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara lands. Purchase

#### MERVYN STREET COLLECTION

Four artworks by Mervyn Street, a Gooniyandi man from the country around Fitzroy Crossing, painted in 2012. His artworks and their associated stories speak of personal experience and provide insights into the lifestyle of Aboriginal stockmen on stations across the Kimberley region in Western Australia. Purchase

#### LEN UREN COLLECTION

A number of objects belonging to Leonard Sydney Uren, a soldier in the Australian Imperial Force during the First World War, and later a well-respected dentist based in Penrith, New South Wales, between the 1920s and 70s. Donation

#### ROB WEAVER COLLECTION

A shop sign used at the Lincoln Park Dairy in Essendon, Victoria, between about 1926 and 1987. Handpainted in blue and white lead paint, the steel sign was commissioned by proprietor Hugh Tighe and made locally. Donation

#### MARY WILLSALLEN COLLECTION

A pony-sized sulky, matching harness, carriage-driving whip and hat used by Mary Willsallen when competing in driving events and in harness classes at agricultural shows. Purchase

## 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](http://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](mailto: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](http://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](http://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 AS4269–1995, the Client Service Charter also provides a mechanism for feedback and complaints regarding the provision of facilities for this sector of the community.

In 2013–14, 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, such as the Museum's fleet of electric scooters, the scheduling of tailored programs and the upgrade of facilities to enable easier access. Highlights included:

- offering music and art programs catering for people with a range of disabilities
- contributing to the International Day of People with Disability by hosting a festival day for people with disability and their carers
- maintaining a fleet of mobility scooters, including replacement of four older scooters, for use by the general public
- hosting guided tours for groups with disabilities
- providing large-print books of exhibition text for the *Old Masters* temporary exhibition
- providing information, via the Museum intranet, on running tours for visually impaired visitors
- maintaining 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
- maintaining an evacuation stair chair (Evacu-Trac CD7), and providing relevant staff training, to assist in safely evacuating mobility-impaired visitors in an emergency
- offering state-of-the-art equipment for guided tours, with optional headphones that provide clearer reception and include T-switch functionality for people with hearing aids
- providing braille and large-print versions of the Museum map and the guide to the Garden of Australian Dreams
- updating the guidelines for access of assistance animals to reflect changes to the Museum's building and operations
- installing automatic sliding doors in key areas
- modifying 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.

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 non-electronic)
- ensuring that, where appropriate, specifications for goods and services 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 2013–14:

Botanics on Jardine  
 Capital Wines  
 Commonwealth Scientific and Industrial Research Organisation (CSIRO)  
 Crowne Plaza Canberra  
 Daimler and Lanchester Owners Club of Australia  
 Department of Broadband, Communications and the Digital Economy  
 Foxtel: History Channel  
 Friends of the National Museum of Australia Association  
 Gordon Darling Foundation  
 Illawarra Vintage Car Club  
 MG Car Club Canberra  
 National Trust of Australia (ACT)  
 PPG Industries  
 Qantas  
 QT Hotels  
 Royal Automobile Club of Australia  
 Virgin Australia  
 Wildbear Productions

### Museum patrons

The Museum acknowledges and thanks the Museum Patrons Circle, including its anonymous patrons, for their generosity this year:

Mr Graeme Beveridge  
 Mrs Linda Beveridge  
 Dr Steve Dyer  
 Ms Sue Dyer  
 Mr Andrew Freeman  
 Professor Emeritus Andrea Hull AO  
 Mrs Yvonne Kilgour  
 Professor John Mulvaney AO, CMG  
 Rolfe Property Services

### Donors to the National Historical Collection

The National Historical Collection was greatly enhanced during 2013–14 through the donation of objects from anonymous givers and the following object donors:

John Ayton  
 Ted Baker  
 Jeanette Blick  
 Marjorie Bragg  
 Alan Capp

William (Bill) Gibbs  
 Mrs Maree Jongkryg  
 Kennedy Family  
 Charles Kranz  
 Pamela Lannin  
 Robin Maloney  
 Michael John Crichton Paul  
 Susan Powell  
 Marion Pritchard  
 Wilma Grace Robb  
 Roder Family  
 Ann Tate  
 Marion Uren  
 Rob Weaver

## 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](mailto:information@nma.gov.au)  
 Web: [nma.gov.au/about\\_us/contact\\_us](http://nma.gov.au/about_us/contact_us)

### Client Service Charter

[nma.gov.au/about\\_us/ips](http://nma.gov.au/about_us/ips)  
 Telephone: (02) 6208 5006  
 Email: [yourcomments@nma.gov.au](mailto: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 *Commonwealth Authorities and Companies Act 1997* (CAC Act) and in particular *Commonwealth Authorities (Annual Reporting) Orders 2011*.

REQUIREMENT	REFERENCE	PAGE
Audited financial statements	CAC Act, Schedule 1	62–99
Approval by directors	Clause 6	3
Standard of presentation	Clause 8	All
Plain English and clear design	Clause 9	All
Enabling legislation	Clause 10	46
Responsible minister	Clause 11	46
Ministerial directions and other statutory requirements	Clause 12	53
Directors	Clause 13	46–9, 102
Outline of organisational structure	Clause 14	50
Statement on governance	Clause 14	46, 102–3
Related entity transactions	Clause 15	92
Key activities and changes affecting the authority	Clause 16	6–19, 53
Judicial decisions and reviews by outside bodies	Clause 17	53
Indemnities and insurance premiums for officers	Clause 19	57
Index of annual report requirements	Clause 21	112

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	<i>Commonwealth Electoral Act 1918</i> Section 311A	36
Environmental performance and environmentally sustainable development	<i>Environment Protection and Biodiversity Conservation Act 1999</i> Section 516A	57–8
Freedom of Information	<i>Freedom of Information Act 1982</i>	52, 110
Significant events	<i>Work Health and Safety Act 2011</i>	53

## Index

### A

AARNet Annual Awards, 38  
 ABC, 32, 35, 37, 40, 42  
*Aboriginal and Torres Strait Islander Heritage Protection Act 1984*, 39  
 Aboriginal and Torres Strait Islander program, 40, 56  
 Aboriginal Australians, *see* Indigenous Australians  
 access and accessibility, 26–7  
   ‘Collection explorer’, 17, 25, 61  
   people with disability, 31, 55, 110–11  
   performance indicators, 23  
   *see also* conferences, forums and seminars; publications; visitors and audiences; website and online services  
 access to documents, requests for, 52  
 accessioning, 25  
   de-accessioning, 25, 39  
   performance indicators, 23  
 accidents and incidents, 55, 56  
 accountability and management, 46–61, 102–12  
 acquisitions, 24–5, 104–10  
   Collections Development Framework, 8, 14, 24  
   equity injection, 12  
   performance indicators, 23  
   strategic and business priorities, 14  
 Acton Peninsula, *see* buildings and site  
 administrative tribunal decisions, 53  
 adult learners, programs for, 31–2  
 advertising and market research, 35–6  
 agriculture, 27, 40, 42  
   Aboriginal enterprise, 38  
   Canning Stock Route, 30, 39  
   shearing, 10, 24  
   Springfield station, 37, 42  
 AIATSIS, 31, 39  
 Air Services Australia, 39  
 airmail box, 24  
 Alzheimer’s disease, programs for people living with, 31  
 American Museum of Natural History, 42  
 Ananguku Arts and Culture Aboriginal Corporation, 26  
 ancestral remains, 24  
   repatriation, 39, 60  
 animal access guidelines, 111  
 animals, 24  
   wooden carvings, 26  
   *see also* horses  
 annual reporting requirements, 3, 53  
 ARC projects, 43  
 architecture awards, 60  
 Archive Collection, 25  
 Arnhem Land, *see* *Old Masters* exhibition  
 Art Gallery of Ballarat, 26  
 arts and crafts, 24, 29, 39  
   loans, 26  
   programs and events, 31  
   *see also* Indigenous arts and crafts  
 Ashton Raggatt McDougall, 60  
 assets and asset management, 12  
   digital assets, 25  
 Assistant Directors, 48–9  
 audiences, *see* visitors and audiences  
 audio programs published, 40  
 audio system, 28, 57  
 audiovisual systems, 28  
 Audit, Finance and Risk Committee of Council, 52, 103  
 audits, 52, 53, 55  
   *see also* reviews  
 Australasian Antarctic Expedition, 27  
 Australia and New Zealand Internet Awards, 38  
 Australia Council for the Arts, 30, 60  
 Australia Day, 31, 40–2  
   Achievement medallions, 55  
 Australian Art Orchestra, 32  
 Australian Broadcasting Corporation (ABC), 32, 35, 37, 40, 42  
 Australian Capital Territory Parks and Wildlife, 32  
 Australian coat of arms, 25  
 Australian Curriculum initiatives, 16, 32, 37  
*Australian History Mysteries* website, 37  
 Australian Information Commissioner, 53  
 Australian Inland Mission, 25  
 Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), 31, 39  
 Australian Institute of Anatomy collections, 39

Australian Light Horse uniform, 24  
 Australian National Audit Office (Auditor-General), 52, 53  
 Australian National University, 32, 38, 39, 42, 43  
   *see also* Encounters project  
 Australian Research Council projects, 43  
*The Australian Sketchbook*, 24  
 Australian Workplace Agreements (AWAs), 53  
 authors, 27  
 automatic sliding doors, 111  
 aviation, 39, 42  
 awards and recognition, 40, 55  
   architectural, 60  
   Gab Titui Art Awards, 38  
   Mobile Robot Telepresence Education Program, 38

### B

*bagu* sculptural figures, 24  
 balance sheet, 12  
 Balarinji collection, 40  
 Baldwin, Jacob, 29  
 Banks, Joseph, 42  
 The Barb, 25  
 bark canoe, 40  
 bark paintings, 16, 25, 26, 27  
   *see also* *Old Masters* exhibition  
 Basedow exhibition, 30  
 basket, 25  
 Begbie, Margaret, 26  
*Behind the Lines* exhibition catalogue, 36  
 bellringers, 25, 29  
 bicycles, *see* cycling and bicycles  
 blind people, 111  
 blogs, 37, 40  
 ‘Board games and battleships’ program, 31  
 Botany Bay, 26  
*Bourke Street West*, 24  
 braille, 111  
 breastplate, 29  
 British Museum, 9, 38–9  
   *see also* Encounters project  
 broadband, 38  
 broadcast audiences, 32, 36  
 Brown, Adrian, 32  
 Brown, Dr Nicholas, 42  
 budget, *see* finance

- buildings and site, 21, 60–1  
 accessibility, 55, 111  
 Acton leased properties, 14  
 capital works, 28, 60; key performance indicator, 28  
 environmental performance, 57–8  
 safety, 56  
 security, 57  
 signage and wayfinding, 35, 61, 111  
 venue hire, 28, 33  
*see also* storage and storage facilities
- bullying, 55
- Burr, Juanita, 25
- bushrangers, 27
- business planning, 8, 15, 51
- business priorities, *see* strategic priorities
- Busy Bee cafe, 29
- C**
- cafe, 11, 28, 35
- cameras, 28
- Campbell, David and Amelia, 27
- Canberra, 42
- Canberra Archaeological Society, 27
- Canberra Times*, 35
- Canning Stock Route, 30, 39
- capital works, 28, 60  
 key performance indicator, 23
- Carruthers, Jane, 42
- cars, *see* vehicles
- cartooning, 36
- Caruana, Wally, 32
- cash, 12
- CCTV coverage, 57
- Centenary of Canberra, 32, 35  
*see also* *Glorious Days* exhibition
- Chair, 46, 102  
 letter of transmittal, 3
- Chamberlain cases, 24
- Chantoozies, 32
- Charles Sturt University, 39
- Charlotte* medal, 24
- chess set, 27
- Chief Operating Officer, 49
- children, 31  
*Inside* exhibition, 30  
 Kspace redevelopment, 28  
*see also* schools programs
- children's toys, 25, 26, 29
- China, 35, 39, 42
- Chinese ceremonial costume, 27
- cinema screenings, 28, 32
- classification levels of staff, 54
- cleaning practices, 58
- Client Relationship Management system, 16
- Client Service Charter, 35, 110, 112
- cloakroom, 111
- closed-circuit television coverage, 57
- clothing, 25, 27  
 Chinese ceremonial wear, 27  
 Light Horse uniform, 24
- coat of arms, 25
- 'Collection explorer', 17, 25, 61
- collection management, 24–7, 52  
 performance indicators, 23  
 strategic and business priorities, 14  
*see also* acquisitions
- collection staff outreach, 38
- Collections Development Framework, 8, 14, 24
- Collections Development Plan, 14, 24
- Comcare, 56
- Comcover, 52, 57
- committees, 54, 56  
 of Council, 103
- Commonwealth Authorities and Companies Act 1997 (CAC Act)*, 8, 46, 53
- Commonwealth Authorities (Annual Reporting) Orders 2011*, 46, 57
- Commonwealth Ombudsman, 53
- Commonwealth Scientific and Industrial Research Organisation CSIRO, 38
- communication, 35–6  
 internal, 54  
*see also* conferences, forums and seminars; information and communications technology; publications
- Community and Public Sector Union, 54
- Community Heritage Grants program, 13, 27
- computing, *see* information and communications technology
- conceptual framework, 21
- concerts, 18, 31–2
- conferences, forums and seminars, 40, 42  
 attended by Museum, 37, 42  
 lectures and talks, 32, 42; audio programs with transcripts, 40  
 for people living with dementia, 31
- conflict of interest, 48
- 'Connecting to Nggunawal country' program, 32
- conservation (environment), *see* environment
- conservation (preservation), 26, 39  
 'Door to store' program, 32  
 performance indicators, 23  
 volunteer assistance, 56
- construction and refurbishment projects, 28, 60
- consulting and contracting services, *see* purchasing
- contact points, 112  
 freedom of information, 110
- contractors working on site, 56
- contracts, *see* purchasing
- convicts, 24  
*Love Tokens* interactive, 40
- corporate governance, 46–53, 102–3
- corporate support, 60
- Council, 15, 39, 46–8, 102–3  
 endorsements and approvals, 51, 52; acquisitions, 24, 104–10
- CPSU, *see* Community and Public Sector Union
- Critical Undercurrents One River symposium, 40
- Crossing Roper Bar concert, 32
- Crowne Plaza, 35
- CSIRO, 38
- Cultural Gifts Program, 24–5
- culturally and linguistically diverse backgrounds, staff members from, 55
- curatorial outreach, 38
- curatorial volunteers, 56
- curriculum and curriculum resources, 16, 32, 37
- cycling and bicycles, 25, 38, 40  
 staff, 60
- D**
- Daimler project, 11, 18, 26
- dangerous occurrences, 56
- Dargie, Sir William, 26
- Davis, David, 25
- de-accessioning, 25, 39
- deliverables, 13
- dementia, programs for people living with, 31
- Denmark, 39
- Department of Environment, 30
- Department of Foreign Affairs and Trade, 9, 16, 39
- Department of Social Services, 30
- Department of Veterans' Affairs, 39

- depreciation of collection, 12  
 Design + Environment team, 60  
*A Different Time* exhibition, 30  
 digital assets and projects, 25, 28, 61  
   displays in Australian diplomatic missions, 9, 16  
   learning programs and resources, 37  
   performance indicator, 23  
   radio system, 57  
   strategic and business priorities, 17  
   volunteer assistance, 56  
 Director, 46, 48, 54, 102  
   appointment, 11, 36  
   liability insurance, 57  
   overseas travel, 39  
   review of operations, 8–9  
 Director's Award for Excellence, 55  
 disability, people with, 31, 110–11  
   Baldwin, Jacob, 29  
   staff, 55  
 Discovery Space programs, 18, 31, 33  
 display furniture, 60  
 displays, 26–7  
   in Australian diplomatic missions, 9, 16  
   key performance indicators, 23  
   in Main Hall, 11, 28, 40  
   Museum Game, 37  
   objects de-installed and installed, 29  
   performance indicator, 23  
   see also exhibitions  
 divisions, staffing by, 54  
 documents held, 110  
   requests for access, 52  
 donations, 24–5, 58, 104–10, 111–12  
   strategic and business priorities, 16, 18  
 'Donor honour board', 58  
 'Door to store' program, 32  
 doors, 111  
 Doyle, Sir Arthur Conan, 27
- E**
- ecologically sustainable development, see environment  
 education programs, see schools programs  
 electricity, 58, 60  
 Elu, Joseph, 38  
 emails, 35  
 Emanuel family, 27  
 employees, see staff
- Encounters (British Museum) project, 9, 38–9, 40, 56  
   consultation, 38, 103  
   grant supporting, 58  
 energy consumption, 57–8, 60–1  
 'Engage & learn', 37  
 engravings, 24, 29  
 Enlighten festival, 32  
*Enterprise*, 42, 55  
 enterprise agreement, 53, 54  
 environment, 42, 57–8, 60–1  
   Old New Land gallery, 28–9  
   People and the Environment unit program site, 40  
   *Studies of Society and Environment* magazine, 37  
 Environmental Management Policy, 58  
 Environmental Management System, 58  
 equity injection, 12  
 Eternity gallery, 29  
 European exploration and explorers, 24, 27  
 evacuation stair chair, 111  
 Executive Development Committee, 16  
 executive management group, 48–9, 52  
 Exhibition Programming Committee, 14  
 exhibitions, 29–30, 60  
   catalogues, 36  
   forthcoming, 38; *Spirited*, 25, 26, 56; see also Encounters project  
   inward loans for, 27  
   media coverage, 36  
   outward loans for, 26–7  
   performance indicators, 23  
   photographic images, 25  
   programs and events linked to, 31–2, 37  
   promotion and marketing, 35  
   strategic and business priorities, 14, 16  
   visitors, 23, 29–30, 33  
   websites, 40  
   see also displays; galleries  
 expenses, see finance  
 external scrutiny, 52–3
- F**
- Facebook, 40, 43  
 facilities management, see buildings and site  
 Faithfull Family collection, 27
- families and children, programs for, 28, 31, 55  
 fatalities, 56  
 faxing requirements, review of, 16  
 feedback, see visitor research and feedback  
 female staff, 54, 55  
 Ferguson, Tim, 32  
 films, 28, 32  
 finance, 12, 52, 58–61, 64–98  
   collection acquisitions, 23, 24; equity injection, 12  
   indemnities and insurance, 57  
   performance indicators, 23  
   remuneration, 53; Council members, 46  
   sponsorship, 23, 58–60, 111–12  
   strategic and business priorities, 15, 16, 17, 18  
   supplementary funding, 17  
   see also purchasing  
 financial statements, 52, 64–98  
 First Australians gallery, 28, 29, 40  
   Focus Gallery exhibitions, 30  
   'Rights' module, 38  
   Welcome Space, 14  
   see also Torres Strait Islander gallery  
 First Australians website, 40  
 First World War, 24, 25  
 Flinders, Matthew, 27  
 Focus Gallery exhibitions, 30  
 Food Stories online project, 38  
*For Auld Lang Syne* exhibition, 26  
 formal decisions/notifications/ministerial directions, 53  
 forums, see conferences, forums and seminars  
 Foxtel, 35  
 Frances, Professor Rae, 32  
 fraud control, 52  
 freedom of information, 52, 110  
 Freyne, Catherine, 32  
 Friends of the National Museum, 16, 42, 58  
 full-time equivalent staff, 53  
 full-time staff, 54  
 functions and powers, 22, 104  
   Council committees, 103  
 functions and venue hire, 28, 33  
 funding, see donations; finance
- G**
- Gab Titui Art Awards, 38  
 Gab Titui Cultural Centre, 39  
 galleries, 28–9

- Mobile Robot Telepresence  
Education Program, 36, 38, 61  
strategic and business priorities, 14  
*see also* Eternity gallery;  
exhibitions; First Australians gallery; Journeys gallery; Landmarks gallery; Old New Land gallery; Torres Strait Islander gallery
- Garden of Australian Dreams, 31, 60, 111
- Garwood-Houng, Alana, 39
- gas contract, 58
- gender of staff, 54
- Germany, 42
- Gibson, Susan and Andrew, 25
- Gill, ST, 24
- Girrigin Arts Centre, 24
- glass art, 24
- Glorious Days* exhibition, 29, 36, 60  
loans for, 27  
programs and events linked to, 31, 32  
promotion and marketing, 35
- Godinymayin Yijard Rivers Arts and Culture Centre, 30
- Goimbla station, 27
- Golden Dragon Museum, 27
- Goree newsletter, 14, 40
- governance, 46–53, 102–3
- Grabowsky, Paul, 32
- grants, 12, 13, 27, 58–60
- Green and Gold* exhibition, 27
- Greer, Germaine, 29
- guided tours, 35, 111  
Mobile Robot Telepresence  
Education Program, 14, 17, 36, 37, 38, 61  
by teachers, 34
- Guthrie, George Duncan, 26
- H**
- Hall, *see* Main Hall
- handbells, 25
- Hansen, Dr Guy, 32
- harness, 25
- headphones, 111
- health and safety, 55, 56
- hearing induction loops, 111
- Heritage List banner display, 30
- high school students, 23
- hire of venue, 28, 33
- history curriculum, 37
- history of Museum, 21
- History through Art Award, 38
- Holden Torana, 24
- holiday programs, 31, 55
- Horacek, Judy, 36
- horse-related objects, 25, 26, 40
- horses, 24, 38  
*Spirited* exhibition, 25, 26, 56  
*see also* racehorses and racing
- Hostel Stories* exhibition, 26
- hosts, 35, 56, 57
- Howe, Jack, 10, 24
- 'Human brochure' campaign, 35
- humidifier replacement project, 58, 60
- I**
- I Am Woman Hear Me Draw*, 36
- Illawarra Vintage Car Club, 27
- incidents and accidents, 55, 56
- income, *see* finance
- indemnities, 57
- Indigenous Advisory Committee, 15, 103
- Indigenous arts and crafts, 27, 40  
accessioning, 25  
acquisitions, 24  
exhibitions: *Warakurna*  
exhibition, 30, 31, 35; *see also*  
*Old Masters* exhibition
- Gab Titui Art Awards, 38
- outward loans, 26
- Indigenous Australians, 31, 38, 43  
artists, 24, 25; *see also*  
Warakurna Artists
- curriculum resources about, 37
- exhibitions about, 30; *see also* Encounters project;  
*Lag, Meta, Aus* exhibition;  
*Ngintaka* exhibition; *On Country* exhibition; *Warakurna* exhibition
- interns and work experience, 39
- musicians, 31, 32
- Reconciliation Action Plan, 15
- remains and secret/sacred  
objects, 24; repatriation, 39, 60
- staff, 40, 55
- visitors given special access to  
repositories, 27  
*see also* First Australians gallery
- Indigenous Repatriation Officer, 39
- Individual Flexibility Agreements, 53
- information and communications  
technology, 28, 61  
electronic survey tool, 15
- iPad Museum Game, 37
- performance management  
agreement submission, 15  
point-of-sale system, 60  
strategic and business priorities, 16, 17  
*see also* digital assets and  
projects; website and online  
services
- Information Desk and cloakroom, 111
- Information Publication Scheme, 52, 110
- injuries, 55, 56
- Inlander* map, 25
- Inside* exhibition, 30
- insurance, 57
- intellectual framework, 21
- interest, conflict of, 48
- internal scrutiny, 52
- International Day of People with  
Disabilities, 31
- international outreach, 9, 38–9  
international conferences, 42  
overseas visitors, 34, 35, 39  
performance indicators, 23  
trade shows, 35  
*see also* Encounters project
- internet, *see* website and online  
services
- interns, 39
- interstate visitors, 35  
students, 34
- investments, 12
- inward loans, 27
- iPad Museum Game, 37
- J**
- James Pitkeathly collection, 25
- Jane Austen Festival, 27
- Jorrocks, 24
- Journeys gallery, 29
- Juanita Burr collection, 25
- judicial decisions, 53
- K**
- Kawiny, Tjampawa Katie, 24
- Keenan, Tessa, 42
- Kennedy, Yvonne, 29
- key performance indicators, 15, 23
- Kspace, 25, 28
- L**
- Lag, Meta, Aus* exhibition, 25, 28, 35, 38  
online access, 27, 40

- land, *see* buildings and site
- landfill, waste sent to, 58
- Landmarks gallery, 29, 39  
inward loans, 27
- large-print information, 111
- Larrakia TV, 38
- leadership development programs, 15, 55
- leases, 16
- lectures and talks, 32, 42  
audio programs with transcripts, 40
- legal actions, 53
- legislation, 46, 52, 53, 57  
*Public Governance, Performance and Accountability Act 2013*, 8, 51  
repatriation of remains and secret/sacred objects, 39  
*see also National Museum of Australia Act 1980*
- liability insurance, 57
- Library, 42, 43  
volunteer assistance, 56
- licensing, 18
- Lidstone, Nicholas, 25
- 'Life. Be In It' campaign, 25, 40
- Light Horse uniform, 24
- linguistically and culturally diverse  
backgrounds, staff members from, 55
- Liverpool Plains, 29
- Liverpool Regional Museum, 30
- loans, 26–7
- love tokens, 40
- Lynch family bellringers, 25, 29
- Lynchburg College, 39
- M**
- Macquarie, Governor Lachlan, 16, 38
- Macquarie Bank, 16, 38  
*The Magellan Clouds*, 26
- Main Hall, 11, 28, 40  
'Board games and battleships' program, 31  
concerts, 18, 31–32  
*see also* Discovery Space programs
- male staff, 54
- management and accountability, 46–61, 102–12
- management performance, 60–1
- Management to Leadership program, 15
- Mangala station, 38
- Mapping Our World* exhibition, 26
- maps, 25, 27  
Museum visitors' guides, 111
- marketing and promotion, 35–6
- Martiniello, Jenni Kemarre, 24
- Matthews, Professor Jill Julius, 32
- Mawson, Sir Douglas, 27
- Maymuru, Narritjin, 25, 27
- medals and medallions, 24, 25, 27, 40
- media coverage, 36
- Media Industry Association Awards, 40
- meetings of Council and Council committees, 102, 103
- Melbourne, 29
- Melbourne Cup, 25, 27, 36  
Winning Trainer's Cup, 24
- Melbourne Cup Day, 36, 38
- Melbourne Museum, 30, 38
- membership  
Council and committees, 46–8, 102–3  
executive management group, 48–9  
Museum Consultative Forum, 54
- Memorandum of Understanding, 39
- male staff, 54
- Mental as Anything, 32
- merchandising and retail, 18, 28, 60
- migration, 29  
staff members' backgrounds, 55
- Migration Museum, 26
- milk cart, 26  
*The Milky Way*, 26
- mining, 25
- Minister, 46
- ministerial directions, 53
- Ministry for the Arts, 15, 60
- MINmin, 10, 40, 55
- mission, 7
- Mitchell, *see* storage and storage facilities
- Mitchell, Elyne, 25
- mobile devices, 28
- Mobile Robot Telepresence  
Education Program, 14, 17, 36, 37, 38, 61
- mobility-impaired people, 111  
Baldwin, Jacob, 29
- Morphy, Professor Howard, 32
- motor vehicles, *see* vehicles
- movement requests, 26
- Muir, Dr Cameron, 42, 43
- multimedia production systems, 28
- Murray–Darling Basin, 40  
*The Museum* magazine, 36
- Museum Bar, 18
- Museum Cafe, 11, 28, 35
- Museum Consultative Forum, 54
- Museum Friends, 16, 42, 58
- Museum Game, 37
- Museum Hall, *see* Main Hall
- Museum Indigenous Network (MINmin), 40
- 'Museum maestros' program, 31
- Museum Patrons Circle, 58, 111
- Museum Robot Program, 14, 17, 36, 37, 38, 61
- Museum Shop, 18, 28, 60
- Museums Australia conference, 42
- Museums Australia Multimedia and Publication Design Awards, 40
- music, 10, 18, 29, 31–2
- N**
- NAIDOC on the Peninsula festival, 31
- National Australia Day Council, 40–2
- National Collecting Institutions  
Touring and Outreach Program, 58
- National Film and Sound Archive, 32
- National Folk Festival, 35
- National Gallery of Australia, 27
- National Heritage List banner display, 30
- National Institutions Impact Report, 15
- National Library of Australia, 26  
*National Museum of Australia Act 1980*, 21, 22, 46  
functions and powers, 104  
Indigenous Australians, 26, 103  
*National Museum of Australia Enterprise Agreement 2012–14*, 53, 54
- National Museum of Australia History  
through Art Award, 38
- National Museum of Australia  
Indigenous Advisory Committee, 15, 103
- National Museum of Australia Press, 36  
*National Museum of Australia Regulations 2000*, 46
- National Museum of China, 39
- National Museum of Singapore, 39
- National Sports Museum, 27
- National Volunteer Week, 55
- Neale, Margo, 42, 43
- needlework sampler, 26
- net assets, 12
- new media, *see* website and online services
- Newell, Dr Jenny, 42

## Ngaanyatjarra Pitjantjatjara

- Yankunytjatjara Women's Council, 25
- Ngintaka* exhibition, 26, 42
- Night at the Museum events, 32, 37
- non-ongoing staff, 53, 54
- Norway, 39
- notebook and tablet solutions, 61
- Novotel Canberra, 35
- Nywaigi people, 27

## O

- Oakman, Dr Daniel, 42
- 'Object Stories', 37
- occupational health and safety, 55, 56
- office accommodation, *see* buildings and site
- Office of the Australian Information Commissioner, 53
- Old Masters* exhibition, 27, 29, 36, 55
  - conservation treatment, 26, 56
  - exhibition text, 111
  - online outreach and social media, 40
  - programs and events linked to, 31–2, 37; lectures and talks, 32, 40, 42
  - promotion and marketing, 35
  - temporary shop operating for, 60
- Old New Land gallery, 28–9
- Ombudsman, 53
- On Country* exhibition, 30, 40
  - programs and events associated with, 31, 32
- One River Centenary of Canberra symposium, 32
- ongoing staff, 53, 54
- online services, *see* website and online services
- operating result, 12
- organisation and structure, 46–51
  - Indigenous Repatriation Officer, 39
  - media coverage, 36
  - property management and capital works, 60
- organisation chart, 50
- outcome, 12–13
- outdoor cinema screenings, 28, 32
- outreach programs, 38–9
  - see also* exhibitions; international outreach; publications; website and online services
- outward loans, 26–7
- overseas initiatives, *see* international outreach

## P

- page views to website, 23
- paid visits, 23
  - students, 34
- paintings, *see* arts and crafts
- Palace Electric Cinema, 35
- Panoramic View of Minang Boojar (Minang Land)*, 24
- paper, 58, 61
- parking, 35
- Parliamentary committees, 53
- part-time staff, 54
- partnerships, 35, 38, 111–12
  - Australia Day Your Way, 40–2
  - digital learning, 37
  - research, 42–3
  - strategic and business priorities, 16
- pastoral industry, *see* agriculture
- Patrons Circle, 58, 111
- Pease, Christopher, 24
- Penfolds Wines visitors book, 27
- Peninsula Room, 60
- People and the Environment unit
  - program site, 40
- performance indicators, 15, 23
- performance management, 51, 54, 55
- strategic and business priorities, 15
- performance reports, 21–43
- permanent galleries, *see* galleries
- Phar Lap, 25, 29, 36, 38
- Philp, Roslyn Foster Bowie, 24
- photographs and photography, 25, 27
  - Basedow exhibition, 30
  - capturing consent for, 28
  - loans, 26
- phrenology, 24
- Pickering, Dr Michael, 43
- Piction, 17, 25, 56
- Pigott Report, 21
- Pitkeathly, James, 25
- Places that Matter* exhibition, 30
- plans and planning, 8, 15, 51, 52
  - collection development, 14, 24
  - information and communication technology, 61
  - property management and capital works, 60
  - revenue expansion, 18
  - workplace diversity, 55
- pocket watch, 24
- point-of-sale system, 60
- policies, 51, 53, 57, 58, 60
- political cartooning, 36
- Portfolio Budget Statements (PBS), 12, 51
- portfolio membership, 46
- portraits, 24, 26, 29
- post-secondary (tertiary) education
  - students, 23, 27, 32
- postal service, 24
- powers, *see* functions and powers
- preschool student visitors, 23
- presentations, *see* conferences, forums and seminars
- preservation, *see* conservation
- primary school students, 23, 38
- Prime Minister's office, Parliament House, 26
- print media audience, 36
- printing requirements, review of, 16
- priorities, *see* strategic priorities
- privacy legislation, 53
- procurement, *see* purchasing
- professional development for teachers, 32, 37
- program, 22–43
  - objective and deliverables, 12
- programs and events, 31–2, 33
  - Night at the Museum, 32, 37
  - performance indicator, 23
  - strategic and business priorities, 14
  - see also* schools programs
- project management, 51
- promotion and marketing, 35–6
- property management, *see* buildings and site
- protective security, 52, 57
- provisional improvement notices, 56
- PS *Enterprise*, 42, 55
- public access, *see* access and accessibility; visitors
- Public Governance, Performance and Accountability Act 2013*, 8, 51
- Public Interest Disclosure Act 2013*, 52
- public programs, *see* programs and events
- Public Service Act 1999*, 46, 53
- public toilets, 58
- publications, 36, 42
  - curriculum resources, 37
  - Goree newsletter, 40
  - reCollections*, 36, 43
  - see also* website and online services
- purchasing, 53, 60–1
  - advertising and market research expenditure, 36
  - contractors working on site, 56



- disability requirements, 111  
 Kspace redevelopment contract, 28  
 utilities, 60–1  
 see also acquisitions
- Q**
- QT Hotel, 35  
 Queen Elizabeth II, 26  
   Royal Daimler project, 18, 26  
 Queen's Plate trophy, 27  
 Queensland Museum, 30
- R**
- racehorses and racing, 24, 40  
   Phar Lap, 25, 29, 36, 38  
   see also Melbourne Cup  
 radio audience, 32  
 Radio National, 32  
 radio system, 57  
 railways, 29  
*reCollections*, 36, 43  
 Reconciliation Action Plan, 15  
 records management, 61  
   volunteer assistance, 56  
 recruitment, 54, 55, 56  
 recycling, 58  
 redundancies, 12  
 Reid, Stuart, 29  
 remuneration, 53  
   Council members, 46  
 renewable energy, 58  
 repatriation of remains and secret/  
   sacred objects, 39, 60  
 repeat visitors, 35  
 repositories, see storage and storage  
   facilities  
 research and scholarship, 8, 39, 42–3  
   National Museum of Australia  
   Press titles, 36  
   strategic and business priorities,  
   14, 16  
   see also visitor research and  
   feedback  
 resources, see finance; staff  
 retail operations, 18, 28, 60  
 revenue, see finance  
 reviews, 52  
   Collections Development  
   Framework, 14  
   Disability Access, 55  
   Information and Communication  
   Technology service delivery  
   arrangements, 17  
   performance management  
   process, 54  
   printing and faxing requirements,  
   16  
   property management and  
   capital works, 60  
   retail operations, 60  
   security arrangements, 57  
 Rising Fast, 24  
 risk management, 52  
 Robin, Dr Libby, 42, 43  
 Robot program, 14, 17, 36, 37, 38, 61  
 'Rock stories', 31  
 Ross, Ken, 25  
 Royal Australian Navy Heritage  
   Centre, 27  
 Royal Botanic Gardens, 43  
 Royal Daimler project, 11, 18, 26  
 Royal Geographical Society, 24
- S**
- sacred objects, repatriation of, 39, 60  
 safety, 55, 56  
 satisfaction levels, 35  
   teachers, 32  
 scholarship, see research and  
   scholarship  
 school holiday programs, 31, 55  
 schools programs, 32, 33, 34, 37–8  
   performance indicators, 23  
   strategic and business priorities,  
   16, 17  
   volunteer assistance, 55  
 scooters for visitors, 111  
 scrutiny, 52–3  
 sculptures, 24, 25  
   *Warakurna* exhibition, 30, 31, 35  
 secondary school students, 23  
 secondments, 14  
 secret objects, repatriation of, 39, 60  
 security, 52, 57  
 seminars, see conferences, forums  
   and seminars  
 Senior Executive Service (SES) staff,  
 54  
 service charter, 35, 110, 112  
*Seven Sisters*, 24  
 sex of staff, 54  
 shears, 10, 24  
 Shop, 18, 28, 60  
 showerheads, 58  
 signage and wayfinding, 35, 61, 111  
 significant events advised to Minister,  
 53  
 Singapore, 35, 39  
 sled, 27  
 sliding doors, 111  
 Sloane, Alex, 42  
 Smith, Dr Mike, 42, 43, 55  
 social media, 35, 37, 40–2, 43  
 sound-recordings, 25  
 South Australian Museum, 26, 27, 42  
 Spinifex Group, 28  
*Spirited* exhibition, 25, 26, 56  
 sponsorship, 58–60, 111–12  
   performance indicator, 23  
 sport, 27  
   people with disability, 29  
   see also cycling and bicycles;  
   racehorses and racing  
 Spring, Leicester Russell, 24  
 Springfield station, 37, 42  
 staff, 38, 53–7  
   costs, 23; redundancies, 12  
   Indigenous Repatriation Officer,  
   39  
   research secondments, 14  
   strategic and business priorities,  
   15  
   visitor services hosts, 35, 56, 57  
 staff exchanges, 39  
 staff training and development  
   fraud awareness, 52  
   leadership development  
   programs, 15, 55  
   workplace health and safety, 56  
 Stanley, Professor Peter, 32  
 State Library of New South Wales, 27  
 Stephanie Alexander Kitchen Garden  
   Foundation, 38  
 storage and storage facilities  
   (repositories), 26, 60  
   digital assets, 61  
   locations, 112  
   public access, 27  
 strategic plans, 3, 8, 22  
   information and communication  
   technology, 61  
   internal audit, 52  
   property management and  
   capital works, 60  
 strategic priorities, 6, 7, 22  
   achievements, 14–18  
   Council endorsement, 51  
 Stuart, John McDouall, 9, 24  
 students, see schools programs  
*Studies of Society and Environment*,  
 37  
 subject areas, 21  
   permanent galleries, 28–9

sulky, 25  
 supplementary funding, 17  
 sustainability, 53–8  
   *see also* staff  
 symposiums, *see* conferences,  
   forums and seminars  
 Synergy Group Australia Ltd, 52

## T

tablet and notebook solutions, 61  
 Tait, John, 25  
 Taiwan, 37  
 Taylor, James, 24  
 Taylor, Dr Luke, 32  
 Te Papa, 38  
 teachers, 32, 37  
   student visits guided by, 34  
 technology, *see* information and  
   communications technology  
 TEDx CanberraWomen, 32  
 teleworking, 61  
 temporary exhibitions, *see* exhibitions  
 tenders, *see* purchasing  
 terrorist attacks, 29  
 tertiary (post-secondary) education  
   students, 23, 27, 32  
 textiles, 27  
 Thurston, Eliza, 29  
 thylacine specimen, 36  
 Tichborne Claimant, 24, 29  
 Tidbinbilla Nature Reserve, 32  
 Tim Whiffler, 27  
 Tjanpi Desert Weavers, 25  
 toilets, 58  
 Torres Strait Islander gallery, 28, 38  
   *see also* *Lag*, *Meta*, *Aus*  
   exhibition  
 Torres Strait Islanders, *see* Indigenous  
   Australians  
 touring exhibitions, *see* exhibitions  
 tourism, 35  
   Aboriginal enterprise, 38  
   strategic and business priorities,  
   14  
 toy theatre, 29  
 toys, 25, 26  
 trade shows attended, 35  
 Trans-Australian railway, 29  
 transport, 29, 39  
   *see also* vehicles  
 travelling exhibitions, *see* exhibitions  
 tribunal decisions, 53  
 Turkey, 9  
 Twitter, 40–2, 43  
 typewriter, 25

## U

Ulm, Charles, 24  
 UNESCO Memory of the World  
   Conference, 42  
 United Kingdom, 9, 38–9, 42  
 United States, 42  
 University of Canberra, 27, 32  
 urinals, 58

## V

values, 7  
 van Oers, Dr Ron, 32  
 vehicles, 24  
   car parking, 35  
   horsedrawn, 25, 26, 40  
   Royal Daimler project, 11, 18,  
   26  
   scooters for visitors, 111  
   *see also* cycling and bicycles  
 Velocity conference, 42  
 venue hire, 28, 33  
 venues for travelling exhibitions, 30  
 videoconferencing, 17  
 videos, 28, 40  
 vision, 6, 7  
 Visions of Australia (Australia Council  
   for the Arts), 30, 60  
 Visions Theatre, 40, 111  
 VisitCanberra, 35  
 visitor research and feedback, 29, 35  
   survey tools and devices, 15, 28  
   teachers, 32  
 visitor services hosts, 35, 56, 57  
 visitors and audiences, 33–5  
   exhibitions, 23, 29–30, 33  
   health and safety, 56  
   performance indicators, 23  
   programs and events, 31, 33  
   to repositories, 27  
   tourism marketing, 35  
 visual arts, *see* arts and crafts  
 visually impaired visitors, 111  
 volunteers, 42, 55–6

## W

Wakefield, Lord Charles, 24  
 Wanneroo Library and Cultural  
   Centre, 30  
 Warakurna Artists, 25  
   *Warakurna* exhibition, 30, 31, 35  
 waste management, 58  
 watch, 24  
 water use, 58  
 wayfinding and signage, 35, 61, 111  
 weaving, 25

website and online services (new media),  
 27, 37, 40–2  
   *Australian History Mysteries*, 37  
   ‘Collection explorer’, 17, 25, 61  
   emails, 35  
   Food Stories online project, 38  
   Friends program join-and-pay online  
   function, 16  
   learning programs, 37–8  
   performance indicators, 23  
   social media, 35, 37, 40–2, 43  
   strategic and business priorities,  
   14, 17  
   visitors, 23, 33  
 wedding dress, 27  
 weeds, 43  
 Wehner, Dr Kirsten, 42  
 Western Australian Maritime Museum, 30  
 ‘Where our stories live’ program, 32  
 wholesale, 18, 35  
 wi-fi, 61  
 Wilfred, Daniel, 32  
 Wilfred, David, 32  
 Willsallen, Mary, 25  
 women staff, 54, 55  
 woodblock engravings, 24  
 wooden carvings, 26  
 work culture, 15, 54  
 work experience, 39  
 workforce planning, 15  
 workplace agreements, 53, 54  
 Workplace Consultative Committee, 54  
 Workplace Conversations, 15, 54, 55  
 workplace diversity, 54–5  
 workplace health and safety, 55, 56  
 workshops, *see* conferences, forums and  
   seminars  
 World War I, *see* First World War  
 writers, 27

## Y

*Yiwarra Kuju* exhibition, 30  
 Young Wägilak Group, 32  
 YouTube videos, 40  
 Yunupingu, Gurrumul, 11



Where our Stories  
come alive

