

**national museum of australia**  
**15–16 annual report**





# National Museum of Australia 15–16 Annual Report and Audited Financial Statements

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Australian Government

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Department of Communications and the Arts



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## Chair's letter of transmittal

Senator the Hon Mitch Fifield  
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 2016. The Council is responsible for preparing and giving an annual report on the Museum's activities to you, as the minister responsible for the Museum, in accordance with Section 46 of the *Public Governance Performance and Accountability Act 2013*. The National Museum of Australia Annual Report 2015–16 has been prepared in conformity with the requirements for annual reports for corporate Commonwealth entities approved on behalf of the Parliament by the Joint Committee of Public Accounts and Audit on 2 May 2016, and prescribed in the *Public Governance Performance and Accountability Rule 2014*.

In accordance with a resolution of the Museum's Council, passed on 9 September 2016, the members of Council accept this report as being a fair and accurate representation of the organisation's performance during the 2015–16 financial year.

The Council is pleased with the achievements of the National Museum for 2015–16. In advancing its strategic purpose and direction, the Museum has implemented and made strong progress against the strategic priorities for 2014–18. These priorities focus on the core functions of the Museum and outline the key business objectives, activities, outputs and performance targets to be achieved over the next four years.

In meeting these strategic priorities, the Museum has continued to develop its international program through partnerships and exhibition exchanges with overseas institutions. During 2015–16, the Museum has established new partnerships with major institutions in South-East Asia, and has continued its work with European and Australian institutions to support new models of collaboration to bring Australian stories to a wider audience.

Over the past year, the Museum has provided visitors with an innovative and engaging exhibition program, featuring the award-winning *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* and its companion exhibition, *Unsettled: Stories within*, as well as the popular *Happy Birthday Play School: Celebrating 50 Years*. The Museum has actively engaged with new audiences



Senator the Hon Mitch Fifield



Mr David Jones

domestically and internationally through its successful travelling exhibition program and its digital and social media platforms. The Museum's achievements across a range of endeavours over the past 12 months have been recognised, with significant national and international awards for *Encounters*, and for the new Kspace digital interactive learning experience for children.

The Museum's focus on generating important conversations about Australia's past, present and future was evident in a range of public discussions featuring leading commentators, researchers, artists and community representatives, in association with the *Encounters* exhibition and also with the *Australian of the Year Awards 2016* exhibition.

In 2015–16, the Council concentrated on a number of strategic policies and initiatives regarding the Museum's fundraising and commercial activities, to place a stronger focus on growth and sustainability of the Museum's business model in support of its core functions.

The Council has welcomed three members and farewelled three more. I would like to acknowledge the support of all Council members who have brought their considerable expertise to the governance of the Museum.

I would like to express the Council's appreciation of your support for the Museum this year, and that of the Department of Communications and the Arts. I acknowledge the support of the former Minister for the Arts, Senator the Hon George Brandis QC, from 1 July to 21 September 2015.

Finally, all members of the Council join me in congratulating the Director and staff on the Museum's continuing success. The Council has every confidence in the Museum's future.

**Mr David Jones**  
Chair of Council  
August 2016

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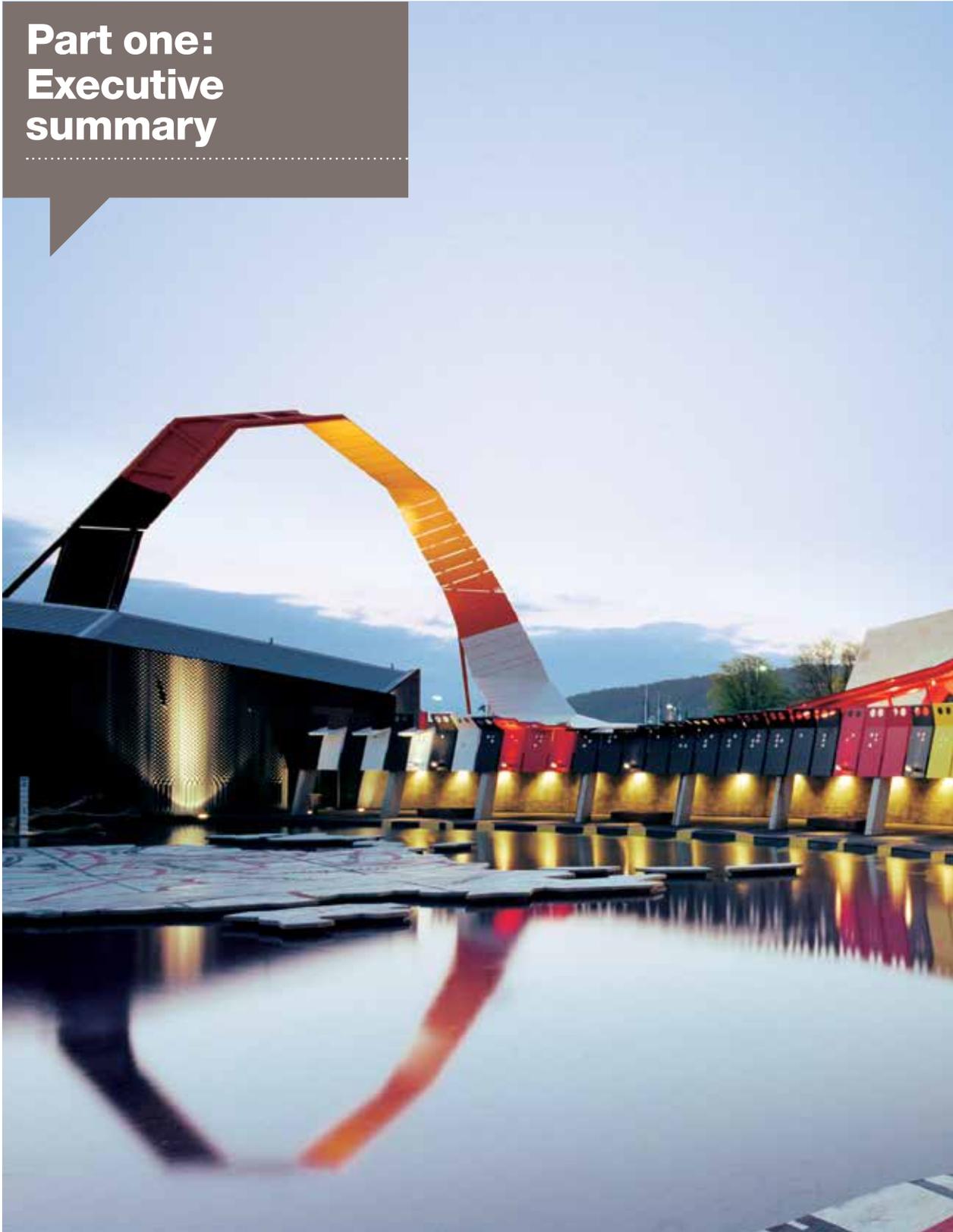
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**Part one:  
Executive  
summary**





The Garden of Australian Dreams,  
National Museum of Australia.



Director Mathew Trinca

## Director's review of operations

This year saw the National Museum of Australia win public praise and professional awards for its successful exhibition and multimedia programs and the strength of its international engagement. The Museum's growing presence in, and embrace of, important national conversations has placed it at the forefront of public discussion on a range of compelling topics. In particular, the Museum's major exhibition, *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum*, and the related exhibition, *Unsettled: Stories within*, were acclaimed by audiences and critics alike. *Encounters* and *Unsettled* were commended for the quality of their presentation and the collaborative nature of each project.

The Museum was honoured to welcome the Governor-General, His Excellency General Sir Peter Cosgrove, Lady Cosgrove and the Minister for the Arts, Senator the Hon Mitch Fifield, to the Museum for the gala opening of the two exhibitions. Distinguished guests included representatives from many of the Indigenous communities who contributed to the *Encounters* and *Unsettled* exhibitions. The success of the exhibitions – which saw the Museum win a major Museums Australia award for *Encounters* – was testament to the commitment and support of the 27 Aboriginal and Torres Strait Islander communities

who were with us every step of the way. The Museum offers its deep thanks to the British Museum, and the communities involved, for their faith and belief in the *Encounters* partnership, which has stimulated an important national conversation about the role of museums and their responsibilities to Indigenous communities.

In a related event, the Museum launched its new *Encounters* Indigenous Cultural Workers Scholarships program, during a visit by His Royal Highness, The Prince of Wales, patron of the *Encounters* exhibition. His Royal Highness, in the company of Senator Fifield, met with Aboriginal and Torres Strait Islander artists whose work featured in the exhibition, and chatted with other guests at a special reception on 11 November 2015. The scholarships, to support the development of Indigenous cultural workers in regional and remote Indigenous communities, are the result of a partnership between the Museum and The Prince's Charities Australia. The Chairman of The Prince's Charities Australia, Mr Tony Beddison AO, and the Chief Executive, Ms Janine Kirk AM, were also present for the announcement.

Other exhibitions in the course of the year, including *The Home Front: Australia during the First World War*, *Kaninjaku: Stories from the Canning Stock Route*, ACO

*Virtual, Australian of the Year Awards 2016, and Happy Birthday Play School: Celebrating 50 Years*, all helped drive a 23 per cent increase in visitor engagement at the Museum in Canberra over the previous year. Our national touring exhibition program, including *Warakurna: All the Stories Got into our Minds and Eyes, Australian of the Year Awards 2015* and *Freewheeling: Cycling in Australia*, and international displays and exhibitions all contributed to strong offsite visitation of more than 500,000 people over the course of the year. Together with online visitors, this represented a total of more than 3.14 million visitor engagements with the Museum and its programs during 2015–16.

The Museum's commitment to discussion and debate is evidenced in the continuing relevance and success of our Defining Moments in Australian History project, which seeks to involve all Australians in the selection of key events and issues in Australian history, through the creation of online content and social media posts, and allied displays, events and public forums. Central to the project are the public contributions to a growing list of events that have mattered in our history. This is not just a view of the past produced 'for' audiences, but history in which Australians are actively – and productively – engaged.

Several important public discussions were held in partnership with the Australian Broadcasting Corporation's Radio National, linked to our exhibitions and program themes. *Big Ideas* presenter Paul Barclay hosted two public panel discussions that focused on the Defining Moments theme, commencing with an event in September 2015 where leading Australian thinkers discussed what makes a 'defining moment' in Australian history and how the nation has been shaped by such events. For the second event, Australian of the Year 2015, Rosie Batty, joined ABC journalist Sarah Ferguson in a conversation about giving a voice to victims of family violence and what it meant to be Australian of the Year. An international conference, *New Encounters: Communities, Collections and Museums*, in March 2016, brought speakers together from Australia, New Zealand, the United States, Canada, the United Kingdom, Denmark, Norway and Finland to discuss and debate issues related to the *Encounters* exhibition, and well-known ABC broadcaster Geraldine Doogue hosted a panel discussion exploring 'how encounters can change the world in which we live'.

The Museum's programming for schools and the general public also drew record numbers, with more than 150,000 participants enjoying the varied offerings of the Museum. The annual Australia Day festival again drew a large family audience. Associated concerts and events, including our popular Night at the Museum program, ensured the Museum added to its reputation as a dynamic venue. Our new interactive

multimedia experience for children, Kspace, was successfully launched in October and has already won rave reviews and awards, including a silver MUSE award from the American Alliance of Museums. The Museum also developed an important online resource for schools based on the *Encounters* exhibition, with the generous support of the Sidney Myer Fund. These curriculum materials encourage teachers and students to engage with the content and materials assembled for the exhibition, and to consider the issues they raise about the history of our nation, and the cultures and experiences of Australia's first peoples.

International connections and linkages continued to develop during the year. The Museum now has a host of international partnership agreements in place with leading international cultural institutions, and our international program takes great Australian stories to the world. During 2015–16, the Museum entered into a new memorandum of understanding (MoU) with the National Heritage Board of Singapore, completed a collaborative development project under our MoU with the Papua New Guinea National Museum and Art Gallery, and delivered a series of projects and activities as part of our ongoing partnerships with the National Museum of China, the Muséum d'histoire naturelle du Havre and the British Museum. In June 2016, I was also honoured to open the Museum's touring exhibition, *One Road: Aboriginal Art from Australia's Deserts*, at the National Museum of Ethnology, Osaka, Japan. These efforts were recognised when the Museum was named as the 2016 winner of ICOM Australia's award for the leading Australian organisation contributing to international engagement and dialogue.

This year, the Museum has invested significant time and effort into six major research projects supported by Australian Research Council (ARC) grants with partner organisations, as well as continuing to foster formal and informal research partnerships across Australia and internationally. An important new ARC grant announced this year is 'Understanding Australia in the age of humans: Localising the Anthropocene', in which senior curators from the Museum's People and the Environment team have partnered with researchers from the University of Sydney, the Australian National University (ANU) and the University of New South Wales. The Museum has also won a second major ARC grant, together with the ANU and the British Museum, to continue the research work established in connection with the *Encounters* project.

The National Historical Collection continues to grow, with acquisitions that speak to aspects of our history and experience as a national community. New acquisitions include works by artists Julie Gough, Wukun Wanambi and Judy Watson that featured in the *Unsettled* exhibition. The Museum also made a

successful bid for the historic 1968 Olympics singlet worn by Australian silver medallist Peter Norman, best known for being ‘the white guy’ on the podium next to gold and bronze medallists Tommie Smith and John Carlos as they raised their fists in a famous protest against racial discrimination in the United States. Another chapter of Australia’s sporting history is captured in the Royce Hart collection, which documents his stellar Australian Rules football career at Richmond Football Club from 1966 to 1977. Perhaps the most unusual addition to our collection this year was the fleece shorn from ‘Chris the Sheep’, which weighed in at 41.1 kilograms, a new world record.

None of the Museum’s achievements in the past year would have been possible without the commitment and support of the staff and volunteers of the organisation. Time and again, they have demonstrated initiative and creativity in pursuit of organisational goals, in a sometimes difficult and challenging economic environment. The Museum has responded to budget tightening by reviewing business processes and exploring savings measures to promote efficiencies and develop more cost-effective ways to fulfil our legislative responsibilities. The Museum continues to invest in staff training and development programs, and has undertaken workforce-planning to prepare for future changes in staffing and resource needs. Two key focus areas for this year have been developing new forms of engagement in the digital sphere, and a fresh approach to developing a sustainable revenue base through a combination of commercial activity and philanthropic engagement. With the implementation of key appointments and organisational changes to support these ambitions, including the establishment of a new associate division, Visitor Services and Development, the Museum has embarked confidently and purposefully to pursue its new growth and development strategies. Once again, the staff and volunteers have enjoyed the great support and encouragement of the Council of the National Museum of Australia, which has been ready throughout the year both to challenge and commend the organisation on its programs and results. The Museum has also farewelled Council members Mr Nicholas Davie, Professor Rae Frances and Mr Peter Yu, each of whom finished their second terms on Council and made exceptional contributions to the life of the Museum. Mr Yu was also the inaugural Chair of the Museum’s Indigenous Reference Group, which played a pivotal role in guiding and advising the Museum throughout the development of the Encounters project.

The Museum also thanks the staff of the Department of Communications and the Arts; the Minister for the Arts, Senator the Hon Mitch Fifield; and the former Minister for the Arts, Senator the Hon George Brandis QC

for their great help and assistance throughout the year. The Museum is also deeply grateful to the Friends, who are committed to the life of the organisation, and provide great support and advocacy on our behalf. We owe them and our visitors a debt of gratitude for their continued interest and belief in the Museum and its work.

Finally, the Council and staff of the National Museum of Australia were greatly saddened when former director, Mr Andrew Sayers AM, passed away in the course of the year. Mr Sayers made an important and enduring contribution to the Museum during his time as director, from 2010 to 2013, and to the wider cultural life of the nation’s capital, as a senior member of staff at the National Gallery of Australia and founding director of the National Portrait Gallery.

Our thoughts remain with his family.



Dr Mathew Trinca  
Director, National Museum of Australia  
August 2016



His Royal Highness The Prince of Wales chatting to Ngunawal man Tyronne Bell about a bilingual children's book written by his father that featured in the *Encounters* exhibition, 11 November 2015. Looking on is former Museum Friends president, Carolyn Forster OAM.



## The year at a glance

**July 2015:** David Jones is appointed Chair of the Museum's Council.

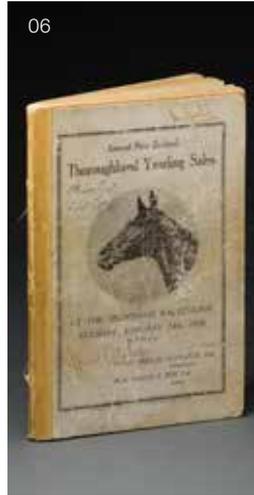
**July 2015:** *The Home Front: Australia during the First World War* closes at Acton. [01]

**July 2015:** Singapore's National Heritage Board signs a five-year memorandum of understanding to pave the way for exhibition and loan exchanges.

**August 2015:** New exhibition, *Kaninjaku: Stories from the Canning Stock Route*, opens in the First Australians Focus Gallery. [02]

**September 2015:** *Indigenous Australia: Enduring Civilisation* closes in London. [03]

**October 2015:** The Museum's Model-T Ford truck, used to promote Aeroplane Jelly, goes on display at Canberra Airport. [04]



**October 2015:** *Horace the Baker's Horse*, by acclaimed children's author Jackie French, is published by the Museum. **[05]**

**November 2015:** The Museum purchases a 1928 catalogue documenting the sale of champion racehorse Phar Lap. **[06]**

**November 2015:** The Museum and The Prince's Charities Australia announce the Indigenous Cultural Workers Scholarships program during a visit to the Museum by His Royal Highness The Prince of Wales. **[07]**

**November 2015:** Australian of the Year and campaigner against family violence Rosie Batty shares her story in a conversation with ABC presenter Sarah Ferguson for Radio National program *Big Ideas*.

**November 2015:** *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* is launched. **[08]**

**December 2015:** The finalists for the 2016 Australian of the Year Awards are celebrated in an exhibition in the Main Hall. **[09]**



**January 2016:** On 26 January, thousands flock to the Museum for the Australia Day festival and Museum staff directly reply to more than 1000 tweets during the Australia Day Your Way campaign with Twitter. **[10]**

**February 2016:** The Museum acquires Chris the Sheep's record-breaking fleece and opens a display in partnership with the RSPCA. **[11]**

**March 2016:** Major conference, New Encounters: Communities, Collections and Museums, held in conjunction with the *Encounters* exhibition. **[12]**

**March 2016:** ABC presenter Geraldine Doogue hosts a panel discussion at the Museum, 'New Encounters'. **[13]**

**April 2016:** A total of 861 children drew on their 'inner architect' to design their own Museum in a school holiday program inspired by the Museum's architecture.



**May 2016:** *Happy Birthday Play School*, an exhibition celebrating 50 years of Australia's favourite homegrown children's show, is launched by Minister for the Arts, Senator the Hon Mitch Fifield. **[14]**

**May 2016:** The Museum wins several awards in the Museums and Galleries National Awards (MAGNA): Best Major Temporary Exhibition and Best Museum Project Overall for *Encounters*; and the Interpretation, Learning and Audience Engagement award for Kspace. The Museum is also awarded the ICOM Australia Award 2016 for its collaborative international projects with the British Museum. **[15]**

**May 2016:** Kspace wins a silver MUSE Award in the Multimedia Installations category at the 2016 American Alliance of Museums Annual Meeting.

**May 2016:** The Museum purchases an early watercolour painting by Albert Namatjira.

**June 2016:** An exhibition of paintings from the Museum's Canning Stock Route collection goes on display at the National Museum of Ethnology, Osaka, Japan. **[16]**

**June 2016:** Museum hosts a talk by legendary Singaporean news cameraman Willie Phua and launches a display focusing on his work, in partnership with the National Museum of Singapore. **[17]**

## Strategic overview

### Moving forward

The National Museum of Australia's strategic priorities demonstrate our ambition to bring to life the rich and diverse stories of Australia. They ensure the Museum is focused on achieving strong engagement with the nation's varied communities and traditions. The strategic priorities seek to bring the Museum to the forefront of cultural life in the country, where contemporary Australia is understood in relation to its past and its future promise. The Museum's work is underpinned by the pursuit of excellence in every area of its activity and deploys all the internal resources available to maximum effect. We also seek to establish fruitful partnerships to help the Museum grow its resources and reach wider audiences in Australia and globally.

The strategic priorities for 2015–16 are:

**Take the lead** in researching, documenting and expressing the nation's history through innovative and contemporary approaches that draw public attention to the Museum's work.

**Cherish our stories** as storytellers and custodians by developing, managing and preserving the National Historical Collection to affirm the value and diversity of the nation's history.

**Listen and act** in ways that put audiences at the centre of our work and create 'two-way' engagement with communities of interests, creating opportunities for meaningful dialogue and participatory programs.

**See us first** by our striving to be a 'must-see' destination through investing in the Museum's contemporary architecture and creative exhibitions and programs to deliver unique, distinctive visitor experiences.

**Work smarter** by fostering a creative culture that seeks to maximise the potential of the Museum's people, assets and financial resources to deliver the best possible outcomes for visitors.

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

### Purpose

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

Our mission is to promote an understanding of Australia's history and an awareness of future possibilities by:

- developing, preserving, digitising and exhibiting a significant national collection
- taking a leadership role in research and scholarship
- engaging and providing access for audiences nationally and internationally
- delivering innovative programs.

### History

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

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

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

The Museum's exhibitions, collections, programs and research focus on three interrelated subject areas, which are specified in the Museum Act:

- Aboriginal and Torres Strait Islander history and culture
- Australia's history and society since 1788
- the interaction of people with the environment.

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

## Performance summary

The National Museum of Australia is a statutory authority. In 2015–16 portfolio responsibility for the Museum moved from the Attorney-General's Department to the Department of Communications and the Arts.

## Financial summary

The Museum's financial statements disclose an operating deficit of \$1.289 million (budgeted deficit \$1.127 million). The budgeted deficit relates to the unfunded depreciation of heritage and cultural assets. The additional deficit relates to expenditure incurred during 2015–16 against grant funding received in prior years. Total income for 2015–16 was \$47.081 million (budgeted \$45.712 million) while total expenses were \$48.370 million (budgeted \$46.839 million).

Revenue from government was \$40.819 million and revenue from other sources amounted to \$6.262 million (budgeted \$4.271 million). This includes gains from donated assets valued at \$0.453 million. Revenue from

non-government sources increased by \$1.096 million compared with 2014–15. This is due to increased revenue from grants supporting temporary and touring exhibitions and commercial activities.

Total expenses were \$0.172 million more than the previous year. This was mainly due to increased depreciation expenses that resulted from a rise in asset values following a revaluation of the Museum building and heritage and cultural assets in June 2016, which meant that the Museum's net assets increased by \$4.046 million. The Museum received an equity injection of \$1.944 million to fund collection acquisitions.

Cash as at 30 June 2016 totalled \$1.766 million (30 June 2015: \$2.439 million), and investments totalled \$41.000 million (30 June 2015: \$40.000 million).

### Financial summary 2015–16

	BUDGETED	ACTUAL
Expenses	\$46.839m	\$48.370m
Departmental appropriations	\$41.441m	\$40.819m
Income from other sources	\$4.271m	\$6.262m



Director Dr Mathew Trinca showing the Governor-General Sir Peter Cosgrove, Lady Cosgrove and Council Chair, David Jones, a painted shield sculpture, *cantchant*, by Vernon Ah Kee in the *Encounters* exhibition.



A new acquisition in 2016, *Namatjira and Battarbee Painting on Country*, by Judith Pungarta Inkamala of Hermannsburg Potters, depicting artists Albert Namatjira and Rex Battarbee.

## Program summary

From 1 July 2015, performance reporting requirements in the annual Portfolio Budget Statements (PBS) sit alongside those required under the enhanced Commonwealth performance framework. In this year's annual report, the Museum is reporting results against the performance criteria described in the PBS, together with annual performance statements on the activities and performance targets set out in the Museum's Corporate Plan 2015–16, to provide a comprehensive overview of performance for the period. The Museum's PBS 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, 2015–16)

This outcome is achieved through the delivery of the program that supports the Museum's PBS outcome:

### Program 1.1 – Collection management, research, exhibitions and programs

#### Program 1.1 Objectives

- Bring the stories of Australia to life through innovative exhibitions and programs.
- Develop, manage and preserve the National Historical Collection and enable access through online engagement.
- Establish meaningful and long-lived local, national and international partnerships.
- Create participatory programs to build relationships and engage with audiences.

Quantitative and qualitative performance indicators were largely met or exceeded across the program.

#### External influences

Like other cultural institutions, the Museum faces challenges in changing social, economic and political contexts. These include:

- changing patterns of audience interests and behaviours due to the rise of new technologies
- limits on financial and people resources within the current economic environment
- ensuring best-practice standards when acquiring and managing collections
- growing awareness of the arts and cultural sector's potential to advance the national interests of Australia in overseas settings
- improved arrangements for the governance and administration of public sector entities.

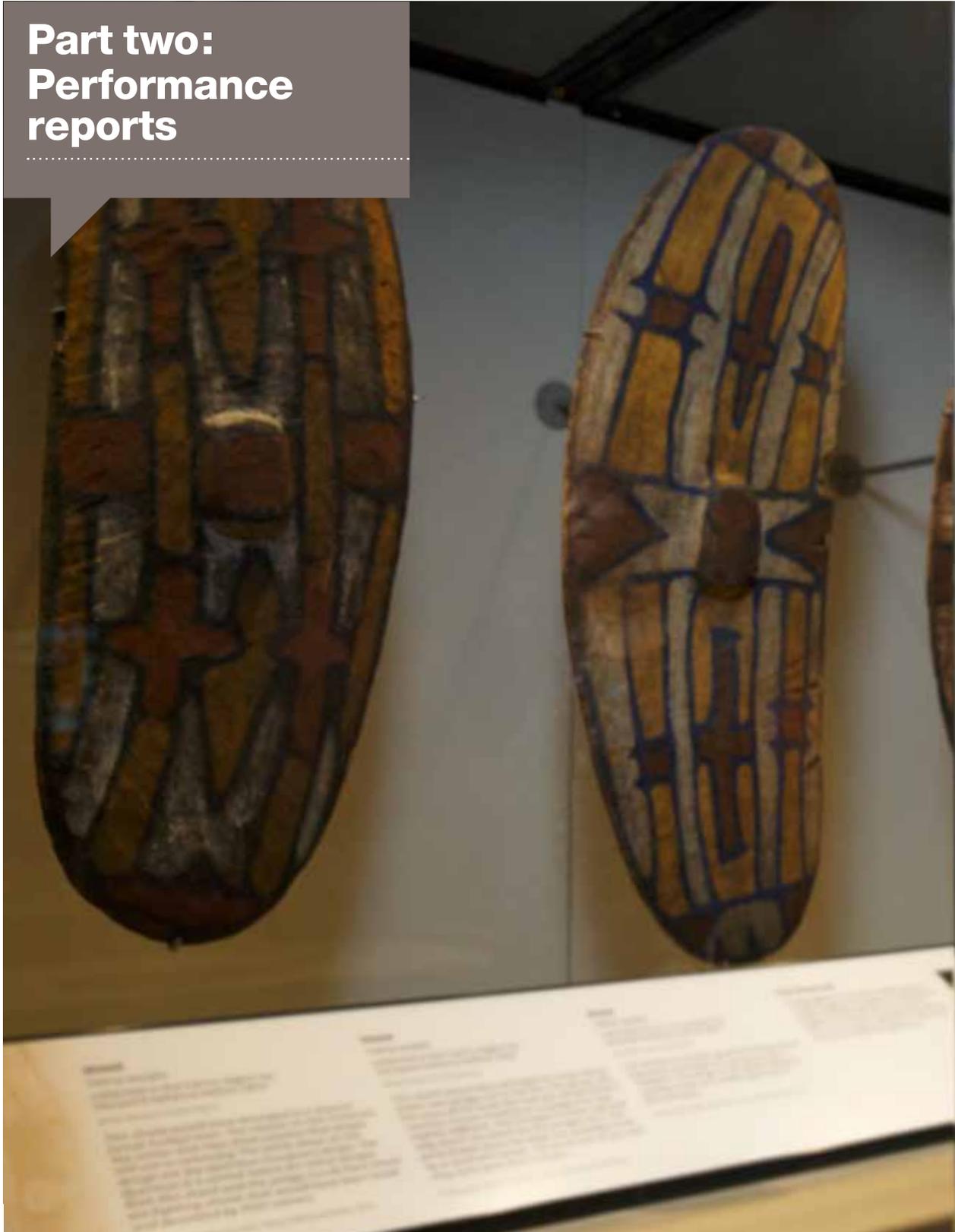
#### Program 1.1 Deliverables

During 2015–16 the Museum:

- expanded its collections through the acquisition of key objects that represent the breadth and depth of Australian history and culture
- undertook an ongoing changeover program within the permanent galleries at Acton
- marketed the Museum as a key destination and developed new partnerships to support its core business to reach national and international audiences
- delivered programs for regional Australia including continued participation in the Community Heritage Grants program
- toured temporary exhibitions across metropolitan and regional Australia and commenced a major international exhibition tour
- in partnership with the Department of Foreign Affairs and Trade, toured internationally a digital travelling exhibition as part of a program of facilitating cultural diplomacy
- initiated, renewed and continued a number of key collaborations with museums in Europe and Asia to enable joint exhibition, staff and research exchange programs
- presented public programs for families, children and audiences with a disability that promoted lifelong learning opportunities
- grew its online audience and invested in new technologies to increase online public access to the Museum's collection
- delivered high-quality education programs that met the standards of the Australian Curriculum
- developed new engagement strategies to drive growth and development and to enhance its digital presence
- refreshed its focus on philanthropy to build a donor base that supports regular giving, major gifts and bequests.

The Museum's performance statements for 2015–16 are set out in full in Part Two of this annual report.

## Part two: Performance reports





Gimuy Walubara Yidinji elder, Associate Professor  
Henrietta Fourmile Marrie, who presented a  
historical perspective on First Nations Peoples at  
the New Encounters conference, March 2016.

## Guiding performance: Legislation, the PBS and the corporate plan

The National Museum of Australia was established under the *National Museum of Australia Act 1980* (the Museum Act) and is a Commonwealth corporate entity within the meaning of the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act). The Museum Act sets out the functions and powers of the Museum. In 2015–16 portfolio responsibility for the Museum moved from the Attorney-General's Department to the Department of Communications and the Arts.

The Australian Government's Portfolio Budget Statements (PBS) for 2015–16 and the Museum's Corporate Plan 2015–16 set out how the Museum's performance will be measured and assessed in achieving the Museum's purposes in 2015–16 (the reporting period). The Museum developed and published the Corporate Plan 2015–16 in accordance with the requirements of Section 35 of the PGPA Act.

This part reports on the Museum's performance for the reporting period, as required under the PGPA Act and the *Public Governance, Performance and Accountability Rule 2014*.

### Portfolio Budget Statements (PBS)

The Australian Government funds the Museum to achieve an agreed outcome through a series of performance indicators, as specified in the annual 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.**

### Purpose

The corporate plan sets out the Museum's purpose:

The Museum brings to life the rich and diverse stories of Australia through compelling objects, ideas and programs. Its mission is to promote an understanding of Australia's history and an awareness of future possibilities by:

- developing, preserving, digitising and exhibiting a significant national collection
- taking a leadership role in research and scholarship
- engaging, and providing access for, audiences nationally and internationally
- delivering innovative programs.

## Strategic priorities

The Museum's purpose is supported by five strategic priorities:

**Take the lead** in researching, documenting and expressing the nation's history through innovative and contemporary approaches that draw public attention to the Museum's work.

**Cherish our stories** as storytellers and custodians by developing, managing and preserving the National Historical Collection to affirm the value and diversity of the nation's history.

**Listen and act** in ways that put audiences at the centre of our work and create 'two-way' engagement with communities of interests, creating opportunities for meaningful dialogue and participatory programs.

**See us first** by our striving to be a 'must-see' destination through investing in the Museum's contemporary architecture and creative exhibitions and programs to deliver unique, distinctive visitor experiences.

**Work smarter** by fostering a creative culture that seeks to maximise the potential of the Museum's people, assets and financial resources to deliver the best possible outcomes for visitors.

## Performance statements

The Museum's performance statements are prepared for Paragraph 39(1)(a) of the PGPA Act. In the opinion of the Council of the National Museum of Australia, the performance statements accurately represent the Museum's performance in the reporting period and comply with Subsection 39(2) of the PGPA Act.

### PBS targets

Performance criteria and targets are also specified in the Museum's PBS. The Museum measures its performance against these criteria using a range of assessment methods, including visitation numbers, visitor surveys and feedback, social media statistics, and data collation generated from collection management sources.

KEY PERFORMANCE INDICATOR	2015–16 TARGET	2015–16 ACTUALS
<b>Visitor interactions</b>		
Total number of visits to the organisation	771,029	1,257,573
Total number of visits to the organisation's website	1,390,000	1,789,525
Total number of onsite visits by students as part of an organised educational group	91,050	81,854
<b>Participation in public and school programs</b>		
Number of people participating in public programs	37,000	74,352
Number of students participating in school programs	92,050	83,591
<b>Quantity of school learning programs delivered</b>		
Number of organised programs delivered onsite	1610	1508
Number of program packages available online	6	6
Number of educational institutions participating in organised school learning programs	1620	1531
<b>Visitor satisfaction</b>		
Percentage of visitors who were satisfied or very satisfied with their visit	95%	96%
<b>Program survey rating (by teachers)</b>		
Percentage of teachers reporting overall positive experience	95%	99%
Percentage of teachers reporting relevance to the classroom curriculum	95%	99%
<b>Expenditure mix</b>		
Expenditure on collection development (as a % of total expenditure)	14%	14%
Expenditure on other capital items (as a % of total expenditure)	17%	11%
Expenditure on other (i.e. non-collection development) labour costs (as a % of total expenditure)	30%	32%
Other expenses (as a % of total expenditure)	42%	43%
<b>Collection management and access</b>		
Number of acquisitions (made in the reporting period)	650	686
Total number of objects accessioned (in the reporting period)	750	1349
% of the total collection available to the public	49%	48.31%
% of the total collection available to the public online	44%	44.75%
% of the total collection available to the public on display	4%	3.27%
% of the total collection available to the public on tour	1%	0.29%
% of the total collection digitised	88%	86.42%

## Corporate plan targets

The Corporate Plan 2015–16 sets out the key activities for the year, in line with the Museum's strategic priorities. Each key activity represents a performance criterion, with identified targets to measure the Museum's performance for the year. The Museum's results against each performance criterion for 2015–16, and analysis of their contribution to the achievement of the Museum's purpose, are reported in the performance statements below. For each strategic priority, the performance criteria, annual target, achievement and discussion of results has been included.

## Strategic priority 1: Take the lead

### Take the lead:

#### The Encounters project and its products

Lead public discussion about ideas that matter, to promote an awareness and understanding of Australian history through:

- exhibitions and related public programs
- conferences and symposia.

#### OUR TARGET

Deliver New Encounters: Communities, Collections, Museums international conference to engage Indigenous stakeholders and Museum audience in a discussion about Australian culture and history.

#### WHAT WE ACHIEVED

The Museum delivered the international conference, New Encounters: Communities, Collections, Museums, in March 2016, in conjunction with the Museum's exhibition *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum*.

### Highlights

Encounters was a six-year-long collaborative project between the National Museum of Australia, the British Museum, the Australian National University (ANU) and 27 Aboriginal and Torres Strait Islander communities across Australia. The major outputs of the project were two groundbreaking exhibitions in 2015–16: *Indigenous Australia: Enduring Civilisation*, at the British Museum, London; and *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum*, at the National Museum of Australia in Canberra (see also pp. 27, 30). Throughout the exhibition period in Canberra, the Museum also conducted an ambitious program of public events.

#### Companion exhibition

*Unsettled: Stories within* was a companion exhibition to *Encounters*. In *Unsettled*, five leading Indigenous Australian artists responded to the British Museum's Indigenous collection through a series of contemporary artworks and performances.

#### Exhibition launch

More than 100 Indigenous community visitors attended the launch of *Encounters* and *Unsettled*, by the Governor-General of Australia, His Excellency General the Honourable Sir Peter Cosgrove AK MC (Retd), on 2 December 2015. Louise Brown welcomed guests to country, and speakers included the Minister for the Arts, Senator the Hon Mitch Fifield; the Chief Minister of the Australian Capital Territory, Mr Andrew Barr MLA; Chair of the Museum Council, Mr David Jones; Chair of

the Museum's Indigenous Reference Group, Mr Peter Yu; and Chief Executive Officer of Marninwarntikura Fitzroy Women's Resource Centre, Ms June Oscar AO. Over a two-day period, a program was offered that provided tours of *Encounters* and *Unsettled*, visits to the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) to view collections from Indigenous communities and tours of the First Australians gallery and Open Collections.

During the period the exhibitions were on display, there were additional visits from Aboriginal and Torres Strait Islander individuals and community groups, and requests for guided tours with Indigenous staff were received from government and non-government bodies. Staff from the Museum's Aboriginal and Torres Strait Islander Program (ATSIP) also worked with other community groups unable to attend the launch, to arrange for them to visit and view the exhibition at a later date.

#### New Encounters: international conference

The international conference, New Encounters: Communities, Collections and Museums, explored how Indigenous communities and museums around the world are rethinking their relationships with colonial collections, and questioning and confronting the legacies of our shared history in creative and unexpected ways. The conference brought together First Nations representatives, museum practitioners and academics from Australia, New Zealand, the United States, Canada, Denmark, Norway, Finland and the United Kingdom to discuss a range of critical issues, including how museums and communities are re-engaging with Indigenous collections, the rights and responsibilities involved in the custodianship of these collections, repatriation of cultural heritage, and what future models of engagement might look like – locally, regionally and globally. Conference partners included ANU and AIATSIS.

#### Encounters artists-in-residence program

Eight prominent Indigenous artists from around the country demonstrated traditional and contemporary art techniques during a four-day in-house residency. The event included artist demonstrations, workshops and 'meet the artist' talks.

#### Investigating Encounters: panel discussion

On 1 December 2015, the Museum hosted a discussion with panellists Muraŋ woman Carol Christophersen; Magan man Ned David; Meriam, Wuthathi and Bindal Juru woman Nancia Guivarra; and Yawuru man and chair of the Museum's Indigenous Reference Group Peter Yu. The participants discussed how objects for the *Encounters* exhibition were originally collected, the exhibition's interpretation of Indigenous culture, the repatriation of Indigenous objects and stories from



Guest curator Kelli Cole in the *Unsettled: Stories within* exhibition, November 2015.

Australia's complex history. The panel was hosted by Paul Barclay, presenter of ABC Radio National's *Big Ideas*, and was broadcast on that station. The event was booked out.

#### **Continuing Culture: Australia Day festival**

The Museum's 2016 Australia Day festival celebrated the enduring traditions of Aboriginal and Torres Strait Islander culture against the backdrop of the *Encounters* exhibition. Visitors met new generations of Indigenous artists and practitioners, many of whom were featured in the exhibition. The festival attracted more than 2800 visitors and included talks by curators and artists, craft activities and demonstrations, games, films and live entertainment.

#### **By the Water concert**

Now in its sixth year, *By the Water* featured ARIA award-winner Dan Sultan and Thelma Plum performing on the shores of Lake Burley Griffin at the Museum on 6 February 2016. It was a wonderful night of music, sunset and stars, and complemented the focus on contemporary Indigenous culture of the *Encounters* exhibition. More than 1200 people attended the performance, which had sold out in advance.

#### **Putuparri and the Rainmakers: outdoor film screening**

Screened on 11 February 2016, the film tells the story of Tom 'Putuparri' Lawford, a man caught between two worlds: his past and present in modern society and his future as a leader of his people. The screening included a talk with the film's director, Nicole Ma, and a special appearance by Putuparri.

#### **New Encounters: public discussion**

In conjunction with the conference, a panel of international speakers from First Nations communities and museums around the world was hosted in the Museum's Main Hall by renowned ABC presenter Geraldine Doogue. Speakers at this sold-out event included Richard West, founding director of the Smithsonian's National Museum of the American Indian, Washington DC; David Garneau, a Canadian artist and curator; Paul Tapsell, Chair of Maori Studies at the University of Otago, Dunedin, New Zealand; Richard Luarkie, former governor of the Pueblo Laguna nation, USA; and Dr Dawn Casey, a former director of the National Museum of Australia.

## Take the lead: International partnerships

Establish meaningful and long-lived local, national and international relationships through:

- formal agreements with international museums or organisations to enter into partnerships
- development of an international digital travelling exhibition program.

### OUR TARGETS

Maintain three memorandums of understanding (MoUs) with international organisations.

Deliver digital travelling exhibition program in partnership with Department of Foreign Affairs and Trade to promote Australian history and culture internationally.

Open first of three major exhibitions with the British Museum.

### WHAT WE ACHIEVED

The Museum entered into two new international MoUs during 2015–16, with the National Heritage Board of Singapore and the Papua New Guinea National Museum and Art Gallery. The Museum continued to deliver outcomes and share benefits and exchanges with international organisations under the terms of three ongoing partnerships with the National Museum of China, the Muséum d'histoire naturelle du Havre, France, and the British Museum.

The Museum continued its partnership with the Department of Foreign Affairs and Trade (DFAT) in touring the digital exhibition *Yiwarra Kuju: The Canning Stock Route*. The Museum also launched a second digital display, *Old Masters: Australia's Great Bark Artists* drawing on its significant collection of world-class Indigenous bark paintings.

The Museum opened the first of three major exhibitions with the British Museum. *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* opened in November 2015.

## Highlights

### Singapore National Heritage Board

Signed in July 2015, the Museum's MoU with Singapore National Heritage Board provides an example of the Museum's commitment to capacity-building and knowledge-sharing with major cultural institutions in the Asia-Pacific region. The MoU outlines a collaboration with the National Museum of Singapore (NMS) across a broad range of museum expertise and practice, including exhibitions and loan exchanges; curatorial, conservation and staff exchanges in the fields of public programs and education; community engagement; museum management; research; and workshops and seminars.

The first stage of the MoU comprised staff exchanges in the area of public programs. A Museum public programs officer travelled to Singapore in August 2015 and spent a month working with the NMS on various programs for such events as the Singapore 50th jubilee weekend and the Singapore night festival. In January 2016 an NMS staff member travelled to Canberra to work on the Australia Day festival, school holiday programming, the *By the Water* concert and numerous programs associated with the *Encounters* exhibition.

In the second stage of the MoU the Museum was successful in securing funding from the Department of Foreign Affairs and Trade's Australia-ASEAN Council to support the *Capturing Asia: Willie Phua, News Cameraman* exhibit, developed in partnership with the NMS. During his 30-year career with the Australian Broadcasting Corporation (ABC), which began in the 1960s, Phua developed strong friendships with Australian journalists, and his efforts to bring the stories of Asia to Australian audiences were rewarded with an Honorary Medal of the Order of Australia award in 1996.

### Papua New Guinea National Museum and Art Gallery

In partnership with the Australian War Memorial and the National Gallery of Australia, the Museum entered into an MoU with the Papua New Guinea National Museum and Art Gallery (NMAG) to support the design, development and delivery of an exhibition, and to assist with the development of a masterplan for NMAG. The resulting exhibition, *Built on Culture*, celebrates the breadth of cultural diversity that shapes the vibrant democracy of present-day Papua New Guinea, and included masterpieces from the NMAG collection, supported with works from the Official Papuan collection which is housed at the National Museum of Australia. This partnership was part of a package of support announced by the Australian Government, through the Department of Foreign Affairs and Trade, as Australia's contribution to mark Papua New Guinea's 40th anniversary of independence in September 2015.

### National Museum of China

The Museum also continued to develop its strong collaboration with the National Museum of China (NMC) through staff exchanges in 2015. One of the Museum's senior staff members travelled to China in September 2015 to learn about the NMC's collections and its exhibition and professional practice, and to visit other museums in Beijing. In exchange, the Museum hosted an NMC staff member in November who gained experience by helping with the Museum's preparation for the *Encounters* exhibition, and by visiting other national cultural institutions in Canberra.

### Muséum d'histoire naturelle du Havre

Under the terms of the MoU with the Muséum d'histoire naturelle du Havre, the Museum has worked with five Australian institutions and the Muséum d'histoire naturelle du Havre to develop a touring exhibition highlighting the voyages of French explorer Nicolas Baudin in 1800–04. This partnership project was awarded a grant of \$186,000 under the National Collecting Institutions Touring and Outreach (NCITO) Program.

The Museum's Registration team provided considerable advice and support to each of the partner institutions to facilitate the international loans and freight and courier requirements. The Museum also took the lead role in ensuring that consultation and publication requirements were met under the Department of Communications and the Arts' Protection of Cultural Objects on Loan Scheme.

*The Art of Science: Baudin's Voyagers 1800–1804* exhibition opened at its first Australian venue in June 2016, with five other Australian venues to follow.

### The British Museum

The major products of the Encounters project, which was a significant collaboration between the Australian National University, the British Museum and the National Museum of Australia, were delivered in 2015–16. The exhibition *Indigenous Australia: Enduring Civilisation* was on show at the British Museum from 23 April to 2 August 2015. *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* opened at the National Museum of Australia in Canberra on 27 November 2015 (with the formal launch on 2 December). Both exhibitions featured rare, early Aboriginal and Torres Strait Islander objects from the British Museum. In order to clearly locate these items within living cultural traditions, in *Encounters* they were displayed with new objects created by the Indigenous communities represented in the exhibition.

The Encounters project has resulted in the establishment of an ongoing partnership between the two institutions, with two further exhibitions from the British Museum planned to travel to Canberra: *A History of the World in 100 Objects from the British Museum* opening in September 2016 and an exhibition related to ancient Rome projected to open in 2018.

*Encounters* closed on 28 March 2016, with 98,392 visitors seeing the exhibition over the course of its four-month run. By all measures, this has been a very successful project: not only has it drawn upon the research and programming strengths of the Museum, but in its extensive consultation with Aboriginal and Torres Strait Islander communities it has also served as a model of community engagement and respect for Australia's first peoples and their cultures that will guide the Museum's practice for years to come.

The *Encounters* exhibition won two Museums and Galleries National Awards (MAGNA); it was the winner for Best Major Temporary Exhibition and the co-winner for Best Museum Project Overall. In addition, the Museum won the ICOM Australia Award for its multifaceted international program. This award recognised the joint *Encounters* and *Indigenous Australia: Enduring Civilisation* exhibitions with the British Museum, the partnership with The Prince's Charities Australia and the Museum's vigorous program of displays, exhibitions and exchanges with more than 13 countries in 2015–16.

### Travelling graphic-panel displays

In partnership with the Department of Foreign Affairs and Trade, the Museum routinely tours two graphic-panel displays that are tailored for each venue and made available for local display via Australian diplomatic posts throughout the world. The first display, *Yiwarra Kuju: The Canning Stock Route*, is based on the successful exhibition of the same name. The Museum also launched a second digital display, *Old Masters: Australia's Great Bark Artists*, drawing on its significant collection of world-class Indigenous bark paintings. More than 260,000 people viewed the two displays internationally in 2015–16.

In association with the *Yiwarra Kuju* banner display at the Vietnam Museum of Ethnology, two Museum staff travelled to Vietnam in June 2016, with the support of the Australian Embassy in Hanoi, to deliver a series of workshops in Ho Chi Minh City and Hanoi. More than 40 participants, representing cultural institutions from across Vietnam, learnt about the Museum's exhibition development and promotional practices, thereby forming a solid basis for future knowledge sharing and collaboration.

**“[Encounters] has also served as a model of community engagement and respect ... that will guide the Museum's practice for years to come.”**

## Take the lead: Living digitally

Prepare the Museum for a world that is 'living digitally' through a Digital Program that:

- creates live online engagement across Australia and Asia through the Museum Robot program, videoconferencing, live streaming and new technologies, as they become available
- implements digital applications for onsite visitors
- develops web content for visitors
- engages with online communities of interest across a broad range of social media platforms
- develops a Digital Engagement Strategy/Framework.

### OUR TARGETS

Launch three Museum-developed mobile applications for visitors.

Achieve 10,000 participants annually.

Achieve 3.9 million annual page views on the Museum's website.

### WHAT WE ACHIEVED

The Museum launched three mobile apps for visitors in 2015–16:

- a Mandarin-language version of the Museum's self-guided tour, *The Loop*
- *Articulate*, an iPad-delivered application that gauged visitor responses to the *Encounters* exhibition
- the new Kspace augmented reality (AR) trail app.

The Museum actively encouraged online engagement by live-streaming content on Periscope, Facebook Live and YouTube Live, achieving more than 32,000 views through these channels alone.

The Museum's website received more than 4 million page views during the year, with particular interest in the *Encounters* content including the classroom resources and landing page.

## Highlights

The Museum sees technology as supplementing the physical experience of visiting the Museum and as a way to engage offsite audiences, including remote and international audiences. Increasingly, there is a convergence between the physical and digital experiences as the Museum develops more interactive content and explores augmented reality (AR) to provide new interpretations of its collections.

Over the course of 2015–16 the Museum has continued to invest in its digital program through innovation and use of emerging technologies – from creating digital exhibitions and content to exploring new modes of engagement through social media platforms. Some of the key achievements and highlights for the year include the following.

### Digital Engagement Strategy/Framework

The Museum commenced development of its first Digital Strategy, intended to encourage innovation and external support for digital initiatives that will be launched in 2016, and offered 'Living digitally' training to staff. The strategy will be finalised in early 2016–17.

### New apps for onsite and remote use

The Museum launched three new mobile apps in 2015–16:

- On 12 October 2015 the Museum launched a new Mandarin-language audio tour app for the Museum's permanent galleries. This was a new version of the Museum's self-guided tour *The Loop*, a free app that visitors can download. By creating a Mandarin version, the Museum is preparing for increased international visitation and making content more accessible to Chinese–Australian visitors.
- Visitors to the Museum's *Encounters* exhibition used the *Articulate* app to record their written, drawn, spoken or photographic impressions. *Articulate* is an iPad-delivered application customised from the Museum of Contemporary Art's MCA *Articulate*. Responses were displayed on the iPad within the exhibition and on a custom-built website. *Articulate* proved popular throughout the exhibition, with a total of 6293 responses recorded, reflecting how the exhibition had helped visitors learn more about Indigenous histories and cultures.
- The new Kspace augmented reality (AR) trail app, launched on 14 December 2015, encourages visitors to explore the Museum by finding characters from the onsite Kspace interactive game. Visitors can use the Kspace app to follow a trail around the Museum's galleries; eight Kspace interactive markers, placed near exhibits relevant to Kspace's various historical periods, serve to activate characters from the Kspace game. The app can be used offsite by printing the markers for use at school or home, thereby tapping into a new and larger audience beyond the physical museum.

### Online participation and engagement

The Museum experimented with live-streaming content on Periscope and Facebook Live, with Periscope being used to take our audience on a virtual curator-led tour through the *Encounters* exhibition in December 2015, and to broadcast key talks at the New Encounters conference in February 2016, with peak viewers hitting 468. Facebook Live was used at the *Happy Birthday Play School* media launch, which has attracted 32,000 views. The Museum continues to experiment with live-streaming tools, including YouTube Live.

### Mobile Robot Telepresence Education Program (the Robot program)

During 2015–16, 2268 people participated in the Museum Robot program, which takes advantage of the NBN and other networks to bring school students and other groups into the Museum through virtual tours and programs. The figure is lower than projected, as many schools experienced problems with bandwidth and firewall security. The Museum has developed a strategy to address this issue by reaching larger groups of international students through a partnership with the Asia Education Foundation. The strategy has been implemented and is expected to result in increased numbers during 2016–17. The Robot program will conclude in 2017.

### Museum website

During 2015–16 the website received total visits of 1,789,525, a 5 per cent increase on the previous year. Page views remained steady at 4,057,678, with a slight (0.5 per cent) decrease on 2014–15.

The Exhibitions section continued to be the most visited area of the Museum's website, with overall page views increasing by 11 per cent to 632,720. The *Encounters* exhibition received the highest traffic with over 150,000 page views, which included over 30,000 page views to the *Encounters* classroom resource. As of 30 June 2016, the *Happy Birthday Play School* exhibition website had received 35,341 page views, a solid performance for a smaller, short-run exhibition. The second most visited area of the website was Collections, followed by the Schools area. Other significant new content added to the website in 2015–16 included the Kspace education resource and new content for Defining Moments in Australian History.

**“The Museum sees technology as supplementing the physical experience of visiting the Museum and as a way to engage offsite audiences, including remote and international audiences.”**

### Take the lead: Fostering sustainable relationships

Connect with academic, social, commercial, physical and online communities.

#### OUR TARGET

Consult with four Indigenous communities and establish pilot program.

#### WHAT WE ACHIEVED

As one of the legacies of the Encounters project, the Museum partnered with The Prince's Charities Australia to establish the Encounters Indigenous Cultural Workers Scholarships program for cultural workers from regional and remote Aboriginal and Torres Strait Islander communities. The Museum consulted with 27 Aboriginal and Torres Strait Islander communities during development of the program.

### Highlights

The Encounters Indigenous Cultural Workers Scholarships program was announced during a visit to the Museum by His Royal Highness The Prince of Wales on 11 November 2015. The 2016 round of scholarships, which commences in September 2016, will be the pilot project for what it is hoped will be an ongoing program.

The program is part of the Museum's commitment to building reciprocal and sustainable relationships. It has been developed to offer community cultural workers the opportunity to acquire museum- and collection-related skills and experience in order to promote cultural continuity in their communities. The program was developed specifically in response to requests made during the community consultations undertaken in connection with the Encounters project.

Participants in the intensive three-month program will receive a stipend, and all accommodation and travel costs will be covered. This will provide them with the opportunity to participate in programs both at the Museum and at The Prince's School of Traditional Arts in London. While in the United Kingdom, participants will be able to inspect, and work with, the Aboriginal and Torres Strait Islander collections at the British Museum, the University of Oxford and the University of Cambridge.

## Strategic priority 2: Cherish our stories

### Cherish our stories: Bringing our stories to life

Bring the stories of Australia to life through innovative exhibitions and programs:

- deliver temporary and travelling exhibition program.

#### OUR TARGETS

Annual visitation to temporary exhibitions over 110,000.

Annual visitation to travelling exhibitions over 148,000.

#### WHAT WE ACHIEVED

The Museum displayed seven temporary exhibitions at Acton during 2015–16, with total visitation of 189,802.

The Museum toured seven travelling exhibitions nationally, with total visitation of 207,149.

The Museum also partnered with the British Museum for the *Indigenous Australia: Enduring Civilisation* exhibition, commenced a tour to Japan in June 2016, and exhibited its two travelling graphic-panel displays in 13 countries, with an estimated 294,388 people viewing the exhibitions during the year

### Highlights

#### Temporary exhibitions

The following exhibitions were on display in the Museum's temporary galleries during 2015–16:

#### ***The Home Front: Australia during the First World War***

This exhibition explored the pride, sorrow, passion, wonder and joy experienced by Australians far from the battlefields of the First World War. Through personal stories, it looked at life on the Australian home front, and explored people's choices, opportunities and challenges in a time of heightened emotions. During 2015–16 *The Home Front* attracted 25,614 domestic and international visitors; overall visitation between 3 April 2015 and 11 October 2015 was 48,805.

#### ***Kaninjaku: Stories from the Canning Stock Route***

This exhibition opened in the First Australians Focus Gallery on 5 August 2015. It draws on the Museum's impressive collection of contemporary Western Desert artworks to tell the story of the Canning Stock Route's impact on Aboriginal people, and the importance of the country surrounding it. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

#### ***Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum***

This exhibition was on display between 27 November 2015 and 28 March 2016, and attracted 98,392 domestic and international visitors (see p. 24).

#### ***Unsettled: Stories within***

This exhibition was on display between 27 November 2015 and 28 March 2016, attracting 29,697 domestic and international visitors (see p. 24).

#### ***Australian of the Year Awards 2016***

This exhibition, developed by the Museum in collaboration with the National Australia Day Council, was on display at the Museum from 16 December 2015 until 11 February 2016. The exhibition paid tribute to the eight extraordinary Australians chosen as the 2016 Australian of the Year finalists, including national winner David Morrison AO. The exhibition featured personal objects chosen by the finalists for their significance and their ability to communicate something special about their lives and experiences. Due to its location in the Main Hall, separate visitor statistics were not recorded for this exhibition.

#### ***ACO Virtual***

*ACO Virtual* is a world-first interactive installation that lets audiences step inside a performance of the Australian Chamber Orchestra (ACO), be immersed in a 360-degree cinema experience, and even take control and play with the musicians. *ACO Virtual* used state-of-the-art technology and featured projections of 13 of the ACO's acclaimed musicians. The exhibition opened on 9 May and will close on 17 July 2016. During 2015–16 the exhibition attracted 10,861 domestic and international visitors.

#### ***Happy Birthday Play School: Celebrating 50 Years***

Fifteen years ago, the Museum acquired a collection of objects from the ABC that featured on its iconic *Play School* television program from 1966 to 1999. The collection toured from 2003 to 2007, and proved popular with many regional museums. For the 50th anniversary of *Play School* in 2016, the Museum collaborated with the ABC to develop a highly interactive exhibition for children under the age of five. *Happy Birthday Play School: Celebrating 50 Years* opened at the Museum in Canberra on 7 May 2016 and will close on 24 July 2016, with national tours to follow. During 2015–16 the exhibition attracted 25,238 visitors.

### **National travelling exhibitions**

The Museum toured the following travelling exhibitions nationally during 2015–16:

#### ***Warakurna: All the Stories Got into Our Minds and Eyes***

This exhibition of contemporary paintings and sculptures documents a new art movement emerging from the Western Desert community of Warakurna. These paintings combine familiar Western Desert symbols and dots with a new more figurative style, to re-create scenes of everyday life and tell both historical and contemporary stories. The exhibition was on display at the Albany, Perth and Kalgoorlie sites of the Western Australian Museum, Perth, between 7 November 2015 and 10 January 2016. It attracted a total of 42,574 visitors.

#### ***Australian of the Year Awards 2015***

Following its display period at the National Museum of Australia, this exhibition opened at the Australian Museum in Sydney between 4 August 2015 and 29 November 2015. The exhibition featured stories and objects from the eight state and territory finalists for the 2015 Australian of the Year, including national winner Rosie Batty. The exhibition attracted 95,027 visitors.

#### ***Freewheeling: Cycling in Australia***

This exhibition explores the history of cycling in Australia, featuring bicycles from the Museum's collections and the stories of riders who have experienced the joy, excitement, freedom and even the glory of moving at speed under their own power. Visitors are asked to share their first bike story and reflect on how this simple, affordable machine has shaped our lives, and explore the possibilities it offers for the future. During 2015–16 the exhibition has been on display in four locations: Museum of Tropical Queensland, Townsville; Gold Museum, Ballarat; Museum of the Riverina, Wagga Wagga; and the LibraryMuseum, Albury; and has been visited 50,709 times.

#### ***Warlpiri Drawings: Remembering the Future***

This exhibition tells the story of an intriguing collection of Indigenous artworks created by Warlpiri people in Australia's Northern Territory in the 1950s and beyond. The display features important early works from AIATSIS, in celebration of the institute's 50th anniversary. This exhibition was produced by the Museum in collaboration with the Australian National University and Warlpiri communities.

*Warlpiri Drawings* was on display at the Charles Darwin University (Casuarina Campus) Art Gallery, Darwin, between 5 August 2015 and 23 October 2015, and attracted 1184 visitors.

### **National travelling exhibitions: non-traditional venues**

The Museum has also expanded its travelling exhibition program to non-traditional venues as it explores new partnerships and ways of delivering Australia's stories to new audiences.

#### ***Governor Lachlan Macquarie***

This exhibition on the legacy of Governor Lachlan Macquarie is a collaboration between the Museum and Macquarie Group Limited. It highlights Macquarie's lasting contribution to social reform, exploration and urban development in Australia and New South Wales. The exhibition features historical artefacts from the early days of the colony, including key documents issued by Lachlan Macquarie, a 'holey dollar', love tokens inscribed by convicts and breastplates presented to Aboriginal people. It also includes specially produced digital features exploring early currency, land grants and Macquarie's legacy. Since opening in 2014, the exhibition has remained on display in an exhibition space on the ground floor of the Macquarie Group's Sydney headquarters in Martin Place. It has been visited 48,247 times, including 11,194 visits during 2015–16.

#### ***I Like Aeroplane Jelly***

In August 2015 the Museum opened its first display at the Canberra Airport terminal. A 1920s Model-T Ford truck used to advertise Aeroplane Jelly was installed along with multimedia equipment to allow airport users to search the Museum's collections. Due to its location, separate visitor statistics were not recorded for this exhibition.

#### ***Chris the Sheep***

Between 16 February and 17 April 2016 the 41.1-kilogram fleece of Chris the Sheep, a merino found roaming Mulligans Flat, on the outskirts of Canberra, in August 2015 was on display at RSPCA ACT's Weston shelter. During this time it had 6461 visits. The fleece is now on permanent display in the Museum.

### **International travelling exhibitions**

The Museum toured the following travelling exhibitions internationally during 2015–16:

#### ***Indigenous Australia: Enduring Civilisation***

Developed in partnership with the British Museum, *Indigenous Australia: Enduring Civilisation* was the first major exhibition in the United Kingdom to present a history of Indigenous Australia through objects from the British Museum and the National Museum of Australia's collections, celebrating the cultural strength and resilience of Aboriginal and Torres Strait Islander peoples. Opened in April 2015, the exhibition had 59,287 visits, of which 25,183 were during 2015–16.

### **One Road: Aboriginal Art from Australia's Deserts**

*One Road* is a touring exhibition of important contemporary artworks from the Museum's collection. Based on the *Yiwarra Kuju: The Canning Stock Route* exhibition, it brings the artistic, cultural and natural worlds of the Aboriginal people of Australia's remote deserts to an international audience. The exhibition contains 33 paintings, a small selection of objects, some audiovisual content and images of the Western Desert landscape. *One Road* opened at the National Museum of Ethnology, Osaka, Japan, on 9 June 2016 and will close on 19 July 2016. Up to 30 June 2016 it received 7656 visitors. The exhibition will continue to tour Japan throughout 2016–17.

### **Yiwarra Kuju: The Canning Stock Route and Old Masters: Australia's Great Bark Artists**

In partnership with the Department of Foreign Affairs and Trade, the Museum routinely tours two graphic-panel displays that are made available for local display via Australian diplomatic posts throughout the world.

During 2015–16 the *Canning Stock Route* graphic-panel display attracted 105,489 visitors in 13 countries: Belgium, Brazil, Chile, China, Egypt, Ghana, Indonesia, Japan, Russia, Serbia, Taiwan, Thailand and Vietnam.

The *Old Masters* graphic-panel display was launched in December 2015, and is estimated to have been seen by 156,060 people while on display in Brazil during May 2016.

**“The *Old Masters* graphic-panel display was launched in December 2015, and is estimated to have been seen by 156,060 people while on display in Brazil during May 2016.”**

### **Cherish our stories: Storing the collection**

Ensure our collections are safe and accessible, physically and digitally:

- implement Strategic Property Plan to enhance collection storage and ensure efficient usage of technical areas.

#### OUR TARGET

80 per cent of the National Historical Collection stored in accordance with appropriate museum standards.

#### WHAT WE ACHIEVED

The Museum continued to place the highest priority on maintaining a safe, secure and accessible collection, with 80 per cent of the National Historical Collection stored in accordance with appropriate museum standards.

### **Highlights**

The National Historical Collection is the Museum's core collection, comprising more than 200,000 objects. Storage of the collection is a continuing challenge for the Museum. At any time, around 3 per cent of collection objects are either on display or on loan. The remainder is stored at repositories in Mitchell, a suburb on the outskirts of Canberra.

Management of the collection rests with the Museum's Collections Management team, consisting of the Conservation and Registration sections. Both sections work closely to ensure the collection is safely and securely stored and accessible for study, exhibitions and research. The Collections Management team also works with the Facilities and Security team, which is responsible for building maintenance, security, and environmental and risk management.

During 2015–16 the Museum has continued its implementation of the Strategic Property Plan (SPP), which provides an overview and analysis of strategic options for the management of Museum buildings and facilities. The SPP identifies issues, risks and opportunities concerning the Museum's storage and collection management needs over the next 10 years.

Successful implementation of the SPP will ensure that the Museum can continue to meet its obligations under the Museum Act to collect, preserve and display the National Historical Collection. Specifically, it will enable the Museum to make better use of current storage space, improve storage for important collections, plan for short- to long-term storage developments and explore options for providing increased access to the collections into the future.



Snapshots of the Museum's international travelling graphic panel displays: (clockwise from top left) the Australian Ambassador's residence, Brasilia, Brazil; Haneda Airport, Japan; children responding to the artworks at the National Museum of Prehistory, Taiwan; Belgrade City Assembly, Serbia; Thavibu Gallery, Bangkok, Thailand.

## Cherish our stories: Nurturing research

Develop the best ideas, research and scholarship to underpin our programs:

- a Research Centre that supports organisational outcomes, including exhibitions, conferences, programs and publishing.

OUR TARGETS
A four-year research program established and implemented.
Two online editions of <i>reCollections</i> published.
Two partnerships in place that support core themes of the Research Centre.
WHAT WE ACHIEVED
A three-year program, the Research Centre Plan 2016–18, was developed during 2015–16.
The Museum's online journal <i>reCollections</i> was published twice during 2015–16.
The Museum maintained six Australian Research Council (ARC) grants with partner organisations, as well as continuing to foster formal and informal research partnerships across Australia and internationally.

## Highlights

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'. Research and scholarship are central to the National Museum of Australia's collection, exhibitions, publications and other activities. This research includes Australian history, care of its collection and museological areas, including audience evaluation and outreach. The Research Centre continues to support organisational outcomes through a range of research and scholarship activities. In particular, the Museum supports its exhibition program with expert talks, discussion panels and conferences, details of which are published on the Museum's website.

### The Research Centre Plan 2016–18

A review of the Research Centre and its functions in 2014–2015 led to the appointment of Head of Research Centre in late 2015 and formed the basis of the Research Centre Plan 2016–18. It is the ambition of the Research Centre to establish a growing program of rigorous and innovative research activities across the Museum, and to increase public access to Museum research through outreach programs and other dissemination strategies, as well as providing professional development opportunities for Museum staff.

### Two online editions of *reCollections*

Two editions of the Museum's scholarly e-journal, *reCollections*, were published in 2015–16, and the journal continued to promote museological work by Museum staff and external researchers, disseminate information and analysis, and stimulate awareness and discussion of issues relating to museums and collections. A review of the journal was carried out in early 2016, with its findings expected to be made available in 2016–17.

### Research partnerships

Working with academic, scholarly and community partners to research areas of common interest is a fruitful way for museums to enrich and extend capacity and incorporate new ideas into exhibitions, displays and public programs. The Museum has successfully supported its mission by establishing a number of partnerships through the Australian Research Council (ARC) grant scheme. In 2015–16 Museum staff were involved in the following ARC projects:

- 'Alive with the Dreaming! Songlines of the Western Desert' (Australian National University, Ananguku Arts and Culture Organisation, The Palya Fund, University of New England, NPY Women's Council, Kanyirrinpa Jukkurpa, Archaeological and Heritage Management Solutions (AHMS), Department of Sustainability, Environment, Water, Population and Communities), 2011–15
- 'Return, reconcile, renew: Understanding the history, effects and opportunities of repatriation and building an evidence base for the future' (Australian National University, University of Melbourne, University of Tasmania, Flinders University, Australian Institute of Aboriginal and Torres Strait Islander Studies, Department of Communications and the Arts, Kimberley Aboriginal Law and Culture Centre, Ngarrindjeri Regional Authority, University of Otago, Association on American Indian Affairs, Museum of New Zealand Te Papa Tongarewa, and Gur A Baradharaw Kod Torres Strait Sea and Land Council), 2013–16
- 'The relational museum and its objects' (Australian National University, British Museum, Museum of the Riverina), 2015–19
- 'DomeLab' (University of New South Wales, University of Western Sydney, RMIT University, University of Canberra, The University of Western Australia, University of Tasmania, City University of Hong Kong, Museum Victoria, Australian National Maritime Museum, The Walter and Eliza Hall Institute of Medical Research, AARNet Pty Ltd, Intersect Australia Ltd), 2015–20

- ‘Understanding Australia in the age of humans: Localising the Anthropocene’ (University of Sydney, Australian National University, University of New South Wales), 2016–18
- ‘A new theory of Aboriginal Art’ (University of Wollongong), 2015–18.

### Research Library

The Museum’s extensive Research Library is a key component 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 that are central to the key themes of the Museum: Australian history and society since 1788, people’s interaction with the environment, and Aboriginal and Torres Strait Islander culture and history. In addition to these main themes, the Research Library collects material covering museum studies and conservation, as well as items relating to the corporate memory of the Museum. The Research Library provides a reference collection for Museum staff and the public (by appointment), and a special collections reading room is available for quiet research. In 2015–16 the holdings grew by 1090 items, and 3127 items were accessioned or updated. A significant archive of material related to Professor Colin Pearson and the conservation of the cannon, ballast and other relics from Lieutenant James Cook’s *Endeavour* was donated to the Research Library this year.

**“The Research Centre continues to support organisational outcomes through a range of research and scholarship activities.”**

### Cherish our stories: Developing the collection

Create online collections information and access to enhance public engagement:

- establish a sustainable acquisition and documentation program to ensure that growth in the collection is resourced appropriately
- increase percentage of items accessioned in same year of acquisition
- reduce accessioning backlog
- create online collection information and access to enhance public engagement
- enhance Collection Explorer to improve discoverability.

#### OUR TARGETS

650 new acquisitions.

750 objects accessioned.

75 per cent of new acquisitions accessioned in reporting period.

12,900 objects awaiting accessioning.

44 per cent of the Museum’s collections available online via a collections search function with reliable, discoverable information that promotes public participation.

#### WHAT WE ACHIEVED

In 2015–16, the Museum exceeded most of the targets set around collection activities, with:

- 686 new acquisitions
- 1349 objects accessioned
- 52.92 per cent of new acquisitions accessioned in the reporting period
- 12,184 objects awaiting accessioning
- 44.75 per cent of the Museum’s collection available online via a collections search function with reliable and discoverable information.

### Highlights

The Museum’s core 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 Museum continues to build its historical collections through the strategic acquisition of historical material through donation and purchase.

The Museum’s collecting activities are guided by its Collections Development Plan and Collections Development Framework. The framework provides a structure and process for identifying, assessing and prioritising material to be collected.

Among the many significant acquisitions during the course of the year were the following collections:

#### ***Panga collection***

The collection comprises an album containing 135 drawings by Panga, a young Paakantyi artist living on Momba Station in north-western New South Wales in the 1870s and 80s. The album also contains photographs, letters and other items.

#### ***RSPCA ACT collection***

The collection consists of a fleece shorn from 'Chris the Sheep', a medium-wool merino rescued from paddocks near Mulligans Flat in the Australian Capital Territory. The sheep was carrying more than five years' growth of wool. When it was shorn, the resulting fleece weighed in at 41.1 kilograms, a new Guinness World Record.

#### ***Royce Hart collection***

The collection documents Royce Hart's stellar Australian Rules football career at Richmond Football Club from 1966 to 1977, which coincides with the club's most successful era. The collection includes team jumpers, blazers, trophies, medals, photographs, magazines, posters and documents.

#### ***Phillip Parker King and Allan Cunningham collection***

This collection comprises seven objects related to the explorer Phillip Parker King, who undertook four voyages surveying parts of the Australian coast between 1817 and 1822, and his botanist Allan Cunningham. Attributed to King are his naval dress regalia (a pair of epaulettes, sword, leather belt and cockade hat) and a theodolite. The objects attributed to Cunningham are a pocket microscope and larger microscope complete with slides, nameplate and fittings.

#### **Council approvals**

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: National Historical Collection – material approved by Council, 1 July 2015 – 30 June 2016, pp. 98–106.

#### **The Cultural Gifts Program**

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

Over the year, one collection was donated to the Museum through the program: the Rover Thomas collection no. 3, donated by Wayne and Vicki McGeoch.

#### **Accessioning the collection**

Accessioning is the process that formally registers an object into the Museum's permanent collection. During the year, the Museum accessioned 1349 objects.

This year the Museum set the ambitious target of accessioning 75 per cent of new acquisitions within the same reporting period. This target represented a dramatic increase on previous years' targets of around 3 per cent, and the Museum's Registration team has achieved a strong result this year with more than 52 per cent of new acquisitions during 2015–16 being accessioned within the same year.

#### **Online collections information**

The Museum achieved its target of having 44 per cent of the Museum's collection available online via a collections search function with reliable and discoverable information. The Collection Explorer site is part of the Museum's commitment to increasing access to its collections. Collection Explorer provides digital access to a subset of the collection – including objects that are on display and many more in storage. As the collection grows, new collection records and images are being added continuously and the information on existing records is being enhanced.

The Museum's website also provides collection interactives, which enable visitors to delve deeper into the collection by exploring the stories behind some of the Museum's most treasured objects. These image-rich interactives include full reproductions of important documents and artworks, transcriptions, maps and more.

During 2015–16 Collections was the second most visited area of the Museum's website, after Exhibitions. The Collections area of the website received 340,734 page views primarily to collection highlights and collection interactives. Collection Explorer received 168,339 page views and 71,815 visits. Visits increased by 37 per cent from last financial year, with overall page views decreasing by 6 per cent, suggesting that more visitors were coming to the site, but they were spending slightly less time exploring.

## Strategic priority 3: Listen and act

### Listen and act: Engaging the community

Create participatory programs to engage people in meaningful dialogue including:

- Defining Moments in Australian History as a flagship Museum program
- online curatorial content that engages with relevant external communities of interest.

#### OUR TARGET

Deliver Defining Moments in Australian History flagship 'products' of online content, learning resources, social media engagement and key events.

#### WHAT WE ACHIEVED

The Defining Moments project grew in 2015–16, with two public events, an online conversation, and further development of physical displays and virtual content.

### Highlights

During 2015–16 the Museum continued to expand and enhanced its Defining Moments in Australian History project, which aims to stimulate public discussion about the events that have been of profound significance to the Australian people. The project comprises live public events, an online conversation, and physical and virtual content at the Museum. A series of plaques continue to be fabricated and incorporated into the tiled floor of the Main Hall, including those in 2015–16 commemorating the 1992 High Court 'Mabo' native title decision and the Gallipoli landing in 1915.

### Panel discussions

During 2015–16, two live public panels were held. In October 2015, a distinguished panel comprising historians Brad Manera, Dr Carolyn Holbrook and Professor Peter Stanley, and hosted by the Museum's Director, Dr Mathew Trinca, explored questions such as 'Are people tired of remembering events from 100 years ago?', 'Is Gallipoli still as symbolically potent as it was 100 years ago?' and 'What is the value of Australia's largest and most public commemorations since the centenary of Federation?' for the Gallipoli Centenary. A second event in September 2015 with leading Australian thinkers George Megalogenis, Michelle Arrow, Dr Jackie Huggins and Gideon Haigh discussed what makes a 'defining moment' in Australian history and how the nation has been shaped by such events. Both panels were recorded in front of live audiences and moderated by Paul Barclay, presenter of ABC Radio National's *Big Ideas* program.

### Defining Moments online

The extensive Defining Moments in Australian History website, which includes the initial list of 100 moments, an invitation for users to contribute their own defining moment, and 89 featured moments (intended to increase to over 100 featured moments throughout the life of the project), continues to be visited by the public, with 74 contributions to Defining Moments.

The continued development of Defining Moments content for the Museum's website has contributed to the growth in engagement with online audiences over the course of the year. The Defining Moments site received 186,331 page views, representing a 323 per cent increase over 2014–15. The bulk of Defining Moments visitation was to the 'featured moments' section. The most popular moments included convict transportation, the gold rush, the end of the White Australia policy and that featuring the Aboriginal resistance leader Pemulwuy.



*Big Ideas* presenter Paul Barclay discussing defining moments in Australian history with George Megalogenis, 24 September 2015.

## Listen and act:

### Programs for everybody

Build relationships and engage with communities of interest related to our programs:

- delivering school programs for primary, secondary and tertiary students as part of the PACER program that meet the national curriculum and link to the National Historical Collection
- delivering tailored public and outreach programs for adults, access, families and children.

#### OUR TARGET

Annual visitation to education and public programs over 128,000.

#### WHAT WE ACHIEVED

During 2015–16, participation in education and public programs was 157,943:

- 83,591 participants in education programs (including 81,854 students who visited the Museum and 1737 who participated in the Robot program)
- 74,352 participants in public programs (including 497 non-school participants in the Robot program).

## Highlights

### Education programs

During 2015–16, 81,854 students visited the Museum from all states and territories, with a small percentage of these visitors being international students. Many students that visited the Museum were participants in the Commonwealth's Parliamentary and Civics Education Rebate (PACER) scheme that funds students on the basis of the distances they have travelled, to encourage civics and citizenship excursions to the national capital. However, the Museum is not a required PACER destination.

Throughout the year, the Museum continued to deliver a range of programs, including 18 facilitated programs that drew on the collections of the Museum and illuminated aspects of the Australian Curriculum, and an outreach program with a range of curriculum-relevant digital resources, videoconferencing, and the Museum Robot program, which allowed the Museum to reach students across Australia.

Furthermore, the Museum continued to deliver professional development sessions for practising and pre-service teachers, both onsite and across Australia at teaching conferences. Professional development focusing on Indigenous culture and history, pedagogy relating to history teaching, and sessions based on the Australian Curriculum were conducted for more than 747 teachers and post-secondary learners.

### Participants in public programs

During 2015–16, 74,352 people attended organised programs and events at the Museum, an increase of 71 per cent over 2014–15. Overall, the programs and events developed for families and children, adults and people with disabilities, reflect the Museum's PBS outcome of creating participatory programs to build relationships and engage with audiences.

### Access programs

The Museum has a continuing commitment to providing access to its collections, exhibitions and programs for all Australians, including people with different levels of ability. During 2015–16, the Access team continued with successful programming initiatives such as music and art workshops, as well as 'remembrance' workshops (both offsite and onsite) for people living with dementia, and a festival day celebrating International Day for People with Disability. During 2015–16, 8897 people participated in access programs at the Museum. In December the Museum was a winner of the ACT Chief Minister's Inclusion Awards 2015 in the category of Excellence in Inclusion in Business or Community.

### Adult learners

The Museum develops programs for adults with a wide variety of interests and backgrounds that highlight the collections, exhibitions and core business of the Museum in fresh and exciting ways. Programs include the Night at the Museum series for younger adults, seminars linked to Museum activities and research projects, concerts and a suite of programs associated with the *Encounters* exhibition, including the New Encounters conference held in March 2016. The focus of the adult learners program has been on catering for non-traditional audiences, which has resulted in an increased reach to a wide cross-section of the Australian community. During 2015–16, 6382 people participated in adult programs at the Museum.

### Families and children

Programs and events for families and children continued to provide a range of valuable, well-attended creative and relevant activities related to temporary exhibitions and the collection.

Programs developed and delivered to families and children included school holiday Discovery Space programs, NAIDOC on the Peninsula 2015 and the Continuing Culture Australia Day festival on 26 January 2016. During 2015–16, 15,383 people participated in families' and children's programs at the Museum.

## Listen and act: Online conversations

Engage with online communities of interest across a broad range of topics and social media platforms.

### OUR TARGET

47 per cent increase of Facebook and 22 per cent increase of Twitter (increase based on 2014–15 forward year targets).

### WHAT WE ACHIEVED

There was a 63 per cent increase in Facebook followers, based on the 2014–15 actual figure.

There was a 20 per cent increase in Twitter followers, based on the 2014–15 actual figure.

## Highlights

The Museum has seen a significant increase in social media followers and engagement over 2015–16. Use of the Museum's core social media platforms, Facebook and Twitter, increased significantly during the year. The Museum now has over 40,000 'likes' on Facebook, a 63 per cent increase on 2014–15. The Museum's Twitter audience grew by more than 5400 new 'followers' over the course of the year, a 20 per cent increase on 2014–15. This increase was assisted by the Australia Day Your Way initiative, whereby the Museum curated and archived tweets showcasing the diversity of our national day.

It is also exploring new channels for visitor engagement, such as establishing a new Instagram account in November 2015, which attracted 1000 followers to the end of June.

The Museum's social media accounts reached two significant milestones this year with Facebook exceeding 40,000 followers and Twitter rising to more than 30,000 followers. This was due to content relating to the *Encounters* exhibition (including the associated media events and programs) resonating powerfully with the Museum's audiences on Facebook and Twitter, particularly postings from community members speaking about their objects. Defining Moments in Australian History and 'On this day' content performed exceptionally well across the platforms, demonstrating our audience's interest in key moments and historical anniversaries which continue to have political and social significance. The exhibition *Happy Birthday Play School* has also directly contributed to growth in the Museum's social media followers and engagement – the anniversary has been widely covered in the media, and the show generates enormous nostalgia and positivity among our audience. Our Australia Day Your Way campaign with Twitter boosted our followers, with 562 additional followers from the campaign, while the accompanying website saw a 170 per cent increase in site visits from the previous year. Much of this was due to replying directly to over 1000 tweets, which gave a deeper interaction with our audience than previous years.

## Listen and act: Professional partnerships

Empower our staff to promote our professional expertise to external interests.

### OUR TARGET

Each core theme is involved in partnerships with at least one external party.

### WHAT WE ACHIEVED

The Museum has new and existing external partnerships in place across each of its three core research and collection themes:

- Aboriginal and Torres Strait Islander Peoples and Culture
- Australian Society and History since 1788
- People and the Environment.

## Highlights

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. Many of these important partnerships have been reported on elsewhere in this report, including:

- partnerships with 27 Aboriginal and Torres Strait Islander communities across Australia, the British Museum and the Australian National University for the Encounters project (see pp. 24, 27)
- a partnership with The Prince's Charities Australia to establish the Encounters Indigenous Cultural Workers Scholarships program (see pp. 29, 49)
- six joint projects funded by the Australian Research Council (see pp. 34–35)
- international MoUs with the National Heritage Board of Singapore, the Papua New Guinea National Museum and Art Gallery, the National Museum of China, the Muséum d'histoire naturelle du Havre and the British Museum (see pp. 26–7)
- a collaboration with the ABC to create the *Happy Birthday Play School* exhibition (see p. 30)
- an ongoing partnership with the Department of Foreign Affairs and Trade to deliver graphic-panel displays in diplomatic posts across the world (see pp. 27, 32).

Ongoing relationships that were maintained during 2015–16 include joint activities with the National Centre for Indigenous Studies at the Australian National University; the University of Canberra's Centre for Creative and Cultural Research; the Australian Institute of Aboriginal and Torres Strait Islander Studies; the ACT Cultural Facilities Corporation Historic Places Advisory Committee; the Wilin Centre, Victorian College of the Arts at the University of Melbourne;

the Australian Academy of Science; and the Andrew W Mellon Observatory for the Environmental Humanities, University of Sydney. At the Australian National University, strong links are maintained with the Centre for Heritage and Museum Studies, the Institute of Professional Practice in Heritage and the Arts, the Australian Centre for Indigenous History, the School of History, the School of Art and the Centre for Environmental History. Museum staff hold adjunct professorships at the Australian National University.

### New partnerships

#### **Reconciliation Australia**

Reconciliation Australia (RA) has agreed to support the Museum in the development of a proposed banner display to coincide with the 50th anniversary of the 1967 referendum in May 2017. The funds will support an Indigenous officer to develop the outline for this display, identify relevant images and other resources, and make suggestions regarding possible audiovisual materials to be used. Using the graphic-panel style that the Museum has developed for its international travelling graphic-panel exhibitions, the display will be made available for regional and remote venues throughout Australia and overseas venues.

#### **Australian Council of National Trusts**

A memorandum of understanding with the Australian Council of National Trusts for 2016–18 brings the organisations together to promote sharing of knowledge and experience in ways that will enrich public knowledge of Australia's heritage. Both parties are committed to the protection and promotion of Australia's cultural heritage and histories, in particular through demonstrating the articulation of place with portable heritage.

#### **Monash University**

In 2015–16 the Museum established a partnership with Monash University's National Centre for Australian Studies for the production of *Australia: Finding Your Way*, an online video project to serve as an introduction to Australian history, politics and culture for a range of audiences including international students and other tertiary, school and general interest groups. The series will cover three main themes – land, nation and people – and consist of four episodes under each theme.

#### **Australian Institute of Landscape Architecture (AILA)**

To celebrate the 50-year history of AILA, the Museum is collaborating with the institute to produce the *Parks Changing Australia* exhibition. The exhibition features contemporary landscape architecture projects that are reshaping Australian cities, enriching their communities, economies and environments. The exhibition will be presented in September 2016 as part of the 2016 International Festival of Landscape Architecture, Not In My Backyard.

### Listen and act: Making friends

Continue to expand the Museum's membership base through Friends and donor programs.

OUR TARGETS
15 per cent increase in Friends membership (based on 2013–14 target).
10 per cent increase in combined value in Development income (based on 2014–15 actual figure).
WHAT WE ACHIEVED
16 per cent increase in Museum Friends membership.
54 per cent increase in combined value in Development income.

### Highlights

Museum Friends is the membership program of the National Museum of Australia. It is a dynamic affiliate program offering active engagement with the Museum. The members of the Friends enjoy unique monthly programs and special events that provide insights into the Museum's operations and access to Museum staff and behind-the-scenes experiences. Many are also volunteers, who make a significant contribution to the life of the Museum, most notably through their work on the historic vessel PS *Enterprise*. The Museum welcomed 1 193 new memberships during the year.

During 2015–16 there was a 54 per cent increase in the combined value of Development income, far exceeding the expected 10 per cent increase. The Museum's Development income includes funds received from grants, donations and object donations (see also pp. 36, 49).

In February 2016 the Museum appointed an Associate Director, Visitor Services and Development, and a Head of Development to increase income through the implementation of an integrated development strategy.

**“Both parties are committed to the protection and promotion of Australia's cultural heritage and histories.”**

## Strategic priority 4: See us first

### See us first: Attracting visitors

Create internal and external experiences at Acton that attract and involve audiences, including:

- renew the Museum's permanent galleries
- launch the new Kspace related extensive website and app.

#### OUR TARGETS

Annual visitation to permanent exhibitions over 450,000.

Development of First Australians gallery Welcome Space ready for launch August/September 2016.

Open new Kspace digital learning experience for children.

#### WHAT WE ACHIEVED

Visitation to the Museum's permanent galleries exceeded the target for 2015–16, with a total of 472,748 visits recorded.

There has been significant progress on the development of the First Australians gallery Welcome Space (now Orientation Space). However, the projected public opening date has been delayed until December 2016.

The new Kspace digital learning experience for children opened to the public in July 2015, ahead of its official launch in October 2015.

## Highlights

### Permanent galleries

The Museum has five permanent galleries: First Australians: Gallery of Aboriginal and Torres Strait Islander Peoples; Old New Land: Australia's People and Environment; Eternity: Stories from the Emotional Heart of Australia; Journeys: Australia's Connections with the World; and Landmarks: People and Places across Australia. Throughout the year, the Museum maintained and refreshed displays within the permanent galleries, including through regular object changeovers in the modules for each gallery.

#### ***First Australians: Gallery of 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.

#### ***Old New Land: Australia's People and Environment***

The Old New Land gallery 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.

### Visitation figures (excluding web visitation), 2011–16

	2011–12	2012–13	2013–14	2014–15	2015–16
Permanent galleries	407,786	452,947	423,691	436,496	472,748
Temporary exhibitions*	197,092	73,413	57,304	83,314	189,802
Travelling exhibitions and remote digital programs**	753,387	85,186	127,326	1,246,185	503,771
Public programs and events	37,891	27,541	32,028	43,556	74,352
Schools	84,282	87,263	83,642	85,473	81,854
Functions/venue hire	6404	1324	5154	12,854	18,637
<b>TOTAL</b>	<b>1,486,842</b>	<b>727,674</b>	<b>729,145</b>	<b>1,907,878</b>	<b>1,341,164</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.

\*\* This figure includes national and international travelling exhibitions and participation in the Museum Robot program.

### ***Eternity: Stories from the Emotional Heart of Australia***

The Eternity gallery 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.

### ***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.

### ***Landmarks: People and Places across Australia***

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

### **Permanent gallery object changeovers, 2015–16**

GALLERY	OBJECTS DE-INSTALLED	OBJECTS INSTALLED
First Australians	239	230
Old New Land	7	8
Eternity	5	13
Landmarks	156	161
Journeys	32	162
<b>Total</b>	<b>439</b>	<b>574</b>

### **First Australians gallery: Orientation Space**

The Welcome Space in the First Australians gallery was created when the Museum opened in March 2001. The aim of the Welcome Space was to introduce and welcome visitors to the First Australians gallery through a multimedia dance installation.

Early in 2015, internal stakeholders held a workshop to create the project intent for the new Welcome Space. One of the recommendations from the workshop was that a clear welcome to visitors should be created at the main entry to the Museum. The workshop also recommended that the space should have more of an emphasis on providing an orientation to the gallery and that visitors would be welcomed to the space by the local Ngunawal, Ngunnawal and Ngambri communities. The Museum is currently redeveloping the existing Welcome Space into an orientation area, and is creating a new multimedia interactive with spaces for resting and pausing nearby. The new Orientation Space is scheduled to open to the public in December 2016.

In October 2015 the project team held a series of eight workshops with audience and Indigenous community representatives, including a workshop with some of the Museum's Indigenous Reference Group members and their nominated representatives. In November 2015 the concept designs were amended to reflect the feedback received from all the workshops, and the following month the project team commenced the content and design development stage of the project. From January to June 2016 the project team continued to consult with stakeholders and refine the designs, and to progress to final design documentation and testing, in order to proceed to public tender.

### **Kspace**

The Museum's new Kspace digital learning experience for children opened to the public in July 2015, and was officially launched in October 2015, replacing the previous Kspace, which closed in June 2014.

Kspace is a three-stage interactive adventure game, designed for children aged 5 to 12, with up to 12 visitors able to take part in each stage. Visitors start their adventure in the Design Station, where they use touchscreens to create a time-travelling robot. They then enter a Time Pod, where they are blasted back to a mystery location, such as the Victorian goldfields of 1854 or Sydney in the 1930s to witness the Harbour Bridge being built. Visitors use their robots to explore the location and collect points before teaming up with others as one big robot to complete a mission unique to that time and place. At the end of the adventure, visitors move to the 'cool-down' area to reflect on the experience, learn more about the location visited and send home a postcard.

An important part of the Kspace redevelopment project was involving audiences – and in particular children – throughout the development process, from concept stage through to delivery. This process included brainstorming concepts for Kspace, providing feedback on the game world designs, prototype testing and testing beta versions of each of the scenes. Kspace took around three years to develop from scoping to commissioning, and was produced by a team of Museum, multimedia, design and construction professionals at a total cost of about \$2 million.

Kspace won the MAGNA Interpretation, Learning and Audience Engagement Award at the Museums Australasia conference in Auckland on 18 May 2016. The MAGNAs recognise excellent work nationally in the categories of exhibition, public programs and sustainability projects. Kspace also won a silver MUSE Award in the Multimedia Installations category at the 2016 American Alliance of Museums Annual Meeting in Washington, DC, on 26 May 2016. The MUSE awards recognise outstanding achievement in media and technology programs by galleries, libraries, archives and museums around the world.



A student from Curtin Primary School, Australian Capital Territory, enjoying the revamped Kspace.

## See us first: Redevelop Acton Peninsula and West Basin

Redevelopment of Acton Peninsula and West Basin in partnership with Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), Australian National University (ANU), Land Development Agency (LDA) and National Capital Authority (NCA).

### OUR TARGETS

Development of site Structure Plan for Acton Peninsula with Peninsula Partners.

Submission of joint design, curation and funding proposal for West Basin.

Stage 1 – Acton Peninsula site preparation plan.

Detailed documentation and construction documentation for the Forecourt.

### WHAT WE ACHIEVED

The development of site Structure Plan for Acton Peninsula is on track, with Peninsula Partners (AIATSIS, ANU, LDA, NCA and the Museum) working on a public release date for the Structure Plan.

Detailed design documentation for the Forecourt project has been prepared and reviewed. Review and approval processes are ongoing, prior to progression to the construction documentation stage.

## Highlights

### Structure Plan

In September 2015 the Structure Plan, a joint design and works approval application for development of the West Basin, was submitted to the NCA by key stakeholders. The plan embodies a shared vision for Acton Peninsula by AIATSIS, the NCA, the ANU, the LDA and the Museum, known collectively as the Peninsula Partners. The Structure Plan reinforces the Peninsula Partners' aspirations to create a precinct of connectedness, innovation, activity and creativity through the collaboration of national centres of education, culture, and business.

The plan sets out principles and policies for the development of future urban areas and at a macro level provides guidance for the assessment of projects submitted for works approval under the National Capital Plan.

### Forecourt redevelopment

The Museum has engaged the building's original architects, Ashton Raggatt MacDougall (ARM), to provide an overall concept design for the redesign and reinvigoration of spaces immediately adjacent to the main Museum building on Acton Peninsula. The overall design scheme for the project comprises a Welcome Sequence and the Forecourt space.

A key priority for the Forecourt project is to provide a meaningful welcome for visitors. The new Welcome Sequence is being developed in consultation with local Indigenous representatives and other community groups. The design of the Forecourt is intended to create a 'sensory adventure' for visitors, through the use of native plants and the provision of shade and seating. The addition of well-designed lighting and infrastructure, with space set aside for events, functions and gatherings, will enable the area to be used for a variety of purposes.

## See us first: A new Discovery Centre

Commence planning for a new Discovery Centre facility.

### OUR TARGET

Completion of concept brief.

### WHAT WE ACHIEVED

The Discovery Centre project has been rescheduled to commence in the first half of 2017.

## Highlights

The proposed Discovery Centre is part of the Museum's broader gallery development project and hence is dependent on the overall scheduling of the various projects that make up this larger program.

In 2015–16 it was decided to prioritise the Main Hall refurbishment project, and the First Australians gallery Orientation Space and Forecourt redevelopment projects. This will enable the Museum to make progress on a 'master planning' process to align and prioritise all major projects within a broader strategic and operational framework, before developing the concept brief for the Discovery Centre in early 2017.

**“The new Welcome Sequence is being developed in consultation with local Indigenous representatives and other community groups.”**

## See us first: Engage our audiences

Promote the Museum's exhibitions, facilities, programs and products to targeted national and international audiences.

### OUR TARGET

Develop a four-year audience engagement strategy for onsite, offsite and online visitors.

### WHAT WE ACHIEVED

The Museum has commenced development of a draft four-year audience engagement strategy for onsite, offsite and online visitors, and has commissioned a national awareness survey to commence in 2016–17.

## Highlights

The Museum convened a new Audience Research and Analysis working group in April 2016 to oversee and coordinate the Museum's research and evaluation activities across the institution. A key output from this working group will be the development of a four-year Audience Engagement Strategy, which will take into consideration all aspects of the Museum's operations that require information about audiences, markets, programs and brand. As part of this strategy, the Museum aims to create a centralised store of audience research and evaluation information and capture relevant visitor and participant data in a Customer Relationship Management System.

In 2015–16 the Museum continued to raise its brand presence and product awareness nationally and internationally through partnerships and traditional and digital media channels. The Museum focused on opportunities to develop longer-term partnerships with national and global companies. A greater focus was also put on consolidating and growing existing partnerships with Prime 7, Fairfax (*The Canberra Times*), the EVT Group (previously known as Amalgamated Holdings), Twitter and Foxtel.

The Museum continued its support of the tourism industry through committee representation on the Australian Tourism Export Council and the Tourism Advisory Council (ACT branches). Through these industry partnerships, activities and events the Museum continues to build awareness and increase distribution to national and international audiences.

### Promotional campaigns

A major achievement in 2015–16 was the development and implementation of the marketing strategy for *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum*. The marketing strategy for this exhibition was the Museum's most comprehensive to date and included traditional, social and digital marketing activities. The exhibition was also heavily promoted through our partners' distribution

networks and tourism industry channels. Other successful strategies and creative campaigns included those for *Happy Birthday Play School: Celebrating 50 Years*, the new Kspace app, *ACO Virtual* and the Australia Day festival.

### National awareness survey

From 2009 to 2015, Newspoll was commissioned by the Museum to measure public awareness of the institution nationally, including visitors' overall attitudes and their awareness of other places of interest in and around Canberra. With Newspoll ceasing operations in June 2015, the Museum commissioned a new format for its national awareness survey in May 2016. The new survey will retain an annual awareness 'snapshot', but incorporate future awareness surveys into a new four-year audience research and evaluation plan.

The main objectives of the new survey are to gauge awareness of the Museum across each state and territory; to understand how the Museum compares with other places of interest in Canberra, particularly the other national institutions; to discover whether members of the public across the nation think the Museum is worth visiting in future; and to gather data that can assist the Museum in making fully informed decisions in the future. Results of the survey will feed directly into the Museum's marketing and engagement activities.



Crowds on the Museum foreshore enjoying Dan Sultan performing at *By the Water*, February 2016.



Assistant registrar Janet-Lynne Mack, watched on by senior curator Michelle Hetherington, handles a rare illustrated account of Nicolas Baudin's 1800–1804 voyage to Australia during the launch of the Museum's annual fundraising appeal, Keeping Our Stories Alive.

## Strategic priority 5: Work smarter

### Work smarter: Better ways of doing things

Streamline business processes and systems to achieve organisational efficiencies:

- develop and implement conservation/preservation activities informed by priorities, risk management and significance assessment
- review all fees and charges for programs, products and services to ensure pricing consistency, value for money and increased revenue
- review stand-alone information technology (IT) applications to ensure they meet functional needs and better integrate across business units.

#### OUR TARGETS

Transition corporate functions into shared services centre as part of budget initiative.

The number of items conserved for preparation for display or digitisation will be greater than 0.1 per cent of total collection count.

#### WHAT WE ACHIEVED

The Museum cooperated with a number of other Canberra-based cultural institutions to develop options for sharing back-of-house functions.

The Museum achieved a result of 0.39 per cent of total objects conserved for preparation for display or digitisation during 2015–16, well above the target of 0.1 per cent.

### Highlights

#### Corporate functions transition

During 2015–16 the Museum worked with other national cultural agencies to explore opportunities for increased efficiencies and cost savings through consolidating back-of-house functions.

#### Enhancing key services

The Museum continues to implement a range of IT projects to deliver operational efficiencies and streamline business processes.

As part of the ongoing enhancement of its technical infrastructure, the Museum has completed the following IT projects in 2015–16:

- implementation of janusSEAL software, which enforces security classification policy on all email messages
- upgrade of core networking equipment providing continued security compliance and improved performance and reliability
- improvements to IT security compliance through the

implementation of the Australian Signals Directorate mitigations strategy, which will ensure the Museum is better protected against cyber intrusions and targeted cyber-attacks

- establishment of an Information Governance Committee, in line with the National Archives of Australia, Digital 2020 Policy, whose function is to oversee the Museum's approach to digital information governance and develop policies, frameworks and standards around the Museum's business systems.

The Museum has continued to build on the business benefits arising from the adoption of Records Manager 8, the electronic document records management system, including:

- improvements to electronic workflows
- better information sharing
- enhanced security access and version controls.

The Museum has also implemented an Information Management Framework to ensure the Museum meets all governance requirements for electronic recordkeeping.

#### Caring for the collection

The Conservation team continues to provide input into all facets of the Museum's work through a number of programs and initiatives designed to enable access to the National Historical Collection and ensure the long-term care and preservation of the Museum's collection well into the future. During 2015–16 work on caring for the collection included:

- the preparation of collection and loan objects for display in exhibitions, such as *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum*; *Unsettled: Stories within*; and *Happy Birthday Play School: Celebrating 50 Years*.
- facilitating access to collection objects for loan to external agencies and institutions, and for research needs
- continued care and maintenance of the Museum's permanent gallery exhibitions and an ongoing involvement in the touring exhibitions program
- continued care of the collection through preventive conservation programs and the implementation of a prioritised conservation program, which ensures that areas of the collection requiring conservation treatment or preventive work can be identified and treated. Conservation performance results for 2015–16 included:

- exceeding the target for the percentage of total objects assessed/condition checked in the reporting period (3889 objects)
- exceeding the target for the percentage of total objects conserved in the reporting period for preparation for display or digitisation (591 objects)
- exceeding the target for the percentage of total objects treated for preservation purposes in the reporting period (1363 objects).

## Work smarter: Learning from our visitors

Establish evaluation, benchmarking and evidence-based decision-making to plan and manage performance:

- integrate visitor evaluation and evidence-based research to inform the Museum's programs.

<b>OUR TARGET</b>
Establish general visitor survey.
<b>WHAT WE ACHIEVED</b>
The General Visitor Survey was re-established in June 2015. Results will assist the Museum to develop relevant and engaging programs for its audiences.

## Highlights

Understanding visitors and their motivations and experiences is a critical component in determining how the Museum develops and implements its programs. The Museum conducts general visitor, public program and educational program surveys, and also obtains feedback from forms, online channels and Museum hosts. This qualitative and quantitative data assists the Museum in developing and improving its programs and products.

### Visitor Evaluation Strategy 2013–16

The Museum has undertaken visitor evaluation since the mid-1990s, using a range of techniques such as focus groups, exit surveys, national awareness surveys and formative and summative evaluation. In 2013 the Museum established its Visitor Evaluation Strategy 2013–16, which drives the collection of core visitation statistics in alignment with the key performance indicators established by the Department of Communications and the Arts.

### General Visitor Survey

The Museum relaunched its General Visitor Survey in June 2015. The General Visitor Survey received 5386 responses during 2015–16. In all, 96 per cent of visitors who undertook the survey reported that they were satisfied or very satisfied with their visit to the Museum and their participation in public programs.

### Audience Research and Analysis working group

In April 2016 the Museum convened the Audience Research and Analysis working group, which has oversight of the planning and execution of a range of ongoing audience research and evaluation activities. The establishment of the working group supports a coordinated approach that:

- identifies gaps in our knowledge of the Museum's audience
- aligns research priorities and projects with legislative requirements, key performance indicators and project deliverables
- ensures efficient and effective use of resources and information across the Museum
- integrates visitor evaluation and evidence-based research to inform the Museum's programs.

## Work smarter: Increase revenue

Increase own-source revenue and manage our financial resources sustainably through:

- expanded online shop
- venue hire
- catering
- publications
- reproductions
- charges for programs and exhibitions
- donations
- grants
- sponsorship
- philanthropic foundations
- memberships.

<b>OUR TARGET</b>
Contribute to overall increase in Museum's own-source revenue by 45 per cent (on figures for 2013–14).
<b>WHAT WE ACHIEVED</b>
In 2015–16 own-source revenue increased by 37 per cent on 2013–14 actual figures.

## Highlights

Early indications of directing efforts to revenue generation have been positive during 2015–16. The own source revenue target of a 45 per cent increase on 2013–14 figures equates to \$6.625 million. The actual figure achieved for 2015–16 was \$6.262 million. However, a number of revenue-generating activities posted record results that provide the impetus for further growth and consolidation of effort.

### The Shop

Retail operations generate revenue for the Museum and enhance visitor experience. The Museum created a range of merchandise related to the Museum's collection, exhibitions and programs, including a lavish catalogue published to accompany *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* and an illustrated children's book, *Horace the Baker's Horse*, written by well-known author Jackie French and inspired by a baker's cart in the Museum's collection. There were no dedicated exhibition shops during 2015–16, but a new licensed product range was developed to support the Museum's exhibitions travelling internationally.

The Museum Shop posted a record sales year in 2015–16, representing a 12.4 per cent increase on the previous year (well above the level of growth in the general retail sector), and a 1.3 per cent increase on sales targets. The performance of the online store improved, with transactions double those of the previous reporting period, and takings of \$11,399.

### Catering and venue hire

Catering and venue hire performed very well during the year, with demand for the Museum's commercial venues at an all-time high. Catering revenue grew by 15 per cent on the previous year, and positive comments on quality, service and price were received from visitors. The Museum's caterer, Broadbean Catering Pty Ltd, entered the third year of its Deed of Agreement with the Museum, and the results indicate a strong consolidation of the catering business. Visitor feedback on the Cafe was positive.

Venue hire includes the commercial hire of Museum spaces for individuals and corporate bodies holding events and functions. Events and venue hire visitation decreased 13 per cent on the previous year, with 18,637 guests in total. Revenue from venue hire also decreased, due to one of the main spaces for hire being decommissioned for a short time for periodic maintenance.

### Donations

The Museum's fundraising program was restructured during the year, resulting in two general appeals being consolidated into one targeted appeal – Keeping Our Stories Alive. This appeal raised \$13,962 to the end of June, which helped support the acquisition of a historically important three-volume set of books recording French explorer Nicolas Baudin's 1801–04 survey of the southern coasts of Australia, including its flora, fauna and inhabitants.

Another appeal, in support of the Encounters Indigenous Cultural Workers Scholarships program, was launched in 2015–16, with public support expected to partially offset funds set aside for the program by the Museum and The Prince's Charities Australia (see p. 29).

Other donations and philanthropy delivered \$74,728 in revenue to the Museum during the reporting period (see Appendix 4, Supporters of the National Museum of Australia, pp. 106–7).

**“The Museum Shop posted a record sales year in 2015–16, representing a 12.4 per cent increase on the previous year.”**

### Work smarter: Performance reporting

Create a safe, open and collaborative environment that is a pleasure to work in:

- performance reporting to ensure continuous improvement and increased efficiencies.

#### OUR TARGET

Report to Council on a quarterly basis.

#### WHAT WE ACHIEVED

A progress report against the Corporate Plan 2015–16 was presented to the National Museum of Australia's Council each quarter.

### Highlights

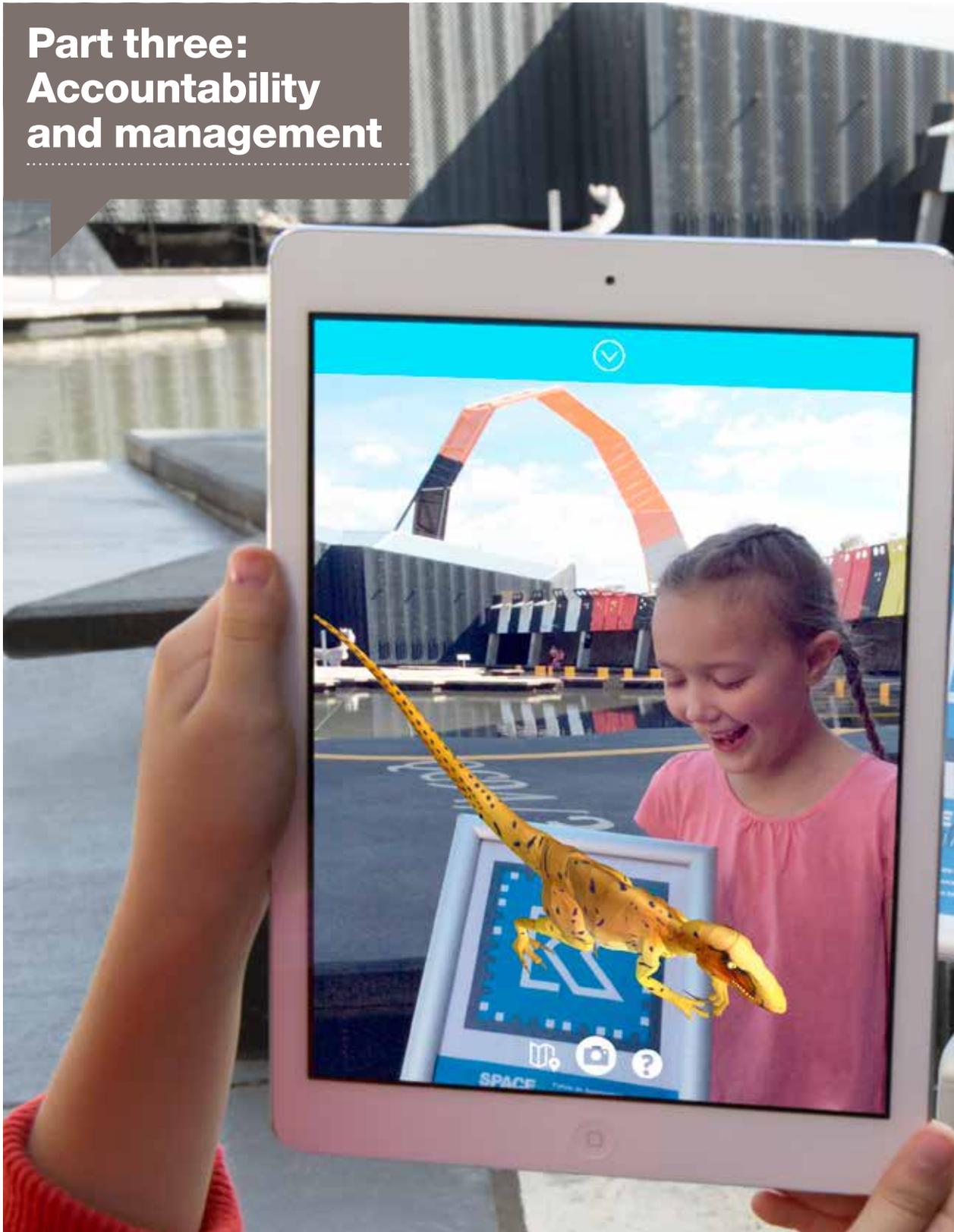
Four quarterly progress reports against the Corporate Plan 2015–16 were presented to the Museum's Council, at four meetings held in Canberra: 20 August 2015, 3 December 2015, 18 February 2016 and 5 May 2016.

During 2015–16 the Museum encouraged an open and collaborative environment through the creation of staff reporting mechanisms to support knowledge-sharing, collective planning and decision-making.

In August 2015 the Museum established the Corporate Management Group (CMG), comprising all Museum business unit managers, senior managers and the executive management team. The function of the CMG is to collectively review, make recommendations and provide advice to the Museum's executive on operational matters, major projects and programs, and to track progress against the performance targets in the corporate plan. Progress reports on the corporate plan are then submitted to the Executive Management Group (EMG) and provided to the Museum's Council as a key accountability measure.

Other executive management advisory groups include the Major Projects steering committee, the Acquisition and Collections group, the Executive Exhibitions committee, and the Audience Research and Analysis working group. Each group provides the executive management team with specialised advice, and reports through the CMG structure to encourage information sharing and to strengthen corporate knowledge and collaboration across the Museum. This framework supports greater engagement of staff in Museum decision-making and fosters awareness and understanding of strategic and operational issues and business practices across the organisation.

# Part three: Accountability and management





Playing with the new Kspace Augmented Reality Trail app in the Garden of Australian Dreams.

## Governance

The National Museum of Australia is a statutory authority. At the beginning of 2015–16 the Museum sat within the Attorney-General's portfolio. The minister responsible for the Museum during this time was Senator the Hon George Brandis QC, Attorney-General and Minister for the Arts. In September 2015 Senator the Hon Mitch Fifield was appointed Minister for Communications and Minister for the Arts, and the portfolio responsibility for the Museum shifted from the Attorney-General's Department to the Department of Communications and the Arts.

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

## Legislation

The *National Museum of Australia Act 1980* (the Museum Act) defines the broad functions and activities of the Museum. This Act established the Museum as a Commonwealth statutory authority and, along with the *National Museum of Australia Regulations 2000*, defines the Museum's role, functions and powers. (See Appendix 2: Functions and powers of the National Museum of Australia, p. 98.)

The primary piece of Commonwealth resource management legislation governing the Museum is the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act). This Act establishes the guidelines of governance and accountability for public resources, with an emphasis on planning, performance and reporting. It requires the Museum's Council, as the accountable authority of the Museum, to prepare and give an annual report on the Museum's activities for the period to the Museum's responsible minister, for presentation to the parliament. The Museum's annual report must comply with the requirements of the *Public Governance Performance and Accountability Rule 2014*. The *Public Service Act 1999* covers the powers of the Director of the Museum in relation to the management of human resources.

## Council and its 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 non-executive members are appointed by the Governor-General in accordance with Subsection 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 is appointed by the Governor-General in accordance with Section 23 of the Museum Act, and can hold office for a period not exceeding seven years.

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

The Commonwealth Remuneration Tribunal determines remuneration for non-executive members. During 2015–16 the Council comprised the following non-executive members:

**Mr David Jones (Chair)** is Executive Chairman of VGI Partners, a global listed equities absolute return fund. He spent 17 years in private equity (1994–2011), as Managing Director at CHAMP Private Equity, Executive Director and Country Head of UBS Capital and a division director at Macquarie Direct Investment. Mr Jones achieved first class honours in mechanical engineering from the University of Melbourne and an MBA from Harvard Business School. He is Chairman of Kudos Energy and Derwent Executive, and a non-executive director of EMR Capital, Global Sources Limited, EC English and Cape York Partnership.

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

**Mr Alexander Hartman** is an entrepreneur, co-founder and Executive Vice-President of Matilda Media Pty Ltd, and co-founder of RightsTrade and Newzulu Limited. He is involved in public health services for young people and has served as a member of the Australian Industry Research and Development Board, Director of the Australian Business Foundation Limited, Advisory Board



Council of the National Museum of Australia, including members outgoing in June 2016 (left to right): Ben Maguire, David Jones, Professor Catharine Lumby, Peter Yu, Dr Mathew Trinca, Dr Janet Albrechtsen and Professor Raelene Frances. Absent are Alexander Hartman and new appointees Michael Traill AM and Maureen Plavsic.

member of Headspace and ambassador of the Sony Foundation. Mr Hartman received the Commonwealth Minister for Youth Affairs Career Achievement Award in 2001 as part of the Young Australian of the Year Awards and the 2002 New South Wales Pearcey Award.

**Professor Catharine Lumby** is Professor of Media at Macquarie University, where her research spans media services, 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*.

### New appointments

**Mr Ben Maguire** is Director of Maguire Management, and Deputy Co-Chair of Regional Development Australia, Southern Inland. For eight years, he was the chief executive officer of the Australian Stockman's Hall of Fame and Outback Heritage Centre in Longreach, Queensland. He has been a member of the Slim Dusty

Museum Advisory Board, and is a former executive manager of AGL Energy Limited. Mr Maguire was appointed to the Council on 20 August 2015.

**Ms Maureen Plavsic** has 30 years of experience in media, advertising and brand marketing, including as chief executive officer, executive director and head of sales and corporate marketing at Seven Network Limited. Ms Plavsic is a board member of Bestest Inc., and was previously a director of 1-Page, Pacific Brands and Macquarie Radio Network, a board member of Opera Australia, and a trustee of the National Gallery of Victoria. Ms Plavsic was appointed to the Council on 5 May 2016.

**Mr Michael Traill AM** was the founding chief executive officer of Social Ventures Australia (SVA) from 2002 to 2014, and co-founder and executive director of Macquarie Group's private equity arm, Macquarie Direct Investment. Mr Traill has expertise in philanthropy investment and development and is chair of a number of organisations, including Goodstart Early Learning and the SVA Social Impact Fund. He holds a BA (Hons) from the University of Melbourne and an MBA from Harvard University. Mr Traill was appointed to the Council on 5 May 2016.

## Outgoing members

**Mr Nicholas Davie** is the founder of a number of data analytics and marketing companies, including Centrifuge42 and Brand Communities. He is the former chief executive officer of the marketing and advertising company Publicis Mojo. Mr Davie is currently a member of the Board of Trustees of the Sport and Tourism Youth Foundation, and is also one of the founders and the co-chair of the children's charity, the Bestest Foundation. Mr Davie completed his second term of appointment to the Council on 24 October 2015.

**Professor Rae Frances** is Dean of Arts and Professor of History at Monash University. She has an extensive record of teaching, research and publication in Australian social history and is the recipient of numerous national awards and prizes for her teaching and publications. She is the chair of the Advisory Board of the Australian Intercultural Society and a Fellow of the Academy of Social Sciences in Australia. Professor Frances completed her second term of appointment to the Council on 29 May 2016.

**Mr Peter Yu** is a Yawuru man from Broome, Western Australia. He is Chair of North Australian Indigenous Land and Sea Management Alliance Ltd, Deputy Chair of Broome Future Ltd, Deputy Chair of AFL Aboriginal Advisory Committee and a director of the Yawuru PBC (Prescribed Body Corporate). Mr Yu completed his second term of appointment to the Council on 29 May 2016.

The Museum Council held four meetings during 2015–16. A senior executive staff officer from the Department of Communications and the Arts attended three meetings as an observer.

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

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

The Council has established an Audit, Finance and Risk Committee to assist in the execution of its responsibilities, and an Indigenous Reference Group to advise on sensitivities and protocols relating to Aboriginal and Torres Strait Islander exhibitions and other relevant matters. Details of Council and committee meetings are listed in Appendix 1: Council and committees of the National Museum of Australia, pp. 96–8.

## Executive Management Group

The Executive Management Group (EMG), comprising the Director, two Deputy Directors, the Chief Operating Officer and an Associate Director, provides strategic and operational leadership for the Museum.

**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* (2002) and *Under Suspicion: Citizenship and Internment in Australia during the Second World War* (2008). He is the secretary of Museums Australia's National Council Executive.

**Dr Janda Gooding** was appointed Deputy Director, Collections, Content and Exhibitions, at the National Museum of Australia in August 2014. Previously, she worked at the Australian War Memorial from 2005 to 2014. She worked at the Art Gallery of Western Australia from 1979 to 2005, where she curated many thematic, retrospective and survey exhibitions of Australian and international artists. Dr Gooding has a PhD in history from Curtin University, and a degree in Fine Arts and a Master of Philosophy in Australian Studies from the University of Western Australia. She has written extensively on Australian social and cultural history, and on art history. More recently, she has contributed book chapters to publications on photography and digital technologies, and on Thomas Baines and the Augustus Gregory expedition of 1855–57. Dr Gooding has authored several exhibition catalogues and books including: *Gallipoli Revisited: In the Footsteps of Charles Bean and the Australian Historical Mission* (2009) and *Brush with Gondwana: The Botanical Artists Group, Western Australia* (2013).

**Mr David Arnold** was appointed Deputy Director, Programs and Engagement, in June 2016. Mr Arnold had previously worked as the Head of the Museum's Learning Services and Community Outreach section for three years. Before that, he was the Manager of Education for 12 years. In 2009, Mr Arnold became a member of the Australian Government's national history curriculum advisory group. In the same year, he also became president of the Museums Australia Education National Network, a position he held for four years. From 1989 until 2000, Mr Arnold worked at the Australian Parliament helping to establish the Parliamentary

Education Office. In that period he also worked as a Senate Committees senior research officer. Mr Arnold began his career in the 1980s as a history and politics teacher and taught in three Victorian secondary schools. He graduated with BA (Hons) from the University of Melbourne and gained his teacher training degree from the Melbourne State College.

**Ms Stephanie Bull** was appointed Chief Operating Officer (COO) at the National Museum of Australia in April 2016. Ms Bull joined the Museum in 2004, and initially managed the Museum's exhibitions and gallery redevelopment program before moving into the field of international exhibitions and partnerships. Before her appointment as COO, she managed the Museum's

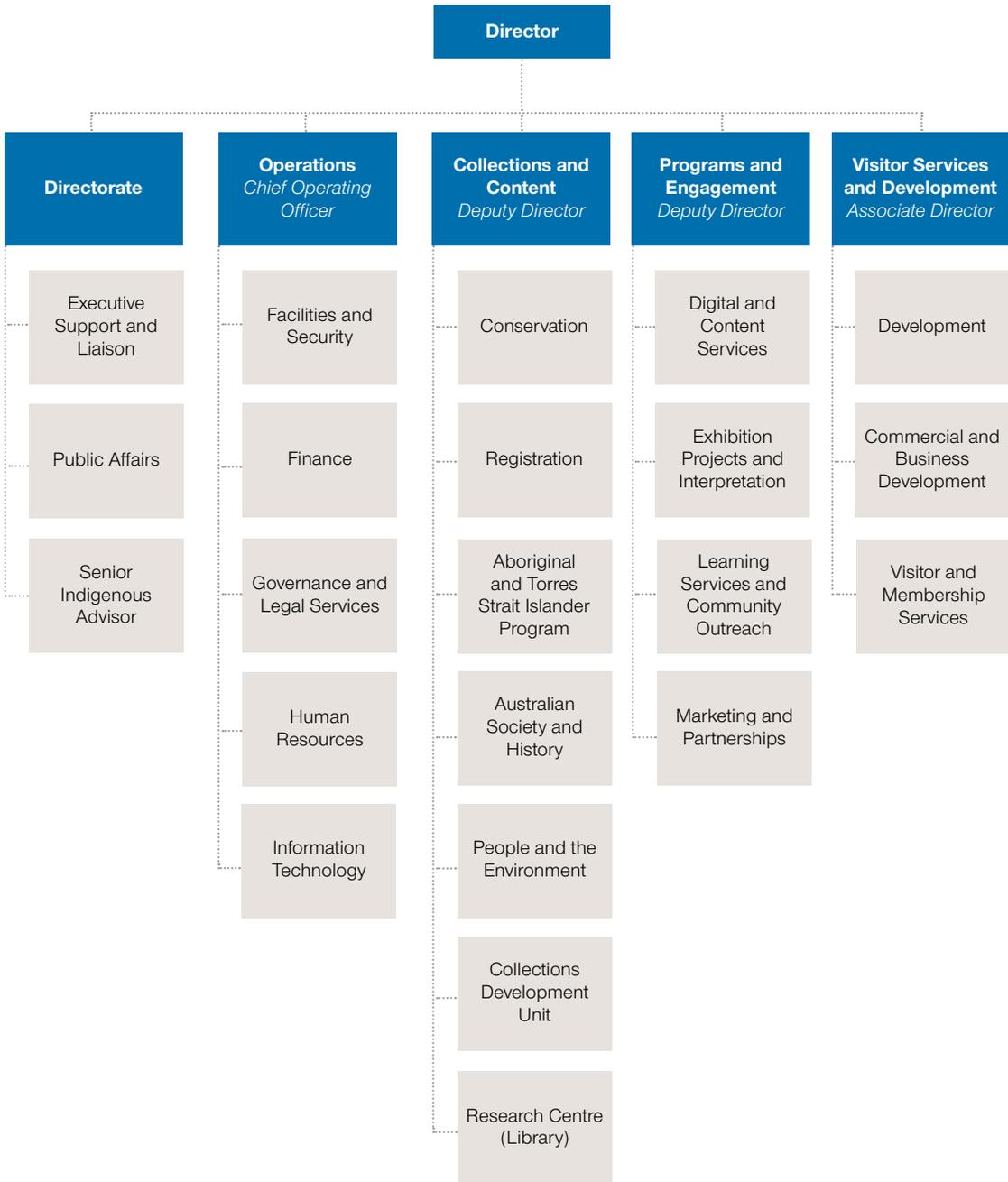
governance program, overseeing business planning, reporting and performance. Ms Bull worked in gallery redevelopment at the Australian War Memorial for eight years, having begun her public sector career in the Department of Defence. She has a BA (Hons) in Australian history.

**Ms Ruth Wilson** was appointed Associate Director, Visitor Services and Development, on 1 February 2016, having previously worked at the National Portrait Gallery. Ms Wilson has an extensive background in both the private and public sectors, including a wealth of cultural agency experience from her time at the National Gallery of Australia, and more recently at the National Portrait Gallery.



Museum Council member and Indigenous Reference Group chair, Peter Yu, speaking during the Investigating *Encounters* panel discussion, 1 December 2015.

**Organisational Structure as at 30 June 2016**



## Performance management framework

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

The Museum reports to Council each quarter against its strategic priorities and corporate plan. The corporate plan identifies the Museum's business focus for the year, and measures outcomes and performance against each output. This ensures that accountability of performance is carried out across the organisation.

The Museum reports on its performance to government and other external interests through the annual report and the Portfolio Budget Statements (PBS).

### Strategic priorities and the corporate plan

The Museum's Corporate Plan 2015–16 sets out the key activities for the year, aligned with the Museum's strategic priorities. Each key activity represents a performance criterion, with identified targets to measure the Museum's performance for the year. Performance criteria and targets are also specified in the Museum's PBS for 2015–16. The Museum measures its performance against these various criteria using a range of assessment methods, including visitation numbers, visitor surveys and feedback, social media statistics and data collation generated from collection management sources.

The Museum's results against the performance criteria for 2015–16, and an analysis of their contribution to the achievement of the Museum's purpose, are reported in Part Two: Performance reports (pp. 20–49).

### Business planning

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

### Executive and corporate management

The Corporate Management Group (CMG) was established in August 2015 to collectively review, make decisions and provide advice to the Executive Management Group (EMG) on operational matters, major projects and programs and to track progress against the performance targets in the corporate plan.

The CMG comprises all Museum business unit managers, senior managers and the executive management team. Key deliverables for the CMG include developing, reviewing and monitoring the Museum's strategic and business plans; providing quarterly progress reports against the annual corporate plan to the Museum Council; developing and reviewing the whole-of-Museum budget for executive approval; contributing to whole-of-Museum workforce planning, including staffing and recruitment proposals; and reviewing exhibition and program proposals.

### Project management

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

### Policies and plans

The Museum has a comprehensive suite of policies and plans. These are monitored and reviewed at regular intervals and made publicly available on the Museum's website. Three of the Museum's published policies or plans require reporting of activities or performance in the Museum's 2015–16 Annual Report: the Reconciliation Action Plan, the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions and the Customer Service Charter.

### Reconciliation Action Plan 2015–16

In May 2015 the Museum launched its Innovate: Reconciliation Action Plan (RAP) 2015–16. The Museum has made a commitment to report on RAP activities in its annual report. Its vision for reconciliation is to work closely with communities to create opportunities for Aboriginal and Torres Strait Islander peoples to contribute to, and participate in, the Museum's programs. The Museum strives to show respect to Aboriginal and Torres Strait Islander peoples, to value their culture and histories and to be inclusive

and welcoming to all. The Director and senior executive members champion the Museum's RAP, and participate as members of the RAP Working Group together with staff from all divisions of the Museum. The RAP Working Group includes Aboriginal and Torres Strait Islander people and non-Indigenous people. The current RAP will be extended into the 2016–17 financial year.

The RAP Working Group met twice during the reporting period, and has contributed to, or coordinated, the following activities against RAP targets:

- The Museum celebrated National Reconciliation Week 2016 by holding a barbecue for staff on 3 June 2016, Mabo Day. The establishment of the Peter Yu Award, to recognise staff who make a significant contribution to the implementation of the RAP, was announced at this event. This award was named in honour of the outgoing Council member Mr Peter Yu, who was also the inaugural chair of the Museum's Indigenous Reference Group. The Museum also engaged in a range of social media activities to mark National Reconciliation Week and Mabo Day.
- The Museum's recruitment section includes RAP information in its 'new starter' packs and induction sessions for new staff.
- The Museum continues to acknowledge and promote significant anniversaries and events through social media and online, including through the Defining Moments in Australian History project and webpage.
- Throughout 2015–16 the Museum celebrated the cultures and histories of Aboriginal and Torres Strait Islander peoples through the following: collaborating in the Encounters project, which included a major exhibition and international conference; launching the Encounters Indigenous Cultural Workers Scholarships program, in partnership with The Prince's Charities Australia; consultation with the local Aboriginal and Torres Strait Islander communities over the development of the new orientation space for the First Australians gallery; touring the *One Road: Aboriginal Art from Australia's Deserts* exhibition to Japan; launching a new graphic-panel display of works from the *Old Masters: Australia's Great Bark Artists* exhibition, for supply to Australian diplomatic posts around the world.
- During 2015–16 protocols for Welcome to Country and Acknowledgement of Country ceremonies were developed, and consultation was undertaken in regard to incorporating Welcome to Country in local languages in the Museum's Main Hall and the redeveloped Forecourt.
- In regard to retail merchandise obtained from Aboriginal and Torres Strait Islander artists and suppliers, an Indigenous procurement policy was developed and procurement practices were reviewed.

- In September 2015 the Museum advised the Australian Public Service Commission that it was nominating an Indigenous employment target of 5 per cent. The number of Aboriginal and Torres Strait Islander people employed by the Museum has remained static during the reporting period: 12 employees, representing 4.97 per cent of Museum staff.

One of the key commitments in the Museum's RAP is continued support for the Museum Indigenous Network (MINmin). Membership of MINmin is open to all Aboriginal and Torres Strait Islander employees. The purpose of MINmin, as expressed in its mandate, is to support Indigenous employees in their role at the Museum, both socially and in the workplace. MINmin recognises the unique challenges that face Indigenous Australian museum professionals and works towards creating positive and collaborative futures for Indigenous employees in the cultural sector. During 2015–16 MINmin has been involved in several activities, including:

- holding regular get-togethers to discuss personal and work-related issues affecting MINmin members
- hosting NAIDOC celebrations for staff and other cultural institutions' Indigenous networks
- contributing to the redevelopment of the First Australians gallery Orientation Space
- participating in the RAP working group to ensure that the Indigenous perspective is taken into account in all the group's discussions and actions.

### Diversity Action Plan

The Museum's commitment to promoting a diverse workplace culture as embodied in the RAP is further evidenced in its commitment to developing a workforce of employees who reflect the broad spectrum of Australian communities. Through the Diversity Action Plan, the Museum develops and implements strategies to ensure that the Museum celebrates and values diversity, creates a fair and respectful workplace culture, and builds and retains diverse capabilities and experiences. The Museum has progressed a number of diversity initiatives this year, including:

- ongoing, proactive support and return-to-work programs for ill and injured staff
- embracing a flexible workplace environment that caters for staff needs
- identifying and creating special measures or identified positions for Aboriginal and Torres Strait Islander peoples
- embedding accessibility considerations into projects
- increasing staff awareness of accessibility issues
- encouraging staff to participate in multicultural activities and celebrations.

## Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions

The Museum endorsed the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions (the Charter) by publishing it on its website.

The Museum has embedded the obligations and commitments outlined in the Charter into all relevant areas of museological practice, most notably through the incorporation of due diligence and consultation requirements in its collection acquisition procedures, and through the development and adoption of the Indigenous Cultural Rights and Engagement Policy and Principles.

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

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

These principles aim to:

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

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

In October 2015 the Museum conducted two workshops for a broad cross-section of Museum staff. Further workshops will be delivered as part of an ongoing training and awareness program.

## Client Service Charter

The Museum's Client Service Charter is available to the public on the Museum's website. The Museum has committed to publishing a summary of its performance against the charter each year in its annual report.

During 2015–16 the Museum received 560 written comments from visitors using the Visitor Feedback form or social media, which was about 113 per cent higher than the previous year. The increase is attributable to the inclusion of social media comments and an increase in feedback relating to exhibitions. Most feedback comments took the form of general remarks, questions or suggestions.

Approximately 65 per cent of feedback was positive, referring to the Museum's staff, services, galleries and exhibitions. Negative feedback accounted for about 14 per cent of comments and related to exhibitions, programs, services or facilities.

The Museum received 530 emails through [information@nma.gov.au](mailto:information@nma.gov.au) compared with 859 received in 2014–15. These emails covered a range of enquiries related to Museum Cafe bookings and venue hire, school and educational tours, conservation of items, object donations, historical event/object curatorial research, requests for copyrighted audiovisual media, and retail in-store and online products.

## Repatriation responsibilities

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

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

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

The Museum's repatriation program is managed by the Aboriginal and Torres Strait Islander Program with assistance from the Head of the Research Centre and Library. The ARC linkage project 'Return, reconcile, renew' focuses on finding information on the holdings and provenance of remains and making this information available to Indigenous communities (see p. 34).

The Museum's repatriation program continued to engage actively with Indigenous communities throughout the year. During 2015–16 Museum staff consulted with communities in the Australian Capital Territory, New South Wales, South Australia, Victoria and Western Australia over the repatriation of ancestral remains.

Representatives from the Gunditj Mirring Aboriginal community from the Heywood and Portland areas (Victoria) visited the Museum in August 2015 to collect their ancestral remains. As requested, a smoking ceremony was conducted by a local Aboriginal representative. The remains were subsequently reburied by the Gunditj Mirring on country at Lake Condah in October 2015.

At the instruction of the Euston (New South Wales) community, the Museum's Repatriation Officer travelled to Hay in September 2015 to deliver their ancestral remains.

Also in September 2015, representatives from the Yorta Yorta Nations Aboriginal Corporation, Shepparton (Victoria), came to Canberra to collect their remains from the Museum.

Representatives of the Kungari Heritage Association/Tattyara Aboriginal Heritage Consultancy visited the Museum in March 2016 to pack ancestral remains previously held by the Royal College of Surgeons in readiness for their return to country. The Kungari remains are being held by the Museum in anticipation of a return in the near future.

At the request of elders from the Willandra Repatriation Traditional Custodians (WRTC), the Australian National University's Willandra Collection of human remains was transferred into the care of the Museum in September 2015. The collection comprises 95 individuals, including the remains of 'Mungo Man'. The Museum will provide temporary care for the remains while the WRTC prepares for their final return to country.

In April 2016, the Museum hosted a visit by six Warlpiri and Arrernte men who arranged to view their objects, both secret/sacred and unrestricted, in the Museum's collection.

Consultations over one set of remains from the Australian Capital Territory held by the Museum took place over the reporting period. The Museum's Repatriation Officer consulted with a number of community groups and a senior curator attended a meeting of the United Ngannawal Elders Council in June 2016 to brief the council on the remains held by the Museum and on the procedures for return to country.

The Museum collaborated with the Office of Environment and Heritage (OEH), Maitland/Mudgee area, and the Australian Museum over arrangements for the return of two individuals to the Mudgee Land Council. In December 2015, the Mudgee Land Council requested the return of two individuals to be coordinated through the OEH. The Museum also had contact directly with the Armidale Land Council which resulted in it requesting the Museum to continue to hold onto ancestors in expectation that the return of their remains will be coordinated with returns from other institutions.

## Compliance management and reporting

### 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 compliance and performance audits, in accordance with the Strategic Internal Audit Plan for 2015–16.

### 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. 64–92).

### Risk management

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

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

The Museum's Enterprise Risk Management Framework focuses on risk under the following categories: compliance, health and safety, performance, financial risk, reputation, capability (skills and resources), and environmental and social responsibility. This framework includes a Risk Management Committee, whose role is to ensure compliance with the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) by overseeing the implementation of risk management practices in accordance with the Museum's Risk Management Policy and risk appetite statement.

The Museum's Strategic and Operational risk registers are reviewed and updated regularly by the Risk Management Committee. The risk registers, together with a covering Strategic Risk Management Report, are presented each quarter to the Audit, Finance and Risk Committee of Council.

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

### **Fraud control**

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

Fraud is reported as a standing item to the Audit, Finance and Risk Committee. The Museum's Fraud Risk Assessment and Control Plan is under review and, once updated, will be submitted for endorsement by Council.

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

### **Formal decisions/notifications/ministerial directions**

The Museum received no formal notifications or ministerial directions from the Minister for Finance during 2015–16. There have been no government policy orders made by the Minister for Finance applying to the Museum under Section 22 of the PGPA Act.

### **Significant events, judicial decisions and particulars of reports**

The Museum did not advise the Minister of any significant decisions or issues during 2015–16, in accordance with the PGPA Act. There were no significant activities or changes that affected the operations or structure of the Museum during the reporting period. 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.

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

### **Indemnities and insurance premiums for officers**

No indemnities applied during the period to the accountable authority, or a member of the accountable authority or officer of the entity, against a liability.

### **Related entity transactions**

During the reporting period there were no related entity transactions which the Museum would have been required to report under the PGPA Act.

## **Statutory reporting requirements**

### **Promoting a healthy and safe workplace**

In accordance with reporting requirements contained in Schedule 2, Part 4, of the *Work Health and Safety Act 2011* (the WHS Act), the Museum reports annually on a range of initiatives and outcomes related to health, safety and welfare.

The Museum values the health and safety of all staff, volunteers, visitors and contractors and proactively manages issues within the existing WHS management framework. In 2015–16 the Museum focused on building staff capabilities in work health and safety (WHS). Training for staff and volunteers is recognised as one of the key elements in achieving and maintaining a high standard of workplace safety. Learning and development opportunities relating to WHS in 2015–16 included:

- ongoing recruitment and training of floor wardens, first-aid officers and health and safety representatives
- building emergency evacuation exercises for all Museum buildings
- coaching of staff in the development of risk assessments and safe work method statements and the importance of proactive hazard identification and incident reporting
- asbestos awareness training.

The Museum continues to review and improve the WHS management framework, including policies, procedures, guidelines and practices.

Key initiatives and outcomes during 2015–16 included:

- a notable reduction in the Museum's workers' compensation premium for this reporting period
- a review of the Museum's WHS committee, to include representation and consultation with the Museum's major on-site contractors
- development of new incident and hazard reporting forms to streamline reporting processes
- development of a new Asbestos Management Framework.

In 2015–16 the Museum continued to promote a healthy lifestyle through a wellbeing program for staff and volunteers. Some of the wellbeing initiatives undertaken during the year included voluntary health assessments, a flu vaccination program, health and wellbeing information sessions, and regular lunchtime walking and exercise groups.

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

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

There were a total of 44 minor injuries (those that require no medical treatment or only first-aid treatment) reported by staff, volunteers, contractors and visitors during the year, and two serious injuries (those that require emergency medical transportation by an ambulance to a hospital for attention by a medical practitioner). There were also five dangerous occurrences (those incidents that could have, but did not, result in serious injury or death). All dangerous incidents were reported to Comcare, the Commonwealth regulator under the WHS Act and Regulations. The Museum conducted internal inquiries or investigations into all incidents, in order to determine their causes and identify practical mitigation and control measures that might be required to improve safety and prevent recurrence.

There were no Improvement, Prohibition or Non-disturbance notices issued to the Museum by Comcare during the reporting period. However, Comcare conducted a compliance inspection in relation to one reported incident involving the removal of asbestos. A comprehensive review of the existing Asbestos Management Framework was undertaken in response to this incident, and a new framework was developed in consultation with internal and external stakeholders. The new framework includes an asbestos management policy, an asbestos management plan and asbestos registers, and specific asbestos awareness education programs to support Museum staff, volunteers and contractors. Comcare was satisfied with the Museum's response and closed its follow-up inspection with no further action required.

#### Category and number of reported incidents, 2011–16

YEAR	MINOR INJURIES	SERIOUS INJURIES	DANGEROUS OCCURRENCES
2011–12	79	3	5
2012–13	53	2	5
2013–14	38	3	3
2014–15	32	0	4
2015–16	44	2	5

### Taking care of our environment

In accordance with Section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999*, the Museum annually reports on its activities in the context of their effect on the environment and the principles of ecologically sustainable development. 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 the environmental impact of its operations.

#### Reduction of energy consumption

The Museum's program to reduce overall energy consumption includes:

- addressing energy consumption in high-consumption areas, such as the building's thermal plant and environmental systems
- ongoing reprogramming of mechanical plant and enthalpy systems, to achieve additional energy savings
- ongoing replacement of halogen lighting with energy-efficient LED technology
- continuing participation in an ACT cultural agencies gas contract to ensure that the Museum is achieving best value with its energy contracts.

In 2015 the Museum entered into a new four-year whole-of-government electricity supply contract with ActewAGL, commencing on 1 July 2016. Under this contract, 10 per cent of the electricity provided will be 'green energy' from renewable sources.

#### Waste

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

In 2015–16 the Museum sent 30 per cent of its waste to recycling.

#### Water use

The Museum monitors water consumption via meters that are installed in critical areas, such as cooling towers and the Cafe.

#### Environmentally friendly cleaning practices

The Museum continues to use a range of environmentally friendly cleaning products that feature readily biodegradable components, have very low or no toxicity, use ultra-low volatile organic compounds and do not include phosphates or bleach; concentrated formula products are preferred, to reduce waste in both packaging and transport. The Museum also continues to use toilet paper and paper hand towels made from recycled material. These products are certified by the Forest Stewardship Council.

## Promoting and marketing the Museum

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, as summarised in the table below.

### Advertising and market research expenditure, 2015–16

FIRM	TYPE	VALUE
Fairfax Media Limited	Media advertising organisation	\$91,850
The Federal Capital Press of Australia	Media advertising organisation	\$71,250
<i>Inside History</i>	Media advertising organisation	\$14,889
The Mark Agency	Media advertising organisation	\$16,148
Nationwide News	Media advertising organisation	\$17,708
News Corp Australia	Media advertising organisation	\$22,550
Prime Media Group	Media advertising organisation	\$78,473
Silversun Pictures	Advertising agency	\$15,400
Twitter Asia Pacific	Media advertising organisation	\$14,300

Note: In accordance with Section 311A(2) of the *Commonwealth Electoral Act 1918*, only payments over \$12,166 are reported.



Posing for a selfie: Donny Galella, Amy Hetherington, Posie Graeme-Evans, Reece Mastin, Nipuni Wijewickrema and Steve Moneghetti at the launch of Australia Day Your Way 2016, in the Museum's Main Hall.



## Part four: Audited financial statements



Veteran *Play School* presenter Benita Collings entertains children and VIP guests at the media preview for *Happy Birthday Play School*, 5 May 2016.



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for the Arts

I have audited the accompanying annual financial statements of the National Museum of Australia for the year ended 30 June 2016, which comprises a Statement by the Council Members, Director and Chief Financial Officer, Statement of Comprehensive Income, Statement of Financial Position, Statement of Changes in Equity, Cash Flow Statement and Notes to the Financial Statements.

### *Opinion*

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

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the National Museum of Australia as at 30 June 2016 and its financial performance and cash flows for the year then ended.

### *Accountable Authority's Responsibility for the Financial Statements*

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

### *Auditor's Responsibility*

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

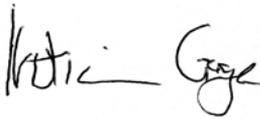
An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or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

Australian National Audit Office

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

Kristian Gage  
Executive Director

Delegate of the Auditor-General

Canberra  
9 September 2016

**STATEMENT BY COUNCIL MEMBERS, DIRECTOR AND CHIEF FINANCIAL OFFICER**

In our opinion, the attached financial statements for the year ended 30 June 2016 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



David Jones  
Chair

9 September 2016



Mathew Trinca  
Director

9 September 2016



Ian Campbell  
Chief Financial Officer

9 September 2016

**Statement of Comprehensive Income***for the year ended 30 June 2016*

		Actual 2016 \$'000	Actual 2015 \$'000	Original Budget 2016 \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	21,634	21,576	21,099
Suppliers	1.1B	18,179	17,993	17,263
Depreciation and amortisation	2.2A	8,446	8,320	8,477
Inventory write-offs		16	94	-
Losses (gains) from asset sales		51	(6)	-
Subsidies		44	221	-
<b>Total expenses</b>		<b>48,370</b>	<b>48,198</b>	<b>46,839</b>
<b>Own-Source Income</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services	1.2A	3,102	2,906	2,519
Interest	1.2B	1,421	1,594	1,552
Other revenue	1.2C	1,286	395	200
<b>Total own-source revenue</b>		<b>5,809</b>	<b>4,895</b>	<b>4,271</b>
<b>Gains</b>				
Donated assets	1.2D	453	271	-
<b>Total gains</b>		<b>453</b>	<b>271</b>	<b>-</b>
<b>Total own-source income</b>		<b>6,262</b>	<b>5,166</b>	<b>4,271</b>
<b>Net cost of services</b>		<b>(42,108)</b>	<b>(43,032)</b>	<b>(42,568)</b>
Revenue from Government	1.2E	40,819	41,590	41,441
<b>Surplus/(Deficit) attributable to the Australian Government</b>		<b>(1,289)</b>	<b>(1,442)</b>	<b>(1,127)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation surplus		3,391	7,606	-
<b>Total other comprehensive income</b>		<b>2,102</b>	<b>6,164</b>	<b>(1,127)</b>

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

## Budget Variances Commentary

The National Museum of Australia has a single Outcome that is reported in the Overview.

The original budget as presented in the 2015-16 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australia Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO).

Explanation of major variances are provided below. Variances are considered major where the variance between budget and actual is greater than 10% or \$300,000

Employees	Variance is due additional payments to defined benefits superannuation schemes following an actuarial review and an increase in leave expenses caused by a decrease in bond rates over the period used to calculate the discount rate applicable to long service leave liabilities.
Suppliers	Variance is due to higher than expected expenditure on temporary and touring exhibitions funded by higher than estimated grant revenue.
Sale of goods and rendering of services	Variance is due to higher than estimated returns on commercial activities as a result of visitation numbers being higher than forecast.
Other revenue	Grants received from Commonwealth and State Governments for exhibitions higher than budget expectations.
Donated assets	Relates to donated objects for the National Historical Collection. Donated assets are not included in budget.
Revenue from Government	Variance due to a reduction in funding from savings announced by the Commonwealth Government at MYEFO.
Changes in asset revaluation surplus	Actual results include impact of asset revaluations conducted at year-end, which are difficult to predict for budget purposes and therefore no allowance was made within the budget.

**Statement of Financial Position***as at 30 June 2016*

		Actual 2016 \$'000	Actual 2015 \$'000	Original Budget 2016 \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	2.1A	1,766	2,439	1,033
Trade and other receivables	2.1B	1,052	1,100	729
Held-to-maturity assets : Term Deposits		41,000	40,000	35,500
<b>Total financial assets</b>		<b>43,818</b>	<b>43,539</b>	<b>37,262</b>
<b>Non-financial assets</b>				
Land	2.2A	6,306	6,306	6,306
Buildings	2.2A	101,403	100,466	99,586
Heritage and cultural	2.2A	270,488	268,183	261,468
Plant and equipment	2.2A	53,398	54,329	60,790
Computer software	2.2A	916	1,065	768
Other intangibles	2.2A	1,567	317	331
Inventories held for resale		510	471	559
Prepayments		442	621	439
<b>Total non-financial assets</b>		<b>435,030</b>	<b>431,758</b>	<b>430,247</b>
<b>Total assets</b>		<b>478,848</b>	<b>475,297</b>	<b>467,509</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	1,509	2,068	2,024
Other payables	2.3B	405	919	132
<b>Total payables</b>		<b>1,914</b>	<b>2,987</b>	<b>2,156</b>
<b>Provisions</b>				
Employee provisions	4.1A	6,329	5,751	5,618
<b>Total provisions</b>		<b>6,329</b>	<b>5,751</b>	<b>5,618</b>
<b>Total liabilities</b>		<b>8,243</b>	<b>8,738</b>	<b>7,774</b>
<b>Net assets</b>		<b>470,605</b>	<b>466,559</b>	<b>459,735</b>
<b>EQUITY</b>				
Contributed equity		27,352	25,408	27,352
Asset revaluation reserve		183,662	180,271	172,666
Retained surplus		259,591	260,880	259,717
<b>Total equity</b>		<b>470,605</b>	<b>466,559</b>	<b>459,735</b>

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

## Budget Variances Commentary

The original budget as presented in the 2015-16 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australia Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO).

Explanation of major variances are provided below. Variances are considered major where the variance between budget and actual is greater than 10% or \$700,000.

Cash and cash equivalents, Held-to-maturity assets	Variance is due to delays in replacement of major plant and equipment scheduled for 2015-16. This meant cash and term deposits were higher than expected at year end.
Trade and other receivables	Budget is set with reference to 2014-15 actuals. Actuals exceed budget due to high level of receipts owing from venue hire towards the end of the year that are difficult to predict with accuracy. The outstanding amounts are not overdue.
Buildings, Heritage and cultural	Budget is set with reference to 2014-15 actuals with adjustments for known movements at that time. Actual results include impact of asset revaluations conducted at year-end, which are difficult to predict for budget purposes, and therefore no allowance was made within the budget.
Plant and Equipment	Variance is from delays in major projects associated plant replacement, gallery refurbishment and infrastructure redevelopment.
Computer software, Other intangibles	Actuals include development of the interactive game <i>Kspace</i> . Plant and equipment and Computer Software and intangibles were combined for budgetary purposes.
Employee provisions	The variance is due to a higher than expected change in bond rates over the period used to calculate the discount rate applicable to long service leave liabilities.
Asset revaluation reserve	Actual results include impact of asset revaluations conducted at year-end, which are difficult to predict for budget purposes and therefore no allowance was made within the budget.

## Statement of Changes in Equity

for the period ended 30 June 2016

	Actual 2016 \$'000	Actual 2015 \$'000	Original Budget 2016 \$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>	<b>25,408</b>	23,444	25,408
<b>Transactions with owners</b>			
<b>Contributions by owners</b>			
Equity injection	1,944	1,964	1,944
<b>Total transactions with owners</b>	<b>1,944</b>	1,964	1,944
<b>Closing balance as at 30 June</b>	<b>27,352</b>	25,408	27,352
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>	<b>260,880</b>	262,322	260,844
<b>Comprehensive income</b>			
Surplus/(Deficit) for the period	(1,289)	(1,442)	(1,127)
<b>Total comprehensive income</b>	<b>(1,289)</b>	(1,442)	(1,127)
<b>Closing balance as at 30 June</b>	<b>259,591</b>	260,880	259,717
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>	<b>180,271</b>	172,665	172,666
<b>Comprehensive income</b>			
Other comprehensive income	3,391	7,606	-
<b>Total comprehensive income</b>	<b>3,391</b>	7,606	-
<b>Closing balance as at 30 June</b>	<b>183,662</b>	180,271	172,666
<b>TOTAL EQUITY</b>			
<b>Opening balance</b>	<b>466,559</b>	458,431	458,918
<b>Comprehensive income</b>			
Surplus/(Deficit) for the period	(1,289)	(1,442)	(1,127)
Other comprehensive income	3,391	7,606	-
<b>Total comprehensive income</b>	<b>2,102</b>	6,164	(1,127)
<b>Transactions with owners</b>			
<b>Contributions by owners</b>			
Equity injection	1,944	1,964	1,944
<b>Total transactions with owners</b>	<b>1,944</b>	1,964	1,944
<b>Closing balance as at 30 June</b>	<b>470,605</b>	466,559	459,735

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

## Accounting Policy

### Equity Injections

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

## Budget Variances Commentary

The original budget as presented in the 2015-16 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australia Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO).

Explanation of major variances are provided below. Variances are considered major where the variance between budget and actual is greater than 10% and \$200,000.

Asset Revaluation Reserve - other comprehensive income	Asset revaluations conducted at year-end are difficult to predict for budget purposes and therefore no allowance was made within the budget.
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## Cash Flow Statement

for the year ended 30 June 2016

		Actual 2016 \$'000	Actual 2015 \$'000	Original Budget 2016 \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		40,819	41,590	41,441
Sale of goods and rendering of services		2,920	2,938	2,562
Interest		1,479	1,578	1,404
Net GST received		2,591	2,150	2,811
Other		1,207	369	300
<b>Total cash received</b>		<b>49,016</b>	<b>48,625</b>	<b>48,518</b>
<b>Cash used</b>				
Employees		21,668	21,106	21,715
Suppliers		18,535	18,145	17,221
Net GST paid		2,316	2,274	-
Other		44	221	2,812
<b>Total cash used</b>		<b>42,563</b>	<b>41,746</b>	<b>41,748</b>
<b>Net cash from operating activities</b>	3.2	<b>6,453</b>	<b>6,879</b>	<b>6,770</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Proceeds from sales of property, plant and equipment		4	9	-
Investments		57,000	50,000	50,000
<b>Total cash received</b>		<b>57,004</b>	<b>50,009</b>	<b>50,000</b>
<b>Cash used</b>				
Purchase of property, plant and equipment		6,415	6,389	11,863
Purchase of intangibles		1,659	346	-
Investments		58,000	51,000	47,000
<b>Total cash used</b>		<b>66,074</b>	<b>57,735</b>	<b>58,863</b>
<b>Net cash used by investing activities</b>		<b>(9,070)</b>	<b>(7,726)</b>	<b>(8,863)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Other		1,944	1,964	1,944
<b>Total cash received</b>		<b>1,944</b>	<b>1,964</b>	<b>1,944</b>
<b>Net cash from financing activities</b>		<b>1,944</b>	<b>1,964</b>	<b>1,944</b>
<b>Net increase/(decrease) in cash held</b>		<b>(673)</b>	<b>1,117</b>	<b>(149)</b>
Cash and cash equivalents at the beginning of the reporting period		2,439	1,322	1,182
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>1,766</b>	<b>2,439</b>	<b>1,033</b>

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

### Budget Variances Commentary

The original budget as presented in the 2015-16 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australia Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO).

Explanation of major variances are provided below. Variances are considered major where the variance between budget and actual is greater than 10% and \$200,000.

Receipt from Government	Variance is primarily due to implementation of efficiency savings announced in MYEFO
Sale of goods and rendering of services	Variance is due to higher than estimated returns on commercial activities as a result of visitation numbers being higher than forecast.
Other cash received	Grants received from Commonwealth and State Governments for temporary and touring exhibitions higher than budget expectations.
Suppliers	Variance is due to higher than expected expenditure on temporary and touring exhibitions funded by higher than estimated grant revenue.
Net GST received, Other	The budget for net GST received was inadvertently recorded as Other cash used. Hence the budget for net GST used is zero and the budget for other cash used is overstated.
Investments	Variance is due to higher than estimated maturity and re-investment in short term deposits following delays in major projects associated plant replacement, gallery refurbishment and infrastructure redevelopment.
Purchase of property, plant and equipment	Variance is due to delays in in major projects, associated plant replacement, gallery refurbishment and infrastructure redevelopment.
Purchase of intangibles	Purchase of intangibles and property, plant and equipment were combined for budgetary purposes.

## Overview

### 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: To increase 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.

### The Basis of Preparation

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

The financial statements have been prepared in accordance with:

- Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR) for reporting periods ending on or after 1 July 2015; and
- 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.

### New 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.

No new, revised or amending standards and interpretations are applicable to the current reporting period.

## Overview

### *Future Australian Accounting Standard Requirements*

The following new, revised and amending standards and interpretations were issued by the Australian Accounting Standards Board prior to the signing of the statement by the Council, Director and Chief Finance Officer, and, apart from AASB16 *Leases*, are not expected to have a material impact on the National Museum of Australia's financial statements for future reporting periods but will affect disclosure:

Standard/ Interpretation	Application date for the National Museum of Australia <sup>1</sup>	Nature of impending change/s in accounting policy and likely impact on initial application
<i>AASB 9 Financial Instruments</i>	1 July 2018	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.
<i>AASB 15 Revenue from Contracts with Customers</i>	1 July 2018	The standard establishes principles for reporting information about the nature, amount, timing and uncertainty of revenue and cash flows arising from an entity's contracts with customers. The core principle of AASB 15 is that an entity recognises revenue to depict the transfer of promised goods or services to customers in an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services.
<i>AASB 16 Leases</i>	1 July 2019	The new standard requires lessees to recognise a right-of-use asset and a lease liability for all leases with a term of more than 12 months, unless the underlying asset is of low value.

1. The National Museum of Australia's expected initial application date is when the accounting standard becomes operative at the beginning of the entity's reporting period.

All other new, revised and amending standards and interpretations that were issued prior to the sign-off date and are applicable to future reporting periods are not expected to have a future material impact on the National Museum of Australia's financial statements.

### **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).

### **Events After the Reporting Period**

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

## Financial Performance

This section analyses the financial performance of the National Museum of Australia for the year ended 2016.

### 1.1 Expenses

	2016 \$'000	2015 \$'000
<b>1.1A: Employee benefits</b>		
Wages and salaries	16,021	16,534
Superannuation		
Defined contribution plans	1,585	1,293
Defined benefit plans	1,719	1,687
Leave and other entitlements	2,173	2,014
Separation and redundancies	136	48
<b>Total employee benefits</b>	<b>21,634</b>	<b>21,576</b>

#### *Significant Accounting Policy*

Accounting policies for employee related expenses are contained in the People and Relationships Section.

### 1.1B: Suppliers

#### **Goods and services supplied or rendered**

Cost of goods sold	956	851
IT Services and Communications	1,464	1,422
Property Services	6,730	7,107
Professional Services	846	1,163
Travel	559	648
Exhibitions and Collection Management	1,953	1,440
Staff Support Services	1,081	610
Other	1,607	1,452
<b>Total goods and services supplied or rendered</b>	<b>15,196</b>	<b>14,693</b>

Goods supplied	4,361	4,905
Services rendered	10,835	9,788
<b>Total goods and services supplied or rendered</b>	<b>15,196</b>	<b>14,693</b>

#### **Other suppliers**

Operating lease rentals in connection with		
Minimum lease payments	2,304	2,252
Contingent rentals	(57)	49
Workers compensation expenses	736	999
<b>Total other suppliers</b>	<b>2,983</b>	<b>3,300</b>
<b>Total suppliers</b>	<b>18,179</b>	<b>17,993</b>

## Financial Performance

### Leasing commitments

The National Museum of Australia in its capacity as lessee has lease arrangements for office accommodation, warehouse facilities and motor vehicles. Accommodation and warehouse leases are subject to annual increases according to the terms of the lease agreement. Increases are based on movements in the Consumer Price Index or market reviews. Leases may be renewed up to five years at the Museum's discretion. No contingent leases or purchase options exist for motor vehicle leases.

### Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:

Within 1 year	987	1,069
Between 1 to 5 years	15	929
More than 5 years	-	-
<b>Total operating lease commitments</b>	<b>1,002</b>	<b>1,998</b>

### Significant Accounting Policy

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. In operating leases, the lessor effectively retains substantially all such risks and benefits.

The National Museum of Australia has no finance leases.

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

## Financial Performance

### 1.2 Own-Source Revenue and gains

	2016	2015
	\$'000	\$'000

#### Own-Source Revenue

##### 1.2A: Sale of goods and rendering of services

Sale of goods	1,863	1,635
Rendering of services	1,239	1,271
<b>Total sale of goods and rendering of services</b>	<b>3,102</b>	<b>2,906</b>

##### *Significant Accounting Policy*

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer; and
- the entity retains no managerial involvement or effective control over the goods.

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. 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. Collectability of debts is reviewed at end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

##### 1.2B: Interest

Deposits	1,421	1,594
<b>Total interest</b>	<b>1,421</b>	<b>1,594</b>

##### *Accounting Policy*

Interest revenue is recognised using the effective interest method.

##### 1.2C: Other revenue

Donations	75	49
Sponsorship and grants	1,211	346
<b>Total other revenue</b>	<b>1,286</b>	<b>395</b>

##### *Significant Accounting Policy*

Cash received through sponsorship arrangements are recognised as revenue when a contractual obligation for payment exists.

Resources received free of charge through sponsorship arrangements are recognised as revenue when the resources are received and when a fair value can be reliably determined. Use of those resources is recognised as an expense.

Grants are assessed for revenue recognition in accordance with *AASB 118 Revenue* and *AASB 1004 Contributions*. Grants satisfying the criteria are recognised as revenue by reference to the requirements of the grant agreement. Grants not satisfying the criteria are recognised as revenue when cash is received.

#### Gains

##### 1.2D: Donated assets

Donated assets	453	271
<b>Total other gains</b>	<b>453</b>	<b>271</b>

##### *Significant Accounting Policy*

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

##### 1.2E: Revenue from Government

Appropriations		
Corporate Commonwealth entity payment	40,819	41,590
<b>Total revenue from Government</b>	<b>40,819</b>	<b>41,590</b>

##### *Significant Accounting Policy*

Funding received or receivable from Attorney -General's Department and Department of Communications and the Arts is recognised as Revenue from Government by the National Museum of Australia unless the funding is in the nature of an equity injection or a loan.

## Financial Position

This section analyses the National Museum of Australia's assets used to conduct its operations and the operating liabilities incurred as a result.

Employee related information is disclosed in the People and Relationships section.

### 2.1 Financial Assets

	2016	2015
	\$'000	\$'000

#### **2.1A: Cash and cash equivalents**

Cash on hand or on deposit	1,766	2,439
<b>Total cash and cash equivalents</b>	<b>1,766</b>	<b>2,439</b>

#### **Significant Accounting Policy**

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.

#### **2.1B: Trade and other receivables**

##### **Goods and services receivables**

Goods and services	374	93
<b>Total goods and services receivables</b>	<b>374</b>	<b>93</b>

##### **Other receivables**

Interest	475	533
GST receivable from the Australian Taxation Office	203	474
<b>Total other receivables</b>	<b>678</b>	<b>1,007</b>
<b>Total trade and other receivables (gross)</b>	<b>1,052</b>	<b>1,100</b>

##### **Trade and other receivables (net) expected to be recovered**

No more than 12 months	1,052	1,100
More than 12 months	-	-
<b>Total trade and other receivables (net)</b>	<b>1,052</b>	<b>1,100</b>

##### **Goods and services receivables (gross) aged as follows**

Not overdue	367	87
Overdue by		
0 to 30 days	4	6
31 to 60 days	2	-
61 to 90 days	1	-
More than 90 days	-	-
<b>Total goods and services receivables (net)</b>	<b>374</b>	<b>93</b>

Credit terms for goods and services were within 30 days (2015: 30 days).

## Financial Position

### *Significant Accounting Policy*

#### Loans and Receivables

Trade receivables, loans and other receivables that have fixed or determinable payments and that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are initially measured and subsequently at amortised cost using the effective interest method less impairment.

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

#### 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.

### *Accounting Judgements and Estimates*

#### *Credit Risk*

The Museum is exposed to minimal credit risk as the majority of loans and receivables and held-to-maturity investments 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 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.

#### *Market Risk*

##### *Interest rate risk*

Interest rate risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. National Museum of Australia is exposed to interest rate risk primarily from held to maturity investments. A 30 basis point change is deemed to be reasonably possible and is used when reporting interest rate risk. The method used to arrive at the possible risk of 30 basis points was based on both statistical and non-statistical analysis. The statistical analysis has been based on the 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.

The National Museum of Australia's sensitivity analysis of the interest rate risk exposure for 2016 is \$123,000 (2015: \$160, 000 based on 40 basis points)

## Financial Position

### 2.2 Non-Financial Assets

#### 2.2A: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles

##### Reconciliation of the opening and closing balances of property, plant and equipment for 2016

	Land	Buildings	Heritage and cultural <sup>1</sup>	Plant and equipment	Computer Software Purchased	Other Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>As at 1 July 2015</b>							
Gross book value	6,306	101,952	268,183	59,605	1,591	1,582	439,219
Accumulated depreciation, amortisation and impairment	-	(1,486)	-	(5,276)	(526)	(1,265)	(8,553)
<b>Total as at 1 July 2015</b>	<b>6,306</b>	<b>100,466</b>	<b>268,183</b>	<b>54,329</b>	<b>1,065</b>	<b>317</b>	<b>430,666</b>
<b>Additions</b>							
Purchase Internally developed	-	-	1,977	4,434	137	-	6,548
Donation/Gift	-	-	453	-	-	1,522	1,522
Revaluations and impairments recognised in other comprehensive income	-	2,413	978	-	-	-	453
Depreciation and amortisation	-	(1,476)	(1,103)	(5,309)	(286)	(272)	(8,446)
Disposals	-	-	-	-	-	-	-
Gross book value	-	-	-	97	-	-	97
Accumulated depreciation, amortisation and impairment	-	-	-	(41)	-	-	(41)
<b>Total as at 30 June 2016</b>	<b>6,306</b>	<b>101,403</b>	<b>270,488</b>	<b>53,398</b>	<b>916</b>	<b>1,567</b>	<b>434,078</b>
<b>Total as at 30 June 2016 represented by</b>							
Gross book value	6,306	102,094	270,488	63,942	1,728	3,104	447,662
Accumulated depreciation, amortisation and impairment	-	(691)	-	(10,544)	(812)	(1,537)	(13,584)
<b>Total as at 30 June 2016</b>	<b>6,306</b>	<b>101,403</b>	<b>270,488</b>	<b>53,398</b>	<b>916</b>	<b>1,567</b>	<b>434,078</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.

#### Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated on the following page. On 30 June 2016, a management valuation was conducted for land, buildings and plant and equipment. An independent valuer conducted the revaluations for heritage and cultural assets.

#### Contractual commitments for the acquisition of property, plant, equipment and intangible assets

The National Museum of Australia has contractual commitments for property, plant, equipment and intangibles of \$1,382,738. Commitments are primarily for the upgrade of public spaces, replacement of equipment and development of multimedia interactives.

## Financial Position

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

	Land \$'000	Buildings \$'000	Heritage and cultural <sup>1</sup> \$'000	Plant and equipment \$'000	Computer software \$'000	Other intangibles \$'000	Total \$'000
As at 1 July 2014							
Gross book value	6,306	101,733	259,158	55,702	10,989	1,582	435,470
Accumulated depreciation, amortisation and impairment	-	-	-	-	(10,039)	(1,051)	(11,090)
Total as at 1 July 2014	6,306	101,733	259,158	55,702	950	531	424,380
Additions							
Purchase	-	226	979	5,183	345	-	6,733
Donation/Gift	-	-	271	-	-	-	271
Revaluations and impairments recognised in other comprehensive income	-	(7)	8,850	(1,238)	-	-	7,605
Depreciation and amortisation	-	(1,486)	(1,075)	(5,315)	(230)	(214)	(8,320)
Other movements							
Gross book value	-	-	-	-	(486)	-	(486)
Accumulated depreciation, amortisation and impairment	-	-	-	-	486	-	486
Disposals							
Gross book value	-	-	-	(3)	(9,257)	-	(9,260)
Accumulated depreciation, amortisation and impairment	-	-	-	-	9,257	-	9,257
Total as at 30 June 2015	6,306	100,466	268,183	54,329	1,065	317	430,666
Total as at 30 June 2015 represented by							
Gross book value	6,306	101,952	268,183	59,605	1,591	1,582	439,219
Accumulated depreciation, amortisation and impairment	-	(1,486)	-	(5,276)	(526)	(1,265)	(8,553)
Total as at 30 June 2015	6,306	100,466	268,183	54,329	1,065	317	430,666

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.

**2.2B Fair Value Measurement**

The following table provides an analysis of assets and liabilities that are measured at fair value. The remaining assets and liabilities disclosed in the statement of financial position do not apply the fair value hierarchy.

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.

**Inputs and Valuation Techniques**

The Museum procures valuation services from independent valuers. The Museum tests the valuation at least once every 12 months. The valuers provide written assurance to the Museum that the valuation is in compliance with AASB 13.

The significant unobservable inputs used in the fair value measurement of the Museum's buildings, leasehold improvements and other property, plant and equipment are relevant industry indices. Significant increases (decreases) of the indices would result in a significantly higher (lower) fair value measurement.

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.

**Fair Value Measurement**

	Fair value measurements at the end of the reporting period		Valuation Technique(s) <sup>1</sup> and Inputs Used
	2016 \$'000	2015 \$'000	
<b>Non-financial assets</b>			
Land	6,306	6,306	Level 3 Market/Direct comparison approach using sales evidence and unit of value by comparative basis (\$ per m <sup>2</sup> )
Buildings on freehold land	101,403	100,466	Level 3 20% gross valuation as an estimate of risk Actual construction costs and AIQS building code indices Depreciated replacement cost based on estimated useful life
Leasehold improvements	2,463	2,802	Level 3 Actual construction costs, ABS Indices and AIQS building code indices Depreciated replacement cost based on estimated useful life
Heritage and cultural	270,488	268,183	Level 3 Market approach using local and international secondary markets for art and collectables and providence for objects
Other property plant and equipment	53,398	54,329	Level 3 Depreciated replacement cost using acquisition costs, ABS indices and estimated useful life

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

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

## Financial Position

### *Significant Accounting Policy*

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.

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.

### Asset Recognition Threshold

Asset purchases costing less than \$2,000 are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

### Revaluations

Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do 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 are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reverse 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.

### Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives, 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:

Buildings on freehold land	<b>100 years</b>
Leasehold improvements	<b>Lease Term</b>
Plant and equipment	<b>4-100 years</b>
Heritage and cultural	<b>50-5,000 years</b>

### Impairment

All assets were assessed for impairment at 30 June 2016. 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 of disposal 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 entity 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.

## Financial Position

The National Museum of Australia collects, manages and displays heritage and cultural assets of Australian history. The collection is held in trust for the nation.

A key objective of the National Museum of Australia is 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 website 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).

### Intangibles

The National Museum of Australia's intangibles comprise internally developed multimedia applications for internal use. 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 entity's software are four to eight years (2015: four to eight years).

### **Accounting Judgements and Estimates**

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

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

On 30 June 2016, a management valuation was conducted for land, buildings, leasehold improvements and other property, plant and equipment.

The fair value of heritage and cultural assets is 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 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 the value of the collections. A management revaluation occurs when there is evidence of a significant variation to prices. In 2015-16 heritage and cultural assets were valued by an independent valuer.

## Financial Position

### 2.3 Payables

#### 2.3A: Suppliers

Trade creditors and accruals	1,486	1,988
Operating lease rentals	23	80
<b>Total suppliers</b>	<b>1,509</b>	<b>2,068</b>

#### Suppliers expected to be settled

No more than 12 months	1,509	2,068
More than 12 months	-	-
<b>Total suppliers</b>	<b>1,509</b>	<b>2,068</b>

Settlement is usually made within 30 days.

#### Significant Accounting Policy

##### Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

##### Liquidity Risk

Liquidity risk is the risk that the National Museum of Australia will not be able to meet its obligations as they fall due.

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.

The maturities for non-derivative financial liabilities in 2016 is \$1,508,624 (2015:\$2,067,872)

#### 2.3B: Other payables

Salaries and wages	164	686
Superannuation	13	104
Prepayments received/unearned income	228	129
<b>Total other payables</b>	<b>405</b>	<b>919</b>

#### Other payables to be settled

No more than 12 months	405	919
More than 12 months	-	-
<b>Total other payables</b>	<b>405</b>	<b>919</b>

## Funding

This section identifies the National Museum of Australia's funding structure.

### 3.1 Cash Flow Reconciliation

#### Reconciliation of net cost of services to net cash from/(used by) operating activities

Net(cost of)/contribution by services	<b>(42,108)</b>	(43,032)
Revenue from Government	<b>40,819</b>	41,590
<b>Adjustments for non-cash items</b>		
Depreciation/amortisation	<b>8,446</b>	8,320
Net write down of non-financial assets	<b>16</b>	94
Loss (Gain) on disposal of assets	<b>51</b>	(6)
Donated assets	<b>(453)</b>	(271)
<b>Movement in assets and liabilities</b>		
<b>Assets</b>		
Decrease/(Increase) in net receivables	<b>48</b>	(120)
Decrease in inventories	<b>(55)</b>	(4)
Decrease/(Increase) in prepayments	<b>179</b>	(182)
<b>Liabilities</b>		
Increase/(Decrease) in employee provisions	<b>578</b>	379
Increase/(Decrease) in suppliers payables	<b>(554)</b>	10
Increase/(Decrease) in other payables	<b>(514)</b>	101
<b>Net cash from/(used by) operating activities</b>	<b>6,453</b>	<b>6,879</b>

## People and Relationships

This section describes a range of employment and post employment benefits provided to our people and our relationships with other key people.

### 4.1 Employee Provisions

	2016 \$'000	2015 \$'000
<b>4.1A: Employee provisions</b>		
Annual Leave	1,955	2,007
Long Service Leave	4,374	3,744
<b>Total employee provisions</b>	<b>6,329</b>	<b>5,751</b>
<b>Employee provisions expected to be settled</b>		
No more than 12 months	1,882	1,885
More than 12 months	4,447	3,866
<b>Total employee provisions</b>	<b>6,329</b>	<b>5,751</b>

#### *Significant Accounting policy*

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period.

#### *Leave*

The liability for employee benefits includes provision for annual leave and long service leave.

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 entity'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 (LSL) for employees has been determined by reference to the short hand method as set out in the Resource Management Guide No. 125 Commonwealth Entities Financial Statements Guide.

#### *Superannuation*

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

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

The liability for superannuation recognised as at 30 June represents outstanding contributions.

## People and Relationships

### 4.2 Senior Management Personnel and Council Members Remuneration

	2016 \$'000	2015 \$'000
<b>Short-term employee benefits</b>		
Salary	991	1,075
Performance bonuses	45	44
Motor vehicle and other allowances	-	21
<b>Total short-term employee benefits</b>	<b>1,036</b>	<b>1,140</b>
<b>Post-employment benefits</b>		
Superannuation	123	165
<b>Total post-employment benefits</b>	<b>123</b>	<b>165</b>
<b>Other long-term employee benefits</b>		
Annual leave	83	67
Long-service leave	47	22
<b>Total other long-term employee benefits</b>	<b>130</b>	<b>89</b>
<b>Total senior executive remuneration expenses</b>	<b>1,289</b>	<b>1,394</b>

The total number of senior management personnel that are included in the above table are four (2015: five) and part time Council Members ten (2015: ten).

### 4.3 Related Party Transactions

A Council member is a director of another entity that transacted with the National Museum of Australia. These transactions amounted to \$31,400 (2015: \$14,300) occurred on terms and conditions no more favourable than those which it is reasonable to expect the National Museum of Australia would have adopted, if dealing with any third party on normal commercial terms. Council approved the contract. The director took no part in the relevant decisions of Council.

There were no other related party transactions during the year.

### 4.4 Auditors Remuneration

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	57	56
	<b>57</b>	<b>56</b>

No other services were provided by the ANAO.

## Other information

### 6.1 Assets Held in the National Museum of Australia Fund

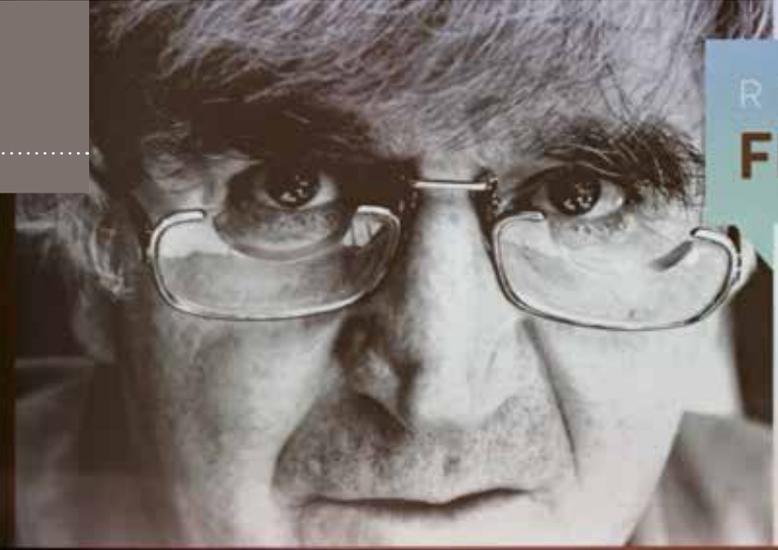
The National Museum of Australia Fund is set up under section 34 of the *National Museum of Australia Act 1980*, for the receipt of gifts and bequests (otherwise than on trust) of monies, or monies received from the disposal of property given, devised, bequeathed or assigned to the Museum. These monies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

	2016 \$'000	2015 \$'000
<b>As at 1 July</b>	<b>255</b>	<b>208</b>
Receipts	75	52
Payments	-	(5)
<b>Total as at 30 June</b>	<b>330</b>	<b>255</b>



Honey ants collected during a visit by Museum staff to Warakurna Artists, Western Australia, May 2016.

# Part five: Appendices



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## 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 2016

##### Mr David Jones (Chair)

BEng (Hons), University of Melbourne  
 MBA, Harvard Business School  
 Executive Chairman, VGI Partners  
 Chair, Kudos Energy  
 Chair, Derwent Executive  
 Non-Executive Director, EMR Capital  
 Non-Executive Director, EC Group  
 Non-Executive Director, Global Sources Limited (NASDAQ)  
 Non-Executive Director, Cape York Partnership  
 25 June 2015 – 24 June 2018 (appointed Chair of Council)  
 30 May 2013 – 29 May 2016 (reappointed)  
 25 February 2010 – 24 February 2013  
 Attended 4/4 meetings

##### Dr Janet Albrechtsen

LLB (Hons), University of Adelaide  
 Doctor of Juridical Studies, University of Sydney  
 Member, board of the Institute of Public Affairs  
 Columnist with the *Australian* newspaper  
 Ambassador, Australian Indigenous Education Fund  
 11 December 2014 – 10 December 2017  
 Attended 3/4 meetings

##### Mr Alexander Hartman

PhD (Creative Arts), James Cook University  
 MEd, Antioch Graduate School of Education  
 BA (Philosophy and Religion), Keuka College  
 Consultant and independent researcher  
 26 February 2015 – 25 February 2018  
 Attended 3/4 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 2016 – 29 May 2019 (reappointed)  
 30 May 2013 – 29 May 2016  
 Attended 3/4 meetings

##### Mr Ben Maguire

Master of Business Administration, Australian Graduate School of Management, University of Sydney  
 Director, Maguire Management  
 Deputy Co-Chair, Regional Development Australia  
 CEO, Stockmen's Hall of Fame and Outback Heritage Centre  
 Member, Slim Dusty Museum Advisory Board (former)  
 Executive Manager, AGL Energy Limited (former)  
 20 August 2015 – 19 August 2018  
 Attended 3/3 meetings

##### Ms Maureen Plavsic

Director, Ridge Consulting  
 Non-Executive Director, 1-Page  
 Non-Executive Director, Macquarie Radio Network  
 Board member, Bestest Inc  
 CEO, Managing Director and Executive Director, Seven Network Limited  
 Non-Executive Director, Pacific Brands Ltd  
 Non-Executive Director, Opera Australia  
 Trustee, National Gallery of Victoria  
 5 May 2016 – 4 May 2019  
 Attended 0/0 meetings

##### Mr Michael Traill AM

MBA, Harvard Business School  
 BA (Hons), University of Melbourne  
 Social Purpose and Corporate Chair and Director  
 Chair, Goodstart Childcare Ltd  
 Chair, Assetic Pty Ltd  
 Director, MH Carnegie & Co  
 Chief Executive, Social Ventures Australia  
 Executive Director, Macquarie Direct Investment  
 5 May 2016 – 4 May 2019  
 Attended 0/0 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, for a period of five years  
 Acting Director, 2 July 2013 – 16 February 2014  
 Attended 4/4 meetings

#### OUTGOING MEMBERS IN 2015–16

##### 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 4/4 meetings

**Mr Peter Yu**

Chair, North Australian Indigenous Land and Sea Management Alliance Ltd  
 Director, Yawuru PBC Aboriginal Corporation  
 Deputy Chair, Broome Future Ltd  
 Deputy Chair, Australian Football League Aboriginal Advisory Committee  
 30 May 2013 – 29 May 2016 (reappointed)  
 25 February 2010 – 24 February 2013  
 Attended 3/4 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 1/1 meetings

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

None

**DIRECTIONS TO THE COUNCIL BY THE MINISTER**

None

**MEETINGS**

Four meetings were held in Canberra as follows:  
 20 August 2015 (no. 154)  
 3 December 2015 (no. 155)  
 18 February 2016 (no. 156)  
 5 May 2016 (no. 157)

**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 2016**

**Dr Janet Albrechtsen** (Committee Chair)  
 Attended 2/3 meetings  
**Professor Catharine Lumby** (Council member)  
 Attended 3/4 meetings  
**Mr Ben Maguire** (Council member)  
 Attended 1/1 meetings  
**Mr Graham Smith** (Independent member)  
 Attended 4/4 meetings  
**Dr Mathew Trinca** (Executive member)  
 Attended 4/4 meetings

**OUTGOING MEMBERS IN 2015–16**

**Mr Nicholas Davie** (Council member)  
 Attended 1/1 meetings

**MEETINGS**

Four meetings were held in Canberra as follows:  
 17 August 2015 (no. 75)  
 2 December 2015 (no. 76)  
 17 February 2016 (no. 77)  
 4 May 2016 (no. 78)

**National Museum of Australia Indigenous Reference Group**

The National Museum of Australia Indigenous Reference Group (IRG) 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. In May 2015, the Council approved the committee's name change to the IRG to better reflect the breadth of its responsibilities.

The IRG provides expert Indigenous advice to the Council of the Museum regarding the Museum's activities that represent and serve the interests of Aboriginal and Torres Strait Islander peoples and the broader Australian community.

The Council authorises the IRG, within its responsibilities, to advise the Council on:

- the collection, interpretation and exhibition of historical material in relation to Aboriginal and Torres Strait Islander peoples
- all policies, programs, publications and events of significance to Aboriginal and Torres Strait Islander peoples
- any other matters referred to it by the Council or Director that are relevant to its role.

## MEMBERS AS AT 30 JUNE 2016

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

**Mr Peter Yu** (Council member and IRG Chair)

Attended 3/3 meetings

**Mr Adrian Brown**

Attended 1/3 meetings

**Mr Jason Eades**

Attended 3/3 meetings

**Mr Greg Lehmann**

Attended 3/3 meetings

**Ms Henrietta Marrie**

Attended 2/3 meetings

**Mr Vic McGrath**

Attended 3/3 meetings

**Ms Irene Stainton**

Attended 2/3 meetings

**Mr Russell Taylor**

Attended 2/3 meetings

## MEETINGS

The IRG normally meets twice a year. Three meetings were held in Canberra as follows:

19 August 2015 (no. 11)

2 December 2015 (no. 12)

17 February 2016 (no. 13)

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

The functions and powers of the Museum are set out in Sections 5, 6 and 7 of the *National Museum of Australia Act 1980* (the Museum Act).

### Gallery of Aboriginal Australia

Section 5 of the Museum Act specifies requirements for:

- a gallery of Aboriginal Australia to form part of the Museum
- the performance of functions in relation to the gallery.

### Functions of the Museum

Section 6 of the Museum Act states that the functions of the Museum are:

- to develop and maintain a national collection of historical material
- 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
  - to exhibit material, whether in written form or in any other form, that relates to Australia's past, present and future

- 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
- to conduct, arrange for or assist in research into matters pertaining to Australian history
- to disseminate information relating to Australian history and information relating to the Museum and its functions
- to develop and implement sponsorship, marketing and other commercial activities relating to the Museum's functions.

Section 6 also requires the Museum to use every endeavour to make the most advantageous use of the national collection in the national interest.

### Powers of the Museum

Section 7 of the Museum Act provides that the Museum has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.

## Appendix 3: National Historical Collection – material approved by Council, 1 July 2015 – 30 June 2016

### Material approved 21 August 2015

#### FRAN AND GEOFF BARKER COLLECTION

Three paintings depicting aspects of life at Lockhart River by local artists Rosella Namok and Samantha Hobson. Donated by Fran and Geoff Barker

#### FRESENIUS MEDICAL CARE AUSTRALIA COLLECTION

A kidney dialysis machine, Model 4008B, and reverse osmosis (water purifying) machine, made by Fresenius at its plant in Germany. The objects were used by Pintupi dialysis patients at 'Purple House', at Kintore (Walungurru), Northern Territory, the first 'on country', locally funded and managed dialysis centre in Australia. Donated by Fresenius Medical Care Australia

#### GOOJUNG STATION COLLECTION

Two narrow, hardwood parrying shields decorated with incised linear patterns, cut with the deep, straight, regular lines that are typically made by metals tools; two clubs – one with a pointed, cone-shaped head decorated with a band of red sealing wax, the other with an elongated, swollen and pointed head decorated with an incised design along the body and head; and a spear-thrower of elongated leaf shape that is characteristic of the south-east region of Australia, with notched edges and handle and a fine linear design on the under surface. The weapons show signs of traditional use. Purchase

#### HEY FAMILY COLLECTION

A range of objects relating to the involvement of the donors' grandparents with the Mapoon mission at Cape York, Far North Queensland, in the 1890s. Of particular significance

are a number of craft objects made by Indigenous people living at Mapoon mission. The accompanying photographs, pamphlets, brochures and family documents give insight into the history of the mission and lives of the missionaries. Donated by the Hey family

#### PETER JACKSON COLLECTION

A presentation cup given to 19th-century boxer Peter Jackson while competing in England in December 1889. The cup was presented by a group of admirers 'in appreciation' of Jackson's personal qualities. Purchase

#### NICHOLAS LIDSTONE COLLECTION

A 1957 Vespa scooter, diary, logbook and a series of documents and photographs detailing Nicholas Lidstone's 1960–61 journey on the Vespa from England to Australia. Donated by Nicholas Lidstone

#### CARMELO MIRABELLI COLLECTION NO. 3

A wooden fruit box, an insect sprayer, a bicycle repair kit, and a suitcase and contents belonging to Carmelo Mirabelli, a Sicilian immigrant who arrived in Australia in 1951. Mirabelli spent six years travelling between northern Queensland, where he cut cane, and Victoria, where he picked fruit. He finally settled in Melbourne, working on the wharves and eventually building his own home. His varied working life is represented by the objects in this collection. Donated by Carmelo Mirabelli

#### SHEILA MORGAN COLLECTION

Mathematical models and books by Sheila Morgan as part of her experimentation with Klein bottles and Möbius strips. The collection demonstrates innovative mathematical concepts and one woman's quest for spiritual understanding in an age marked by religious diversity. Donated in 2015

#### KATHERINE NIX COLLECTION NO. 2

Two panels of handmade paper watermarked with the names of birds, animals, fish and places associated with Lake Burley Griffin, Canberra; and a third, larger panel of handmade paper with a watermark image of the lake and the original course of the Molonglo River. Six smaller artworks comprise watercolour images on handmade paper of different plants (indigenous and introduced) that grow around the lake, and samples of paper made from the identified plant material. Purchase

#### PANGA COLLECTION

An album containing 135 drawings from the 1870s and 80s by Panga, a young Paakantyi artist from Momba station in north-western New South Wales. The album also contains five photographs – four of Panga, and one of Frederic Bonney, who compiled the album; a letter (and transcription) from Panga to Bonney; and two letters from Annette Maclellan (Bonney's niece and one of two sisters who previously owned the album) to Charles M Ward, proprietor of the Gallery of Natural History and Native Art at Medlow Bath in the Blue Mountains of New South Wales. Purchase

#### ROBERT PRENZEL COLLECTION

A carved wooden panel depicting a koala perched on a leafy eucalyptus branch signed 'R. PRENZEL / SOUTH YARRA VIC / 1925'. It is stamped on the reverse – 'ROBT PRENZEL / TOORAK ROAD / SOUTH YARRA'. The koala and eucalyptus branch depicted on this panel are typical of symbols that emerged at this time to represent Australia as being distinct from Britain and Europe. Purchase

#### LLOYD SHARLAND COLLECTION NO. 2

Four photographs of Charles Dunell, apprentice pilot-engineer for Australian National Airways, wearing his flying suit, or uniform, in different settings, dating from 1929 to 1930. Donated by Lloyd Sharland

#### SOUTH-EASTERN AUSTRALIAN SHIELDS AND CLUB COLLECTION

A club and three shields in a style typical of that used in south-eastern Australia. These objects were made and decorated using stone or animal teeth tools, which indicates they were made in the early 19th century. Purchase

#### WESTERN DESERT NGANAMPA WALYTJA PALYANTJAKU TJUTAKU ABORIGINAL CORPORATION (PURPLE HOUSE) COLLECTION

A patient dialysis chair; a handpainted sign, 'Purple House Renal'; a handmade Aboriginal flag; and hand-knitted rug. The dialysis chair and rug were used by Pintupi dialysis patients at the 'Purple House' in Kintore (Walungurru), Northern Territory. The Purple House was the first service in a remote community to offer haemodialysis to patients 'on country'. It was established by community fundraising. The sign and flag mark the Purple House's 10th anniversary in September 2014. Dialysis chair purchased; sign, flag and rug donated by Western Desert Nganampa Walytja Palyantjaku Tjutaku Aboriginal Corporation

### Material approved 3 December 2015

#### WILLIAM ROBERT ANDREW COLLECTION

A double-bed-sized quilt made by tailor William Robert Andrew from scraps of suiting material. It is believed that the quilt was made just before Andrew retired in 1960. Andrew was a thrifty man and his family suspect that he used offcuts to make the quilt for a bed in his holiday house at Mangrove Creek. Donated by Heather Davidson

#### GEORGE AND ANNIS BILLS HITCHING POST COLLECTION

A cast-iron post or column, painted green with remnant red line work, topped by a decorative Corinthian-type capital that is surmounted by a sculpted, gold-painted horse's head. Four large rings hang beneath the capital, a mounting step is attached to one side of the post and a water tap to the front. An engraved brass plaque attached to the front of the post reads 'In appreciation / G & A Bills / from / citizens of Melbourne / 1907'. Purchase

#### JACK BUCKSKIN COLLECTION

A *murlapaka* (wooden shield) and *wirri* (marriage stick), both made by Kaurna cultural leader Jack Buckskin in 2013. The front of the shield has a design in red-and-white pigment and the stick has been varnished. Purchase

#### BUKU-LARRNGAY ARTS COLLECTION NO. 3

A painted wooden sculpture by Marrirra Marawili representing Djet (the sea eagle), in animal form, catching fish. The main design features painted bands infilled with red, yellow, black and white crosshatching. A black bird with outstretched wings is painted on the back, and a carved and painted fish is depicted around the cylindrical base. Marawili, also known as Gumbaniya, is of the

Madarrpa clan. His moiety is Yirritja and he lives in his homeland, Baniyala. His ancestors are the Lightning Snake and Black-Headed Python. Purchase

#### BULLIVANT LETTER COLLECTION

Six letters written by Elizabeth Caroline Cook Bullivant from Wangaratta, Victoria, to her niece Eliza Goodwin in London between 1880 and 1885, and three related addressed envelopes, and a trade card for 'T. Bullivant Saddle, Collar & Harness Maker' of Wangaratta with a note from Caroline Bullivant to her brother-in-law, Robert Goodwin. Bullivant's saddlery work attracted fame in 1880 after the seige of the Kelly gang at Glenrowan, when it was found that Bullivant had made a saddle for gang member Joe Byrne. Purchase

#### CARDWELL COLLECTION

Sculptures made by Aboriginal artists from the Girringun Arts Centre in Cardwell, North Queensland. Made in 2010–12, the 17 sculptures were created as part of a ceramics project inspired by the *bagu*, a traditional fire-making tool formed in the shape of an ancestral rainforest fire spirit. Purchase

#### COCKBILL AND WILDEN INVOICES COLLECTION

Two invoices for the removal and processing of dead horses in Melbourne during the late 19th century. The first invoice was issued by 'W. Wilden/Nightman and General Carter', and the second by 'J. Cockbill/Bone Dust Manufacturer'. Both invoices are inscribed with handwritten details and costs of services provided to the Richmond Council (Yarra City Council). Purchase

#### ROBERT ORLANDO COWEY COLLECTION

One folding dry plate Ensign (Houghton Ltd) camera, in its carry case with accessories; a book, *The Australian Photographic Instructor*; 203 glass plate negatives in their original boxes; and 30 early 20th-century prints, owned, used and created by Robert Orlando Cowey. Donated by Joel Cowey, Margaret Cowey and Christine Hillbrick-Boyd

#### TRUMPET-MAJOR DALTON POCKET WATCH COLLECTION

A silver hunter pocket watch inscribed 'PRESENTED TO / TRUMPET MAJOR DALTON / BY OFFICERS / NON COMMISSIONED OFFICERS / & TROOPERS / A Troop NSW CAVALRY / 9th DEC. 1891'. The watch, made by Stewart Dawson & Co, Liverpool, is missing its glass and has a white enamel dial with Roman numerals and coloured hands, a seconds movement with missing hand, and two winding keys. Purchase

#### BARBARA DREW COLLECTION

Dolls and dolls' clothing made for and featuring in Barbara Drew's books *Let's Dress a Doll* (1968) and *Let's Dress More Dolls* (1974), published by Angus and Robertson. Supporting documentation includes Drew's hand-drafted clothing patterns, photographs, correspondence and newspaper clippings. The collection also includes outfits, some of which feature Drew's handmade dolls' accessories, such as a tennis racquet, riding whip and spaceman's helmet. Donated by Sarah and Billy Constantine, the children of Barbara Drew

#### HARRIE FASHER 'SILENT CONVERSATION' SCULPTURE COLLECTION

A welded steel-rod sculpture incorporating horse and human figures by Harrie Fasher, an emerging Australian artist with a particular interest in equine forms. A professional equestrian before turning her attention to sculpture and drawing, Fasher portrays in this sculpture a horse and a person as individual beings, connected but in their own space. Purchase

#### VINCE GARREFFA MONDO BUTCHERS COLLECTION

Labels for a range of *cavallo* (horse meat) products sold at Mondo's Butchers in Western Australia. The 11 sets of printed adhesive paper labels detail the range's cuts and styles of smallgoods including rump, ribs, diced, sirloin, mince, scotch fillet, tenderloin, salami, salted beef (*bresaola*) and sausage (*mortadella*). Donated by Vince Garreffa, Mondo Butchers

#### MAY GIBBS COLLECTION NO. 1

A hand-coloured menu featuring gumnut babies created by the illustrator and author May Gibbs on the occasion of Flight Lieutenant Frank Leslie Mathews' return from Europe and the First World War. Purchase

#### HORSE PHOTOGRAPHS AND EPHEMERA COLLECTION NO. 2

Photographs and items of ephemera associated with the history of horses in Australia and which are primarily related to transport, farming, pastoral work, commercial businesses, sport and entertainment. The Cooley's omnibus service timetable is a rare surviving example of advertising for a Tasmanian urban coaching service. The Chivers family album presents stories of 1920s travel and transportation. The Bullivant family photographs are an insight into the life of a saddler during the 19th century, and provide context for the Ned Kelly bushranging story. Purchase

#### JANDAMARRA COLLECTION NO. 1

Jack Macale's painting *Preparation for Battle at 6 Mile Creek* is an imagined portrait of Jandamarra, the Bunaba resistance figure from the Kimberley region. Purchase

#### RG KIMBER COLLECTION NO. 2

A range of Aboriginal artefacts, mainly from Central Australia, including objects in use by Pintupi and Warlpiri people in the 1970s and 1980s; objects produced for sale, mainly in the 1970s; several items that were collected from campsites with the permission of Aboriginal custodians; and a selection of stone implements. Donated by Richard (Dick) Kimber

#### JUDY AND IAN MCPHEE COLLECTION NO. 2

A number of objects relating to the life of Muriel McPhee (1899–1986) including shoes, hat, hatbox, mourning brooch, gold bracelet and ring, First World War–era cards and photographs, lamp, women's clothing and undergarments, stockings, gloves, handmade post-partum abdominal binder and nursing camisole, grocers' invoices and hand-embroidered doily. Muriel's 'sweetheart' was killed during the First World War, which robbed her of her dreams of love, marriage and children. In keeping with the stoicism and reserve of postwar mourning customs, Muriel

wore black clothing and accessories and kept mementoes such as photographs and a ring as reminders of her loss and grief. Donated by Judy and Ian McPhee

#### MAKYBE DIVA PAINTING COLLECTION

Amateur equestrian artist Terrance White's framed acrylic painting of jockey Glen Boss on racehorse Makybe Diva, after their third Melbourne Cup win at Flemington in 2005. The painting was purchased by racing enthusiast Brett Nelson, and signed by Boss at a later race event in Wyong: 'To Brett / [signature] / THREE TIMES A LADY'. Purchase

#### MINERS' COAT OF ARMS COLLECTION

An embroidery depicting an adapted coat of arms. The coat of arms consists of a shield divided into quadrants. At either side of the shield stand two miners: the one on the left carrying a pick, and the one on the right a shovel. Under the shield stand an emu and kangaroo and a scroll at the base of the image is embroidered with 'Advance Australia'. The embroidered coat of arms relates to a number of different themes, including mining history in Australia, the skilled migration taking place in the mid-19th century and the developing sense of Australian identity that is expressed through 'Advance Australia'. Purchase

#### CAROLYN MUNCKTON COLLECTION

The original personalised registration plates for a 48–215 Holden sedan that belonged to industrialist and wartime director of munitions, Essington Lewis. The car was delivered to the Lewis family home on 24 February 1949, the day before Holdens were released for sale to the public. The plates are stamped with Lewis's initials and the number 797, and were used on a number of family vehicles until about 2004. Donated by Carolyn Munckton

#### ABE MURIATA COLLECTION

A *jawun* (bicornual basket) decorated with ochre pigments. Abe Muriata is a Girrimay Traditional Owner and master weaver and one of the leading proponents in the revival of this basket style, which is unique to the rainforest cultures of Far North Queensland. He learnt his art from his family and from studying historic collections of weavings in museums. Muriata is also a maker of traditional rainforest shields. Purchase

#### MUTINY ON THE *BOUNTY* COLLECTION

A hand-coloured aquatint published in 1790 after an original painting by Robert Dodd and captioned beneath the image 'The Mutineers turning Lt. Bligh and part of the Officers and Crew adrift from His Majesty's Ship the "Bounty"'. The print was produced in response to huge public interest in the mutiny and in Bligh's remarkable feat of navigation in taking 47 days to sail an overcrowded open launch 6710 kilometres across the Pacific to Timor. Purchase

#### RAJ NAGI COLLECTION

An imagined, approximately life-size likeness of the Aboriginal activist Anthony Martin Fernando by the Sikh–Australian immigrant artist Raj Nagi. Nagi's experience of racism led him to make this portrait; he believes that all Australians should be aware of the life of this little-known activist. Donated by Raj Nagi

#### O'DWYER TANK SCOOP MEDAL COLLECTION

A medal awarded to Mr GN Griffiths as a 'Special Prize' for demonstrating the O'Dwyer Patent Tank Scoop at the 1888 Great Centennial Exhibition. The obverse bears the inscriptions 'Agricultural Society of New South Wales' and 'Hardy Brothers Sydney', with imagery representing society and the colonies of New South Wales, Victoria, South Australia and Queensland. The reverse bears the motto 'Practice with Science' and a wreath around the engraved inscription: 'GREAT / CENTENNIAL / EXHIBITION / January 1888 / G.N. GRIFFITHS / SPECIAL PRIZE / O'DWYER PATENT TANK SCOOP'. Purchase

#### PROFESSOR EARL OWEN COLLECTION

Objects and supporting material that document Earl Owen's career as a surgeon including a Zeiss motorised operating double microscope; sets of surgical, including microsurgical, needles and instruments; a conventional microscope; photographs of early replantation surgery; a presentation model of the Zeiss microscope given to Owen as a gift in 1983; and Owen's Order of Australia. The collection also includes an example of a seat designed by Owen and manufactured in 1984 for the Sydney Opera House, and some prototype ergonomic ballpoint pens. Donated in 2015

#### PORT PHILLIP SEAWEED ALBUM COLLECTION

A tooled and decorated leather album of 36 card leaves holding approximately 200 marine macroalgae (seaweed) specimens and a small number of moss, lichen and fern specimens. Handwritten annotations on the specimens indicate that the seaweeds were primarily collected between the 1850s and 1880s from sites around Port Phillip, Victoria. The earliest specimens originate from the north of Ireland and the Cape of Good Hope, which suggests that the album's creator may have migrated from Great Britain to Melbourne in the 1850s. Purchase

#### CHERYL MOODAI ROBINSON COLLECTION

Three lithographic prints by artist Cheryl Moodai Robinson titled *From the Whiteman's Grave 1, 2 and 3*. The artist identifies as a member of the Stolen Generation. Each print features a reproduction of Moodai Robinson's great-grandmother's death certificate and an inscription quoting her thoughts on her children, her spirit and her land. The artist is questioning the circumstances of her great-grandmother's death given the hostility and indifference with which Aboriginal people were treated at that time. Robinson's great-grandmother died in a mental home from dementia and cardiovascular disease, which today would be treated in a nursing home or hospital. Donated in 2015

#### ELLAROSE SAVAGE COLLECTION NO. 3

Three abstract ceramic and ghost-net sculptures that together make up the artwork *Tiri Neur* ('three sisters' in Meriam Mer language). The triangular, glazed ceramic body of each piece contains an aperture decorated with ghost net. The heads are made of woven ghost net in blue, turquoise, yellow, orange, red, green and brown. The artwork demonstrates cultural continuity in the Torres Strait through references to traditional eastern Torres Strait anthropomorphic representations and the region's intrinsic connection to the sea. Purchase

**MARTIN SHARP COLLECTION NO. 1**

Six works on paper representing the characteristic themes and iconography of the work of Sydney artist, designer and cartoonist Martin Sharp (1942–2013). They present icons of popular culture and social issues prevalent in Australia from the 1960s onwards. His work is based on creating juxtapositions between images from art history and popular culture. Purchase

**SONGLINES – TJUNKAYA TAPAYA COLLECTION**

The acrylic painting *Kungkarangkalpa Attila*, by Ernabella artist Tjunkaya Tapaya, produced in July 2014 at Ernabella Arts in Pukatja community in South Australia. The painting tells the story of Kungkarangkalpa (the Seven Sisters) near Attila, or Mount Conner, a flat-topped mountain that neighbours Uluru. Purchase

**JIMMY THAIDAY COLLECTION**

A ceramic sculpture, *Kab-le* ('the dancer' in Meriam Mer language) in the form of a traditional Torres Strait warrior/dancer created by Torres Strait Island artist Jimmy Thaiday and based on his research into anthropomorphic figures made on the Torres Strait Islands. Purchase

**ROVER THOMAS COLLECTION NO. 3**

Rover Thomas's *Yalda Soak* (1995) was painted three years before his death in 1998. Donated through the Australian Government's Cultural Gifts Program by Wayne and Vicki McGeoch

**CECIL THOMPSON POULTRY COLLECTION**

A 1922 oil painting, *Robert*, depicting a Modern Game cockerel, which is framed with eight prize medals. The medals were won by Cecil Thompson's fowls at show competitions in Sydney, Melbourne and Goulburn between 1924 and 1948. The bottom left-hand corner of the portrait is inscribed, 'ROBERT / owned / by / C. Thompson'. Opposite, in the bottom right corner, is the painted inscription, 'S. Thomson / 1922'. Purchase

**Material approved 18 February 2016****PAUL BONG COLLECTION**

Yidinji artist Paul Bong's etchings *My Flag* and *Crossroads*, both of which were printed by master printer Theo Tremblay in Cairns, Queensland. Bong's work is inspired by his research into his cultural background and his continuing interest in rainforest shields. Bong uses contemporary printing techniques to incorporate traditional totems and designs with spiritual meaning into his artworks. Purchase

**MILYIKA (ALISON) CARROLL COLLECTION**

Milyika (Alison) Carroll's handpainted ceramic vase and platter made in Canberra in 2011 as part of the Remote Communities Ceramic Network (RCCN) project. The designs of both objects feature clay sourced from around Ernabella, South Australia, which creates an important physical connection to the country to which the pots relate. Purchase

**CUCKSON BODENWIESER COLLECTION NO. 2**

Costumes, personal items and archival material relating to the career of the dancer and choreographer Gertrud Bodenwieser. There are 22 ballet costumes dating from 1930–59, Bodenwieser's wedding ring, dress ring and a silver bowl brought from Vienna. A small collection of

programs, brochures and photographs relating to specific performances and the Bodenwieser dance school has been placed in the Museum's Archive collection. Donated by the National Film and Sound Archive of Australia

**KARLA DICKENS COLLECTION**

Wiradjuri artist Karla Dickens's *Never Forgotten*. The artwork comprises a baby's cradle made from black wicker cane and draped in a black, spotted veil. The cradle was originally used by Karla's second child, Ginger. Purchase

**ALICE EATON COLLECTION**

Objects, correspondence and ephemera collected by Alice Yoxon between about 1909 and 1919, which coincides with the First World War when Yoxon was at school and, later, a member of the Volunteer Aid Detachment (VAD). The collection includes postcards sent by her brothers serving in France, a souvenir pocketknife from the troop ship on which her brother Lewis Yoxon returned to Australia, and an Australian Red Ensign that was hung from the verandah of the Yoxon family home to welcome the brothers back to Australia. Donated by Dr Michael Pickering

**ERNABELLA ARTS INC. COLLECTION NO. 11**

Two silk batiks and one silk length, one cotton dress made from batik fabric and three lengths of screen-printed cotton fabric. Kerry Martin collected them while working at Pukatja at Ernabella Arts, South Australia, between 1988 and 1989. Purchase

**PAUL HOUSE COLLECTION NO. 2**

A piece of paper bark and four samples of ochre collected in the Canberra region by Ngambri elder Paul House. These items were used by House on a regular basis from 1984 in his role as a Ngambri cultural leader, dancer and musician representing the Ngambri people at cultural activities and formal political occasions in Canberra. Donated by Paul House (Ngambri)

**CARL KAHLER COLLECTION**

A printed photogravure on thick paper measuring 900 x 1200 mm, depicting a racetrack scene from the Victorian Racing Club Derby Day of 1886. The famed Parisian printmakers Goupil & Cie prepared the image in 1889 using an original work by Austrian artist Carl Kahler, which is now held in the collection of the Victorian Racing Club in Melbourne. Although intended for distribution in Australia in 1890, this photogravure copy of the well-known artwork survived in France in an excellent state of conservation until approximately 1993. Purchase

**GEORGE LACY COLLECTION**

A watercolour depicting two men and a woman fishing in a river. Two other, possibly Aboriginal, figures appear in the background, one seated and one in a canoe. Text below the image reads 'Fishing for Murray Cod / "Here, Mary, is a nice little fish you can fry for supper"', and 'G. Lacy'. British–Australian artist George Lacy (d 1878) created this work, probably in 1860, during his stay at a station near Wodonga, Victoria. Purchase

**WILLIAM PERRY COLLECTION**

William Perry's leather-bound copy of the 1762 edition of Robert Dodsley's *The Oeconomy of Human Life*. The book bears Perry's signature and the inscription: 'This book went

round the World on the *Endeavour* in 1768 / 69 / 70 & 1771.' William Perry served as surgeon's mate on board HMB *Endeavour* under Lieutenant James Cook and, from late 1770, as the ship's surgeon. Purchase

#### JOHN REA COLLECTION

A set of three small commemorative objects that belonged to Private John Rea (1888–?), an apprentice farrier and later blacksmith from Sydney, New South Wales. Rea enlisted in the Australian Imperial Force (AIF) in April 1915 and served overseas for two and a half years. The collection includes a pendant containing two black-and-white portrait photographs dating to after April 1917, Rea's gold 'tribute' fob or medalet presented by his local community in October 1917, and his 1914–15 Star medal for wartime service presented in April 1920. Purchase

#### BRIAN ROBINSON COLLECTION NO. 3

Brian Robinson's limited edition, linocut print *Krar-Aimai 101* is a playful interpretation of the traditional art of Torres Strait mask-making. The work's title is a phrase in Kala Lagaw Ya, the traditional language of the Western Island people of Zenadh Kes that, in English, means 'turtle-shell mask-making'. The number 101 alludes to an introductory course of study – hence 'Krar-Aimai 101' refers to an introductory lesson in turtle-shell mask-making. Purchase

#### AMANDA STUART COLLECTION

Eight colour photographs and two large, detailed drawings created in response to a cat-skin rug in the Museum's Arthur and Ena Harris collection and a thylacine pelt in the Charles Selby Wilson collection. The photographs and artworks comprise paper, ink, pencil, tannic acid, lanolin, soil, dingo urine and felt. Amanda Stuart is an emerging Australian artist whose work explores the histories of humans living alongside wild and domestic animals. Purchase

#### COLINA WYMARRA COLLECTION

Colina Wymarra's painting *The Eyes of Innocence* (2015), which was painted specifically for the Museum's *Encounters* exhibition, responds to the sharing of research about Indigenous objects collected from Somerset, Cape York, in the 1860s and that are now held in the British Museum. Purchase

### Material approved 5 May 2016

#### VERNON AH KEE COLLECTION NO. 2

A 'shield' artwork created by Vernon Ah Kee as part of his *cantchant* series. One face of the shield features a traditional Yidinji shield design and the reverse depicts the artist's drawing of his great-grandfather George Sibley, which is based on anthropologist Norman Tindale's photograph of Sibley on Palm Island, North Queensland, in 1938. Purchase

#### AUSTRALIAN FISHERIES MANAGEMENT AUTHORITY COLLECTION

Three giant clam shells seized from boats fishing illegally in Australian waters. The larger clams are estimated to be over 100 years old, having settled on Evans Shoal, 300 kilometres off the coast of Darwin, before the First World War. They are among hundreds of giant clams killed between November 2013 and March 2014 by fishermen

travelling to Australia specifically to harvest these rare animals. Donated by Australian Fisheries Management Authority

#### KENNY BROWN COLLECTION

A *tunga* (bark basket) made by Tiwi artist Kenny Brown from Miliikapiti, Melville Island. The collection also includes his associated *tunga*-making implements such as brushes, a container for mixing ochres, ochres and a stone for grinding the ochre. Purchase

#### CENTRAL AUSTRALIAN SOUVENIRS COLLECTION

Ten items purchased by Patricia Ketchell during her holiday in Central Australia in October 1962: Oscar Namatjira's watercolour of Mount Sonder and a round, kangaroo-pelt mat from the Hermannsburg Mission; a carved lizard, coolamon, boomerang and two tap sticks (or music sticks) from Aboriginal people camped at the base of Uluru; and a spear-thrower and spears from an Aboriginal man walking near the road between Uluru and Alice Springs. Purchase

#### HARRY CLARKE COLLECTION

A penny-farthing bicycle manufactured by the Cogent Bicycle Works of Wolverhampton, England, in 1884 and acquired in Tasmania in 1983 by Mr Henry ('Harry') Thomas Clarke, a Melbourne-based vintage-bicycle enthusiast. The bicycle has a black-painted metal frame, vinyl-covered seat, timber handles and solid-rubber tyres. The collection also includes Clarke's 1970s tweed suit and a brown and yellow cycling jersey worn during vintage-bicycle festivals and activities. Purchase

#### FAY CLAYTON COLLECTION

Wiradjuri artist Fay Clayton's two acrylic on canvas paintings *Mother Proof Fence* and *The End of the Line* addressing one of the major historical events of 20th-century Australia: the involuntary removal of Aboriginal and Torres Strait Islander children from their communities. Purchase

#### WILLIE DAWSON COLLECTION

A parrying shield created by Dieri craftsman William (Willie) Dawson. It is a replica of a shield given to him by an Aboriginal elder and is made from a single piece of whitewood (*Atalaya hemiglauca*), with carved designs on the anterior surface. The handle on the posterior is carved out of the same piece of wood. The design on Dawson's shield reflects the important links between Dieri people and their country; in particular, the importance of water sources in an arid environment. Purchase

#### ELLESTAN DUSTING COLLECTION NO. 2

A suite of Order of the British Empire (OBE) decorations, including a full-size and a miniature OBE, a lapel pin and a ribbon bar accompanied by a black, embossed presentation case and a certificate verifying Ellestan Dusting's appointment as an ordinary officer of the civil division of the order in 1969. The collection also includes Dusting's press pass and enamelled metal press badge from the 1954 Australian Royal Visit. Dusting received her OBE in 1969 for her services to the Commonwealth as a private secretary to a series of six cabinet ministers from the Liberal, Labor and Country parties, including Sir Paul Hasluck for seven years. Donated by Merrell Davis OAM

### SEAN FAGAN COLLECTION

A contemporary parrying shield made by Sean Fagan, a Wadawurrung craftsman. It is engraved with traditional designs that represent the landscape, ceremonial places and tribal boundaries of the Wadawurrung and their Dja Dja Wurrung neighbours in Victoria. Purchase

### FRAMLINGHAM RANGERS COLLECTION

Two eel spears and a wire eel trap made in 2014, including a spear made by Possum Clark. The spear is a long wooden pole with five large nails fastened with hose clamps and wire. The collection also includes a second, commercially made metal spear with five metal prongs. The eel trap was constructed by Lionel Chatfield using two cylindrical chicken-wire forms, one inserted into the other. Chatfield and Clark are from Framlingham in south-western Victoria. Eels have been an important food source for thousands of years for Gunditjmara Aboriginal people, who made multi-pronged spears and woven reed eel traps. Purchase

### GAB TITUI INDIGENOUS ART AWARD 2015 COLLECTION

Eight objects acquired from the 2015 Gab Titui Indigenous Art Awards; a framed linocut print *Danalaigau Rangadhau Kab* (Life's Journey Paddle) by Lauri Nona of Badu Island, Queensland, which won the History through Art prize; *Oobii*, a Torres Strait Island flat cap by Rion Savage of Masig Island; and six ghost-net sculptures by artists from Erub Island – *Sereb Sereb Narr*, a model pearling lugger by Jimmy John Thaiday; *Barramundi Cod Pair* by Ellarose Savage; *Pere Nam*, a turtle by Lorenzo Ketchall; *Au Wiri* by Milla Anson; *Dhangal* by Florence Mable Gutchen; and *Mother's Love* by Sarah Gela. Purchase

### ST GILL COLLECTION

A printer's woodblock prepared by engraver Frederick Grosse (1828–1894) after an 1864 illustration, *Bourke Street West in the Forenoon*, by artist Samuel Thomas Gill (1818–1880). The collection also includes a copy of Gill's 1865 *The Australian Sketchbook* containing 24 chromolithographs and published by Melbourne-based Hamel & Ferguson. Purchase

### GUGIN GUDDUBA COLLECTION

Two handmade fibre bags from 2013: *5 Types Bag* made by Lauren Jarrett, and *Sugar Bag* made by Benedicta (Ben) Radic. The makers used these bags to teach and demonstrate weaving and string-making processes to other women in the Bundjalung and neighbouring communities in New South Wales. Purchase

### GEORGE HAMILTON COLLECTION

A first edition of *An Appeal for the Horse* (1866), written and illustrated by George Hamilton (1812–1883). Printed by David Gall of 89 King William Street, Adelaide, the octavo is covered in a dark-purple cloth with gold lettering. It includes six tinted lithographs spread over 51 pages. Prior to the existence in Australia of a formal organisation dedicated to animal welfare, Hamilton used compelling narratives coupled with graphic imagery to draw the attention of colonists to the plight of working horses. Purchase

### SUSAN HAMILTON COLLECTION

A wig, robe, jacket, jabot and pair of shoes worn by barrister Susan Hamilton to the High Court of Australia on 12 February 2013. Hamilton was the first Torres Strait Islander barrister to appear as counsel in the High Court. Purchase

### ROYCE HART COLLECTION

The collection documents Royce Hart's Australian Rules football career at Richmond Football Club, Melbourne, from 1966 to 1977. Hart's career coincided with the club's most successful era during which Richmond played in five grand finals, winning four. Hart captained the team from 1972 to 1975 and, on two occasions, was awarded the club's Jack Dyer medal for best and fairest. He was inducted into the Australian Football Hall of Fame in 1996 and, in 2013, was elevated to the status of 'Legend'. Hart was also named in the Australian Football League's team of the century in 1996, and in Richmond's team of the century. The collection includes team jumpers, blazers, trophies, medals, photographs, magazines, posters and documents. Purchase

### ERNEST HODGKIN TRUST FOR ESTUARY EDUCATION AND RESEARCH COLLECTION

Scientific and camping equipment associated with the work of estuarine ecologist Ernest Hodgkin, who led the development of interdisciplinary ecological research in Western Australia and beyond. Application of his research within agricultural districts helped bring farming systems into closer alignment with the longstanding dynamics of local ecologies. Some of the items were handmade by Hodgkin. Donated by the Ernest Hodgkin Trust for Estuary Education and Research

### MATILDA HOUSE COLLECTION

Ngambri elder Matilda House's 2015 mixed-media painting *Mapping Country*. The painting is a visual expression of House's identity as a prominent Ngambri traditional owner/custodian of the Canberra region. The painting embodies her knowledge and memories of her childhood through to being a grandmother and the importance of passing down her knowledge of country from grandmother to granddaughter. Purchase

### PAUL HOUSE COLLECTION NO. 1

A wooden didgeridoo painted with a dotted design featuring a stylised goanna/lizard depicted down the length of the obverse. Ngambri man Paul House made this didgeridoo in 1984 and has since used it in his role as a cultural leader and musician and in undertaking 'connection to country' activities. The motif refers to *girrawah*, the local word for goanna or lizard, which is a nickname given to House as a child by his grandfather, Harold 'Black Harry' Williams. Purchase

### JUDITH INKAMALA – HERMANNSTADT POTTERS COLLECTION

A large painted ceramic pot with a lid made by Hermannstadt Potters Inc. artist Judith Pungkarta Inkamala. Titled *Namatjira and Battarbee Painting on Country*, the work depicts the story of Albert (Elea) Namatjira (1902–1959) and Reginald Ernest (Rex) Battarbee (1893–1973) meeting and working together in Central Australia. Purchase

### PHILLIP PARKER KING AND ALLAN CUNNINGHAM COLLECTION

Seven objects, including naval dress regalia (a pair of epaulettes, sword, leather belt and cockade hat) and a theodolite attributed to Phillip Parker King. A boxed pocket microscope and larger boxed microscope with slides, nameplate and fittings attributed to Allan Cunningham. The collection is significant as the objects relate to the lives and careers of two men who played important roles in the development of colonial Australia. Purchase

### LAKE CONDAR BASKETS COLLECTION

Three coiled baskets made at the Aboriginal mission at Lake Condah, Victoria, sometime in the late 19th or early 20th century, and a paper label associated with their display at Lake Condah Museum in the 1960s. Their style is characteristic of western Victoria, where women commonly used baskets to carry food and personal items, or sold them to British settlers in the area. Purchase

### RODNEY MASON COLLECTION

Two fishing spears (*garrara*), and samples of grass tree resin, a mussel-shell spear barb, sinew fibre and string fibre. The spears are examples of the types used by Aboriginal people along coastal New South Wales, both before and after the arrival of British settlers. Mason's family has made and used such spears for generations. He created these in response to four similar spears, collected by Lieutenant James Cook at Botany Bay in 1770, that are now held in the Cambridge Museum of Archaeology and Anthropology, England. Purchase

### ROBERT MARSH COLLECTION

Thirteen items presenting a summary of Corrie S Rodda's Fairview Clydesdale Stud from 1927 to 1945 including trophies, medallions, framed portraits and breeding documents for Rodda's prize-winning Clydesdales, imported from the leading studs of Scotland. Dating from the late 1920s and early 1930s, the collection represents the height of Clydesdale breeding in Victoria and the foundation of many Australian progenies. Purchase/ Donated by Robert Marsh

### JOHN MAWURNDJUL COLLECTION

A *lorrkon*, or painted hollow log, and a bark painting entitled *Milmilngkan*. These works appeared in the first major exhibition of John Mawurndjul's work since 2009. Both works relate to Milmilngkan, Northern Territory, a site where Rainbow Serpents inhabit a sacred waterhole and where there is a deposit of the kaolin collected for ceremonial and commercial painting. Purchase

### AUDREY MCBURNEY COLLECTION

Objects and supporting material illustrating McBurney's career and achievements as a craftswoman in the mid- to late 20th century, including needlework and crochet items such as doilies, aprons and a tea-cosy; knitted clothing; examples of handwoven cloth, and a loom; a knitted Shetland lace shawl; knitted and crochet pieces made by two of McBurney's English and Scottish forebears; and sample and pattern books that she compiled and collected. Donated by Janice Jolly

### NGURRATJUTA MANY HANDS ART CENTRE COLLECTION

A collection of 15 works representing artists who are part of the Ngurratjuta Iltja Ntjarra/Many Hands Art Centre in Alice Springs, Northern Territory: Lenie Namatjira, Gloria Pannka, Mervyn Rubuntja, Kevin Namatjira, Reinhold Inkamala and Benita Clements. The artists are descendants and relatives of Albert (Elea) Namatjira (1902–1959). Each artist has developed their own painting style, but they continue to reference the 'heritage of Namatjira'. Purchase

### RSPCA ACT COLLECTION

A fleece shorn from 'Chris the Sheep', a medium-wool merino rescued from paddocks near Mulligans Flat in the Australian Capital Territory carrying more than five years' growth of wool. When Chris was shorn the resulting fleece weighed 41.1 kilograms, a new Guinness World Record for 'heaviest fleece'. The matted fleece is complete and embedded with insects, grass seeds and other vegetation, soaked with urine and compacted with faeces. Donated by RSPCA ACT to promote animal welfare

### AUNTY AGNES SHEA COLLECTION

A ceramic teapot and cup set with a floral design used by Ngunnawal elder, Aunty Agnes Shea OAM. It is a common practice in most Aboriginal communities across Australia for Aunties and Uncles to gather and share a pot of tea and discuss community business and issues. Purchase

### STRONGMAN COLLECTION NO. 2

The original, handmade grille badge created for the first prototype Holden motor car. Purchase

### YANYATJARRI TJAKAMARRA COLLECTION NO. 2

Yanyatjarri Tjakamarra's painting *Rilynga* (1974) documenting the exploits of the ancestral Native Cat (Western quoll), which is referred to in Pintupi as Kurninka. Purchase

### YANYATJARRI TJAKAMARRA COLLECTION NO. 3

Yanyatjarri Tjakamarra's painting *Yawalyurru* (1987). Yanyatjarri (Anatjari) Tjakamarra was one of the original artists of the desert painting movement, which developed at the government settlement of Papunya, Northern Territory, in 1971. He was the first Australian Indigenous artist to be recognised as a contemporary artist in a major international art collection (for *Tingari Cycle Dreaming at Paratjakutti*, 1989, which was acquired by the Metropolitan Museum of Art in New York). Purchase

### UNSETTLED EXHIBITION – JULIE GOUGH COLLECTION

Contemporary Indigenous artist Julie Gough's 2015 installation *Time Keeper*. It comprises a suspended keep carrier above a pile of sand, and an associated digital media piece. Purchase

### UNSETTLED EXHIBITION – JUDY WATSON COLLECTION NO. 1

Six framed prints by contemporary Indigenous, Queensland-based artist Judy Watson, titled *the holes in the land 1–6*. The prints were made in 2015 for the linked exhibitions by the National Museum of Australia and the British Museum, based on the Indigenous collections for the British Museum. Purchase

### UNSETTLED EXHIBITION – JUDY WATSON COLLECTION NO. 2

Contemporary Indigenous, Queensland-based artist Judy Watson's 2015 installation *Our Skeletons in Your Closet*. The work references the life and activism of Anthony Martin Fernando, a little-known Aboriginal figure who left Australia for England to protest the treatment of Aboriginal people during the 1920s. The installation comprises three textile cloaks with associated porcelain skeleton figures attached and seven figures unattached. These figures were made by Delvene Cockatoo-Collins. The collection also includes a related media piece featuring Fernando's diary. Purchase

### UNSETTLED EXHIBITION – WUKUN WANAMBI COLLECTION

Yolngu artist Wukun Wanambi's 2015 installation of nine *larrakitj* (wooden logs). Six are painted in natural earth pigment. Wanambi's *larrakitj* communicate creation and ancestral stories, and are a demonstration of the strength and power of Yolgnu culture. Wanambi created this series of poles to show the different stages in the production of *larrakitj*. Purchase

### NOEL WELLINGTON COLLECTION NO. 1

Noel Wellington's carved and lacquered ironbark log depicting the Shoalhaven River, New South Wales, made in 2014, and a banner that Wellington designed for the first anniversary of the gazettal of the Cullunghutti (Coolangatta Mountain) Aboriginal Area in October 2013. Purchase

### FRITZ WESELMAN SKIS COLLECTION

A pair of handmade wooden skis with painted decoration showing they were made by Kiandra, New South Wales, miner and hotel owner Fritz Weselman, and worn when he won the amateur snow-shoe race at Kiandra in August 1898. Purchase

## Appendix 4: Supporters of the National Museum of Australia

### Support from corporations, organisations and foundations

The National Museum of Australia acknowledges and thanks the following corporations, organisations and foundations for their support during 2015–16:

666ABC  
AARnet  
ABC Radio National  
Accor  
ACT Government Visit Canberra  
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Asia Education Foundation  
*The Australian*  
The Australian Government International Exhibitions  
Insurance Program  
The Australian Government's Catalyst – Australian Arts  
and Culture Fund  
Australian National Maritime Museum

Botanics on Jardine  
The British Museum  
*The Canberra Times*  
Capital Wines  
Commonwealth Scientific and Industrial Research  
Organisation (CSIRO)  
Department of Communications and the Arts  
Dick and Pip Smith Foundation  
Foxtel: History Channel  
Google  
The Gordon Darling Foundation  
Hotel Hotel  
Macquarie Group Limited  
Murray–Darling Basin Authority  
Muséum d'histoire naturelle du Havre  
National Australia Day Council  
PPG Industries  
Prime7  
The Prince's Charities Australia  
Qantas  
Queen Victoria Museum and Art Gallery  
QT Canberra  
Random House  
Ryebuck Media  
Sidney Myer Fund and The Myer Foundation  
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South Australian Maritime Museum  
Total E&P Australia  
Twitter  
Western Australian Museum

### Support from individuals and groups

The Museum acknowledges and thanks all donors who have contributed to supporting activities and fundraising programs.

#### Directors Circle (donations over \$20,000)

Dick Smith AC and Pip Smith AO\*  
Norm and Joy Wheatley

#### Museum Benefactors (donations over \$10,000)

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#### Museum Patrons (donations over \$1000)

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### Donors to the National Historical Collection

The National Historical Collection was greatly enhanced during 2015–16 through the donation of objects from anonymous givers and the following object donors:

Elizabeth Ashton  
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 Sarah and Billy Constantine  
 Joel Cowey, Margaret Cowey and Christine Hillbrick-Boyd  
 Heather Davidson  
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 Vince Garreffa, Mondo Butchers  
 Paul House  
 Janice Jolly  
 Richard (Dick) Kimber  
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 Wayne and Vicki McGeoch  
 Judy and Ian McPhee  
 Robert Marsh  
 Carmelo Mirabelli  
 Carolyn Munckton  
 Raj Nagi  
 Dr Michael Pickering  
 RSPCA ACT  
 Lloyd Sharland  
 Western Desert Nganampa Walytja Palyantjaku Tjutaku Aboriginal Corporation

## Appendix 5: 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)

### Freedom of information (FOI) applications and initial contact points

The Director, Assistant Directors, Chief Operating Officer and Manager, Legal Services, are the authorised decision-makers under the FOI Act. 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)

### Enquiries

Telephone: (02) 6208 5000 (Freecall 1800 026 132)  
 Corporate sponsorship and donations: (02) 6208 5493  
 Donations to the collection: (02) 6208 5019  
 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 the requirements specified in the *Public Governance, Performance and Accountability Act 2013*, sections 39, 43 and 46, and prescribed by the *Public Governance Performance and Accountability Rule 2014*, Subdivision B – Annual report for corporate Commonwealth entities.

REQUIREMENT	REFERENCE	PAGE
Annual performance statements	PGPA Rule 16F PGPA Rule 17BE paragraph (g)	20–49
Audited financial statements	PGPA Act s43(4)	64–93
Approval by accountable authority	PGPA Rule 17BB	3
Standard of presentation	PGPA Rule 17BC	All
Plain English and clear design	PGPA Rule 17BD	All
Enabling legislation	PGPA Rule 17BE, paragraph (a)	22, 52
Functions and purposes	PGPA Rule 17BE paragraph (b)	98
Responsible minister	PGPA Rule 17BE paragraph (c)	52
Ministerial directions and other statutory requirements	PGPA Rule 17BE paragraph (d)	61
Government policy orders	PGPA Rule 17BE paragraph (e)	61
Noncompliance	PGPA Rule 17BE paragraph (f)	60–1
Noncompliance – finance law	PGPA Rule 17BE paragraphs (h) and (i)	60–1
Members of the accountable authority	PGPA Rule 17BE paragraph (j)	96–8
Outline of organisational structure	PGPA Rule 17BE paragraph (k)	56
Location of major activities and facilities	PGPA Rule 17BE paragraph (l)	107
Statement on governance	PGPA Rule 17BE paragraph (m)	52
Related entity transactions	PGPA Rule 17BE paragraphs (n) and (o)	61
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The index below shows compliance with Commonwealth statutory requirements for annual reporting which apply to the Museum:

STATUTORY REQUIREMENT	REFERENCE	PAGE
Work Health and Safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	61–2
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Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	63

The index below shows compliance with information requirements specified in Museum policy documents which require information to be published in the Museum's annual report:

POLICY REQUIREMENT	REFERENCE	PAGE
Reconciliation Action Plan progress	Reconciliation Action Plan 2015–16	57–8
Donor recognition	Donor Recognition Policy	106–7
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Artist-in-residence Kylie Caldwell demonstrating Bundjalung weaving during the *Encounters* exhibition, 4 March 2016.



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