

national museum of australia
11–12 annual report



**National Museum
of Australia**
**11–12 Annual Report
and Audited Financial
Statements**



Australian Government
Department of Regional Australia,
Local Government, Arts and Sport



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Cover image: *Helicopter Ride with Brooksy to See My Father's Ngurra (Country)*, 2011, by Ken Shepherd, one of a new collection of artworks by Warakurna Artists donated through the Australian Government's Cultural Gifts Program.

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The Hon Simon Crean MP

Chair's letter of transmittal

The Hon Simon Crean MP
Minister for the Arts
Parliament House
Canberra ACT 2600

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 2012. The Council is responsible under Section 9 and Schedule 1 of the *Commonwealth Authorities and Companies Act 1997* for the preparation and content of the report of operations of the National Museum of Australia. The 2011–12 Annual Report has been prepared in conformity with the *Commonwealth Authorities (Annual Reporting) Orders 2011*, and with select regard to the *Requirements for Annual Reports*, as approved by the Joint Committee of Public Accounts and Audit under subsections 63(2) and 70(2) of the *Public Service Act 1999* and made available by the Department of the Prime Minister and Cabinet on 28 June 2012. In accordance with a resolution of the Council, passed on 23 August 2012, the members of Council accept this report as being a fair and accurate representation of the organisation's performance during the year under review.

This year was marked by many achievements for the National Museum. Visitation reached record levels, with over five million people visiting the Museum and its travelling exhibitions or engaging with the Museum's programs and increasingly rich and informative presence online.



Daniel Gilbert AM

The Council is committed to continually improving the performance of the Museum. To this end, the Council examined how the Museum's strategic priorities should be defined and how these priorities could be linked with whole-of-government aspirations, particularly in the area of education and access. Council gave the Museum's management the task of implementing changes to the Museum's staff structure and business practices to deliver effectively on new strategic priorities. This process of change will continue into 2012–13.

The Museum has achieved or surpassed the outcomes set for it by government for 2011–12 and there have been no significant developments since the end of the financial year.

I would like to express Council's appreciation of your support for the Museum throughout 2011–12. We were especially pleased to note that the pressures caused by rising costs were recognised in government funding decisions throughout the year. Additional funds allocated in the 2012–13 Budget will assist in making more of the National Historical Collection accessible. It will also allow us to introduce new and innovative ways to present our collection digitally.

I would like to acknowledge the support of all Council members in ensuring the highest levels of governance of the National Museum. All Council members join me in congratulating the Director and staff on the Museum's continuing success.

Yours sincerely

Daniel Gilbert AM
Chair of Council
August 2012

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Part one:
Executive
summary





A new direction

In 2011–12 strategic priorities were created that will transform the National Museum of Australia and position it for the next decade. They move the focus from inward-looking to outward-looking. They seek to bring the Museum to the forefront of the cultural life of the country, to a position of thought leadership in which contemporary Australia is understood in relationship to its past and its future promise.

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

The strategic priorities are:

- create a place that people love, renowned for its excellence
- reach and involve people whoever they are and wherever they are
- use the collection to the full
- treat the whole Museum and its activities as an integrated educational experience
- harness the capacity of our people to maximum effect – their ideas, research capacity, diverse experiences and energy
- increase our resources and make maximum use of them.

Values

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

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

Guests at the official opening of *A New Horizon: Contemporary Chinese Art* admire Sun Zixi's *Group Photo at Tiananmen, 1964*.

Director's review of operations

This was a year of success for the National Museum of Australia and one in which the strategic directions established in 2010 were developed and further analysis of the direction of the Museum was undertaken.

The Museum's future depends on our capacity to build its profile in the community, develop strategic partnerships and ensure that the Museum operates on a sustainable footing with the capacity to invest in infrastructure. In order to achieve these goals, work is currently underway to align the Museum's people, culture and structure.

We now think of the Museum as a place 'where our stories live'. This branding was consolidated during the year and now informs all of our attitudes about how we position the Museum in the lives of Australians.

This year we placed particular emphasis on the idea of the National Museum as an educational resource. There were many dimensions to this. School visitation continued to be strong, with 84,282 students experiencing the Museum's educational programs. Looking further into the future, we are actively engaged in aligning the Museum's programs with the developing national curriculum in history. We have a great deal to offer in this area, not only in tailoring school visits to the themes in the curriculum, but in developing resources, in print and online, that can be used in the classroom setting.

In June 2012, in conjunction with Ryebuck Media, we launched the latest in the series of *Australian History Mysteries* at Lake Mungo in south-west New South



Director Andrew Sayers AM

Wales. I was honoured to be at the launch; it was an ideal conjunction of the Museum's long-standing interest and expertise in Australian archaeology, a desire to work in close collaboration with Indigenous communities, and a commitment to quality and targeted educational material.

Seeing the Museum's educational role in its widest context means a commitment to the idea of lifelong learning. The Museum's public programs play an important role in introducing very young children to the life of the Museum, as well as creating exciting and attractive programs for people of all ages. Public programs associated with the exhibition *Travelling the Silk Road: Ancient Pathway to the Modern World* were spectacularly successful. The Silk Road night market, held in June 2012, attracted an estimated 10,000 visitors to the Museum, the highest attendance at an event at the Museum since we opened in 2001.

The success of this and other programs during school holidays has heightened our awareness of the capacity constraints on the Museum's site and the increasing pressures on infrastructure, such as visitor parking. The Museum looks forward to working with various levels of government to achieve long-term solutions to these problems, which are highlighted by our success.

The major exhibitions mounted during the year focused on Asia. In September 2011, we launched *A New Horizon: Contemporary Chinese Art*, the second part of an exchange with the National Art Museum

“The Museum’s future depends on our capacity to build its profile in the community, develop strategic partnerships and ensure that the Museum operates on a sustainable footing with the capacity to invest in infrastructure.”

of China (which hosted *Papunya Painting: Out of the Australian Desert* in 2010). *A New Horizon* drew attention to the significant role the Museum can play in cultural diplomacy. This exhibition included several highly significant paintings in the history of twentieth-century Chinese art and gave us the opportunity to engage with the considerable academic interest in this subject.

March 2012 saw the opening of *Travelling the Silk Road: Ancient Pathway to the Modern World*, an exhibition developed to tour by the American Museum of Natural History. The exhibition focused on four major ancient cities along the 7400 kilometres of the ancient trading route: Xi’an, Turfan, Samarkand and Baghdad. The exhibition was particularly popular with families, and attracted 55,778 visitors.

Although it was a smaller exhibition, *Inside: Life in Children’s Homes and Institutions* was no less impactful in its engagement with history. Emerging from the Australian Government’s 2009 apology to the children who experienced the abusive aspects of institutional care, the exhibition was assembled with the extensive help of care leavers. The exhibition continued the Museum’s long-standing commitment to examine the truth about our past and to reveal the stories of Australians that have previously been suppressed or ignored. This exhibition was supported by the Australian Government Department of Families, Housing, Community Services and Indigenous Affairs.

This year saw some notable additions to the National Historical Collection, acquisitions that have rapidly found

their place in the displays of the Museum, as well as the launch of a campaign to undertake the extensive restoration of the 1948 Royal Daimler landaulette.

During the year construction commenced on two projects that will have a significant impact on the future of the Museum. The extension of the Museum’s administration wing and the construction of a new cafe will increase the space available for collection access in the Museum. The most visible expression of this will be the display of large objects from the Museum’s collection in the Hall, which will be installed by late October 2012.

Other initiatives introduced in 2011–12 included significant enhancements to the Museum’s website and the introduction of a new magazine, *The Museum*. This magazine has been widely distributed across Australia and its first issue was encouragingly well-received. *The Museum* is the latest in a range of new ways we seek to bring the Museum, its collection and its ideas to the widest possible audience.



Andrew Sayers AM
August 2012



The year at a glance

August 2011: The Museum acquires John Konrads' Olympic medals. Konrads was Australia's youngest male Olympian and set 26 world records. The acquisition, jointly announced by Director Andrew Sayers (left) and John Konrads (right) attracted extensive media coverage (1).

September 2011: A New Horizon: Contemporary Chinese Art, an exhibition examining the art of China since 1949, opens. The launch was attended by dignitaries including Mr Chen Yuming, Ambassador of the People's Republic of China (left) and Director of the National Art Museum of China, Mr Fan Di'an (right) (2).

September 2011: Bipotaim: Stories from the Torres Strait opens with striking photographs, stories and

objects representing the lives, culture and identity of Torres Strait Islanders. Guest speaker was Napau Pedro Stephen, Mayor of the Torres Shire Council (3).

November 2011: Inside: Life in Children's Homes and Institutions opens. This exhibition features the words, voices and objects of the Forgotten Australians and Former Child Migrants. Here, volunteer Wilma Robb (left) talks to a visitor about her personal experience as a Forgotten Australian (4).

December 2011: The Museum acquires a rare 1813 New South Wales 'holey dollar' – the first currency minted in Australia (5).

February 2012: The Royal Daimler Project begins to raise funds for the restoration of the Museum's DE 36hp



Daimler landaulette. The aim is to have this vehicle, which was used on Queen Elizabeth II's first royal tour of Australia, ready for display by the 60th anniversary of this tour.

March 2012: *The Museum magazine* is successfully launched. The magazine presents information on the diverse range of exhibitions, programs and activities to a broad national audience.

April 2012: The Museum acquires two pen and ink drawings by Aboriginal artist Tommy McRae (about 1835–1901). Senior Curator Carol Cooper is shown here at the unveiling of the drawings (6).

May 2012: On International Museum Day, Director Andrew Sayers becomes the new President of Museums Australia, the key advocacy group for thousands of

people who work in and support museums, galleries and cultural centres across Australia.

May 2012: Gold award. For the fourth consecutive year the Museum's annual report wins a gold award in the Australasian Reporting Awards.

June 2012: *Australian History Mysteries case study* is launched at Lake Mungo in south-west New South Wales by Professor Jim Bowler (left), shown speaking to students from Chaffey Secondary College, Victoria. This new case study features Bowler's famous discoveries of ancient Aboriginal people at Lake Mungo (7).

June 2012: The Museum celebrates record visitation. This year 5,297,000 people visited the Museum, its travelling exhibitions and its website, and attended its programs and events.

Performance summary

The National Museum of Australia is a statutory authority within the portfolio of the Department of Regional Australia, Local Government, Arts and Sport. The Australian Government funds the Museum to achieve an agreed outcome through a series of performance indicators, as specified in the annual Portfolio Budget Statements (PBS). The Museum's outcome is to ensure:

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

(National Museum of Australia, Portfolio Budget Statements, 2011–12)

Financial summary

The Museum's financial statements disclose an operating deficit of \$0.787 million compared with the 2010–11 operating deficit of \$0.283 million. Total income for 2011–12 was \$47.138 million (anticipated \$46.134 million) while total expenses for 2011–12 were \$47.925 million (anticipated \$47.634 million).

Revenue from government was \$40.280 million and revenue from other sources was \$6.858 million (anticipated \$5.854 million). This includes gains from donated assets for 2011–12 valued at \$0.961 million. Revenue from non-government sources decreased by \$1.335 million this year. This decrease was the result of reduced retail sales, reduced catering revenue due to building renovation works and reduced interest earnings.

Total expenses decreased by \$0.500 million this year. This decrease was primarily in employee expenses (\$1.670 million) offset by an increase in depreciation (\$0.836 million) and disposal of assets (\$0.245 million).

The balance sheet discloses an increase in the Museum's net assets of \$13.676 million. In 2011–12 there was an increase in the asset revaluation reserve following an independent valuation of land (\$0.165 million), plant and equipment (\$7.405 million) and heritage and cultural assets (\$5.614 million), and a decrease for buildings and leasehold improvements (\$0.645 million). The Museum received an equity injection in 2011–12 (\$1.924 million) to fund National Historical Collection acquisitions.

Cash as at 30 June 2012 totalled \$2.235 million (30 June 2011: \$2.177 million), and investments totalled \$40 million (30 June 2011: \$40.923 million).

Financial summary 2011–12, measured against PBS

Budgeted outcome: \$47.634m	Actual outcome 2011–12: \$47.925m
Budgeted departmental appropriations: \$40.280m	Actual appropriations: \$40.280m
Budgeted revenue from other sources: \$5.854m	Actual revenue from other sources: \$6.858m

Financial summary 2010–11, measured against PBS

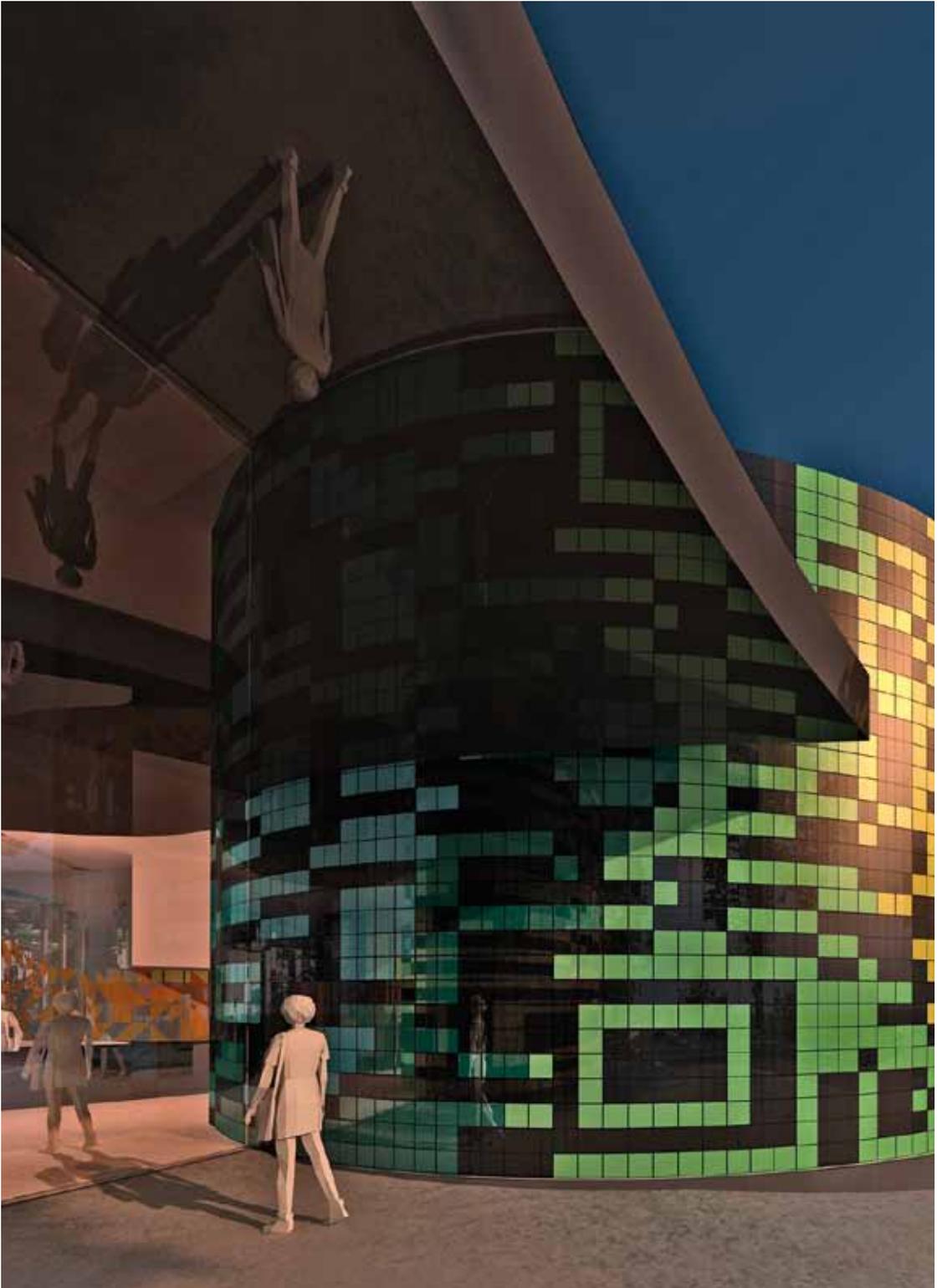
Budgeted outcome: \$48.094m	Actual outcome 2010–11: \$48.425m
Budgeted departmental appropriations: \$40.144m	Actual appropriations: \$40.144m
Budgeted revenue from other sources: \$7.000m	Actual revenue from other sources: \$7.993m

Program summary

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

Program 1.1 Collection management, research, exhibitions and programs

- **Collection management.** The target of 100 per cent for the proportion of acquisitions acquired in accordance with the Collection Development Framework was achieved. The estimate for the percentage (80 per cent) of the National Historical Collection being packed or stored at, or above, appropriate museum standards was achieved.
- **Research.** The National Museum of Australia's programs are informed by theory and practice across all of the professions, trades and disciplines relevant to the Museum's themes. Research predicated on the highest standards of scholarship characterises all of the Museum's outputs, ranging from advancing historical knowledge for external audiences through to development of internal governance systems. As a result, the Museum has developed a national and international reputation in museological practice.
- **Exhibitions and programs.** The target of 4,149,000 for the number of visitors to the Museum's collections, exhibitions and programs (including web) was exceeded with a total of 5,297,000 (1,487,000 visitors and 3,810,000 web visitors). Visitor satisfaction with the Museum (95 per cent) exceeded the target (85 per cent).



The single-storey extension, designed by Ashton Raggatt McDougall, will provide an additional 920 square metres of office accommodation (artist's rendition).

Achievement of strategic and business priorities

Strategic priority 1: Create a place that people love, renowned for its excellence

BUSINESS PRIORITIES	REPORT
1.1 Improve signage, access, circulation in the Museum	<p>Achieved:</p> <ul style="list-style-type: none"> • A signage committee was created to evaluate all Museum signage, in particular the signage related to the Hall redevelopment. • Design commenced on new signage for the entrance to the Museum and the airlock. • Work commenced on the development of a new orientation space to improve wayfinding. See p. 37 • Automatic sliding doors were installed in key areas to improve access for people with disabilities. See p. 111
1.2 Implement new branding	<p>Achieved: A new brand that reflects the Museum's aspirations and vision was successfully applied during 2011–12. See p. 37</p>
1.3 Market the Museum effectively and uniquely	<p>Achieved:</p> <ul style="list-style-type: none"> • A tourism marketing strategy providing strategic direction for the Museum for 2012–15 was developed. • Successful marketing strategies and creative campaigns were developed for all exhibitions, providing strong visitation to the Museum. • Partnerships with targeted cultural communities and special interest groups were also key aspects of the marketing strategies. <p>See p. 37</p>
1.4 Ensure displays maintain their currency through an active changeover program	<p>Achieved: Nearly 300 objects were installed as part of the refreshment of the permanent galleries. See p. 29</p>
1.5 Establish a masterplan and business case for the development of the Acton Peninsula	<p>Achieved: Site planning for the future vision of Acton Peninsula was developed by Woods Bagot Pty Ltd, after consultation with the Museum's senior staff and executive. While all elements of the vision have not been approved or funded, the plan will guide the development of future uses of Acton Peninsula.</p>
1.6 Improve the entrance experience to our building, including redevelopment of catering facilities	<p>Achieved: Documentation for a new cafe was completed and building works commenced. See p. 28</p>
1.7 Design and implement wireless networking capability throughout the Museum building	<p>Achieved: In 2011–12, a wireless network covering all Museum locations was installed. This infrastructure will service both the Museum's corporate and exhibition needs, as well as providing visitors to the Museum with free internet access. See p. 28</p>

Strategic priority 2: Reach and involve people wherever they are and wherever they are

BUSINESS PRIORITIES	REPORT
<p>2.1 Present public programs that engage with the concerns of contemporary Australia</p>	<p>Achieved: Programs included:</p> <ul style="list-style-type: none"> Platform Conversation Series: 'Cultural recognition – so what?' and 'How ethical is Australia?' Speakers included Mal Brough, Garth Nettheim, Alison Page, David Speers, Peter Singer and Jenny Brockie. 'Mabo: 20 years on' – a forum looking at contemporary Indigenous politics and how Australia has or has not changed since the Mabo High Court decision. <p>See p. 32</p>
<p>2.2 Deliver travelling exhibitions and programs for regional Australia</p>	<p>Achieved:</p> <ul style="list-style-type: none"> Museum exhibitions travelled to 10 regional areas during 2011–12, with some venues hosting more than one of the Museum's exhibitions. Video conference (VC) programming for schools unable to visit the Museum was increased, a precursor to a suite of VC programming being developed for regional and remote schools linked to the Australian Curriculum. Outreach programs were delivered to primary and secondary schools around Australia. Work commenced on the Mobile Telepresence Project following the signing of an agreement with CSIRO and the Department of Broadband, Communications and the Digital Economy. This project will enable school students from around Australia and, in particular, rural and regional Australia, to 'visit' and interact with Museum galleries and objects through National Broadband Network high speed connectivity and a mobile robot camera system. The Museum presented 11 regional professional development sessions for teachers through the National Capital Educational Tourism Project's outreach program. <p>See pp. 38–41</p>
<p>2.3 Maximise our opportunities in the digital realm</p>	<p>Achieved:</p> <ul style="list-style-type: none"> A prototype iPad digital learning game, provisionally called the 'Museum Game', was developed. See p. 41 Three scholarly publications were converted into electronic formats. See p. 38 Eleven collection highlights were added to the Museum's website. See p. 44 Collection objects were featured in 24 Facebook posts and five YouTube videos. The Museum awarded a Director's Fellowship to Wikimedian Liam Wyatt to enhance <i>Wikipedia</i> articles on Australian history and reference the Museum's collection and online exhibitions.
<p>2.4 Develop and deliver a diverse program of temporary exhibitions</p>	<p>Achieved: Six temporary exhibitions and nine travelling exhibitions were delivered in 2011–12. See p. 29–32</p>
<p>2.5 Seek partnerships that will allow the reach of the Museum to be extended</p>	<p>Achieved:</p> <ul style="list-style-type: none"> Partnerships with targeted cultural communities and special interest groups were key aspects of the Museum's marketing strategies. See p. 37 The Museum maintained partnerships with the Australian National University. The Centre for Historical Research developed networks and relationships with researchers across Australia and internationally. <p>See p. 45</p>

Strategic priority 3: Use the collection to the full

BUSINESS PRIORITIES	REPORT
3.1 Develop and install Large Objects Display Zone (to open July 2012)	<p>Achieved/In progress: By 30 June 2012, all exhibition design documentation was finalised and fabrication of exhibition display furniture had commenced for the installation of large objects in the Museum's Hall. The opening of this installation was rescheduled for October 2012. See p. 28</p>
3.2 Create and disseminate easily accessible collection information for internal and external users	<p>Achieved:</p> <ul style="list-style-type: none"> • Work continued on the implementation of the automated digital asset management system (DAMS), which will allow internal users to search for images. This system will also be made available to external users. See p. 25 • Eleven collection highlights were added to the Museum's website. See p. 44
3.3 Increase public access to collections in Canberra at the Museum's site at Acton and the stores at Mitchell	<p>Achieved:</p> <ul style="list-style-type: none"> • There is a greater emphasis on the proportion of objects from the National Historical Collection used in exhibitions developed by the Museum. • The Mitchell site, the home of many of the Museum's objects, housed an Open Day for the public in November 2011, attracting 1064 visitors. See p. 32 • Work progressed on the development of the Museum's new Hall display, which will feature ten significant objects from our collection. See p. 28
3.4 Implement plan for upgrade of Mitchell facility (90 Vicars Street)	<p>Achieved: The Museum completed capital works projects at 90 Vicars Street, Mitchell, that addressed high priority Workplace Health and Safety and security issues. These included:</p> <ul style="list-style-type: none"> • replacement of existing analogue security cameras with digital cameras • provision of a new staff kitchen, meeting room and outdoor staff amenities area • provision of new bulk chemical storage and battery-charging facilities • provision of a secure sliding gate and fence to provide increased security to the premises. <p>See pp. 59, 63</p>
3.5 Implement ongoing stocktake and de-accessioning program for the National Historical Collection	<p>Achieved:</p> <ul style="list-style-type: none"> • A de-accession discussion paper was finalised and all recommendations were adopted. • A targeted stocktake took place during 2011–12.

Strategic priority 4 : Treat the whole Museum and its activities as an integrated educational experience

BUSINESS PRIORITIES	REPORT
<p>4.1 Define the visitor experience to be achieved through the redevelopment of children's spaces in the Museum</p>	<p>Achieved:</p> <ul style="list-style-type: none"> The Museum developed the Think Spot, a new interactive learning space for children. See p. 37 The audiovisual features of the main children's activity rooms were upgraded (Bunyip/Biami rooms).
<p>4.2 Develop a whole-of-Museum Research Strategy to maintain excellence in scholarship</p>	<p>Achieved/In progress: Work commenced on defining a series of research domains to guide the future of the Museum's research and scholarship.</p>
<p>4.3 Deliver exhibitions, programs and resources that reflect the national curriculum</p>	<p>Achieved:</p> <ul style="list-style-type: none"> An <i>Australian History Mysteries</i> Lake Mungo case study – Year 7 was launched that is relevant to the Australian Curriculum: History. Landmarks gallery, Forgotten Australians and Child Migrants units of work were developed for Year 9–10 (Australian Curriculum: History). Three new school visits programs aimed at Year 7–10 students were developed (Australian Curriculum: History). <p>See pp. 38–39</p>
<p>4.4 Deliver educational and public programs that promote learning opportunities at every stage of lifelong learning</p>	<p>Achieved:</p> <ul style="list-style-type: none"> Public programs were created for people with disabilities, dementia and Alzheimer's disease. A family history series was held to help people research their family histories. Speakers included academics, researchers and online experts. <p>See p. 32</p>

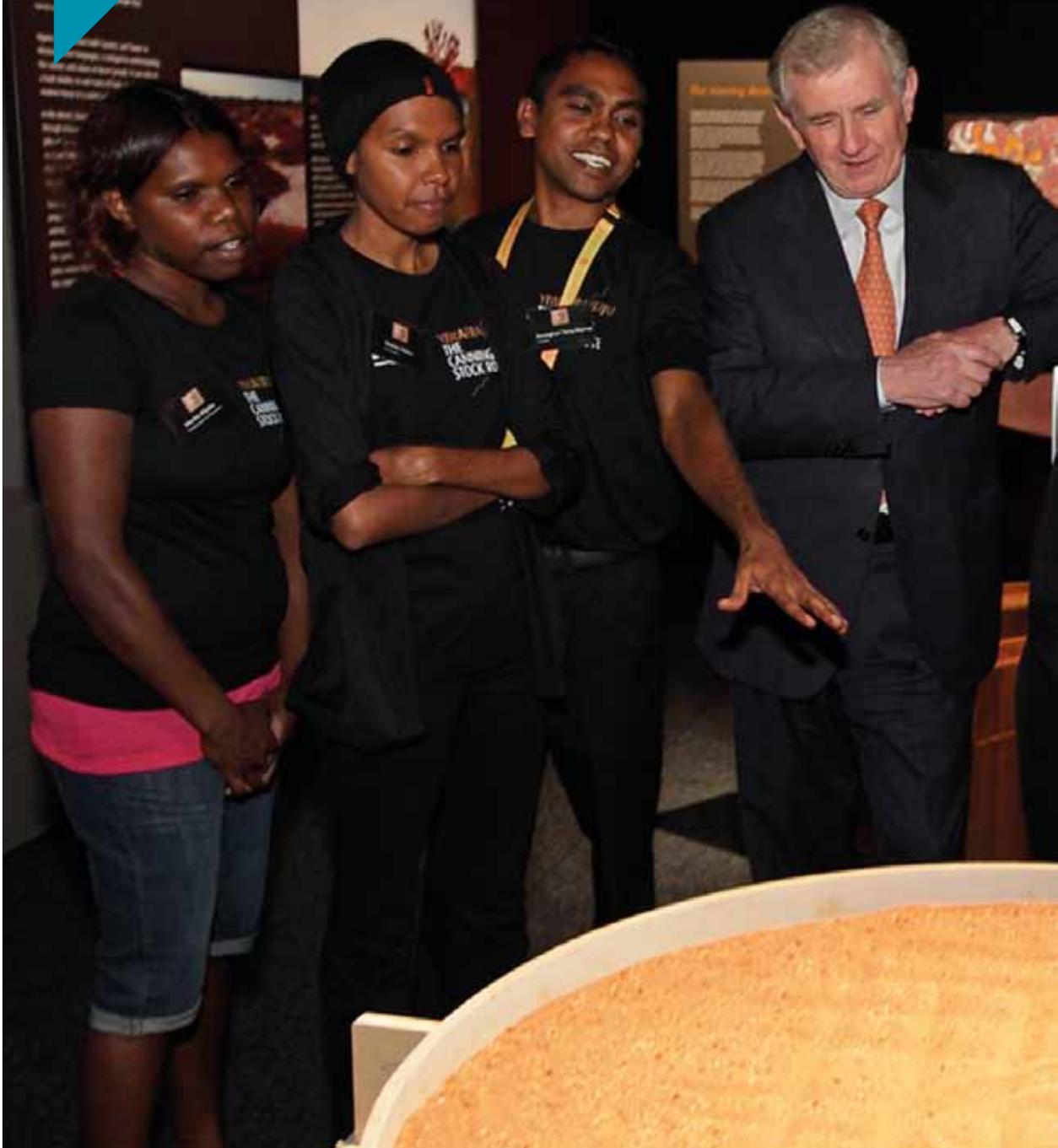
Strategic priority 5: Harness the capacity of our people to maximum effect – their ideas, research capacity, diverse experiences and energy

BUSINESS PRIORITIES	REPORT
5.1 Finalise Enterprise Agreement negotiations to replace the 2008–2011 collective agreement	<p>Achieved: The Museum negotiated a new enterprise agreement during 2011–12. The National Museum of Australia Enterprise Agreement 2012–14 commenced on 27 April 2012 and will expire on 30 June 2014. See p. 55</p>
5.2 Optimise training and mentorship program for specific skill sets or capabilities and facilitate internal staff exchanges	<p>Achieved: The Museum continues to successfully operate a Career Development Register and deliver coaching to staff as required. See p. 57</p>
5.3 Implement the Workplace Diversity Plan through processes of staff consultation and direct involvement	<p>Achieved: In 2011–12, the Museum Workplace Diversity Reference Group and three supporting workgroups – Aboriginal and Torres Strait Islander employment, disability, and cultural and linguistic diversity – continued to develop strategies that support and promote diversity within the workplace. Achievements included:</p> <ul style="list-style-type: none"> • ongoing commitment to an Indigenous Employment Support network, a Volunteers and Diversity Support Officer and support for Indigenous cadets • developing a draft Reconciliation Action Plan, with the assistance of Reconciliation Australia • providing ongoing support for employees and potential job applicants with disabilities through Job Access • delivering 'Beyond Blue' sessions for managers and employees on workplace mental health issues. <p>See pp. 56–57</p>
5.4 Progress the implementation of the Administration Wing Extension	<p>Achieved:</p> <ul style="list-style-type: none"> • Building works have commenced on the Administration Wing Extension. • The single-storey extension, designed by Ashton Raggatt McDougall, will provide an additional 920 square metres of office accommodation. <p>See p. 28</p>
5.5 Maximise the reach and engagement of the Centre for Historical Research	<p>Achieved:</p> <ul style="list-style-type: none"> • During 2011–12 the Centre for Historical Research (CHR) became part of the Museum's Collection, Content and Exhibitions Division, and now contributes directly to Museum programs. • The CHR gained a major grant from the Australian Research Council for 'The culture of weeds'. • The CHR maintained links with other research centres, including the Strehlow Research Centre, Alice Springs; the Royal Botanic Gardens, Melbourne; Monash University; the University of New South Wales (Australian Defence Force Academy); Curtin University's Australia-Asia-Pacific Institute, Perth; and the Swedish Royal Institute of Technology, Stockholm. <p>See p. 45</p>

Strategic priority 6: Increase our resources and make maximum use of them

BUSINESS PRIORITIES	REPORT
6.1 Increase the level of private sector sponsorship	<p>Achieved:</p> <ul style="list-style-type: none"> • The Museum received over \$110,000 in private sector sponsorship. • There has been a notable increase in private donations and the Museum will continue to develop this area. • The Museum commissioned an independent report into the framework and outlook for fundraising. <p>See p. 62</p>
6.2 Investigate and target revenue opportunities through existing and new government programs and initiatives	<p>Achieved: During 2011–12 the Museum has continued to work closely with the Department of Regional Australia, Local Government, Arts and Sport through its touring exhibitions program to deliver exhibitions nationally and internationally.</p> <p>See p. 62</p>
6.3 Improve the Museum's asset management framework	<p>Achieved/In progress: In 2011–12 the implementation of the automated digital asset management system (DAMS), including the identification of additional system requirements, was almost completed.</p> <p>See p. 25</p>
6.4 Implement and embrace energy efficiency measures throughout the Museum	<p>Achieved:</p> <ul style="list-style-type: none"> • Energy efficiency is a key guiding principle in the design and construction of the major building work underway at the Acton site. The Museum is seeking to achieve the equivalent of a 4.5 star NABERS (National Australian Built Environment Rating System) rating for this extension. • The Museum continued to purchase 10 per cent of its electricity from renewable energy sources. • Energy management works continued, including modifications to the chiller thermal plant programming of the Building Management System. • Improved controls for boilers were installed to reduce gas consumption. • Light fittings were replaced with energy efficient LED lighting throughout the Museum building. <p>See p. 60</p>
6.5 Effect targeted training to engender an organisation-wide culture of project management, risk management and accountability	<p>Achieved: The Museum has conducted a range of targeted training programs over the past 12 months, including:</p> <ul style="list-style-type: none"> • introduction to project management • risk management awareness • workplace health and safety awareness. <p>See p. 57</p>

Part two:
Performance reports



History

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

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

In December 1996, the building of the Museum was announced as the key Centenary of Federation project, and Acton Peninsula was chosen as the site, with funding confirmed in 1997. The National Museum of Australia 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 themes, specified in the Museum Act. They are:

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

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



Tom Lawford, cultural adviser and senior translator, demonstrates sand painting to Simon Crean, Minister for the Arts, and members of the FORM cultural organisation at the launch of *Yiwarra Kujū: The Canning Stock Route* at Perth Convention and Entertainment Centre, 24 October 2011. photo: David Broadway

Guiding performance: Legislation, PBS and the Strategic Plan

The Museum's performance is guided by a set of legislative, public sector and organisational requirements. The *National Museum of Australia Act 1980* charges the Museum with the function of developing, preserving and exhibiting historical material of the Australian nation. It also specifies that the Museum should conduct and disseminate research and information about Australian history (see 'Functions and powers of the National Museum of Australia' in Appendix 2, p. 106.)

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

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

At the operational level, the National Museum of Australia's Strategic Plan and strategic and annual business priorities guide the activities of all business units to achieve the results specified in the Museum's outcome. The strategic priorities for 2011–12, approved by Council in March 2011 and described in the Museum's PBS and Charter of Operations, were to:

- **create a place that people love, renowned for its excellence** by improving visitor access to the Acton Peninsula site, installing a selection of significant large-scale objects in the Museum Hall and planning for future enhancement to the Museum's galleries
- **reach and involve people wherever they are and wherever they are** by continuing to develop and present education and public programs, travelling exhibitions and online content as well as maximising partnership opportunities across Australia
- **use the collection to the full** by allowing more of the Museum's collections to be displayed in temporary exhibitions and improving access to the collection in storage
- **treat the whole Museum and its activities as an integrated educational experience** by aligning its programs with the Australian Curriculum, pursuing opportunities to promote lifelong learning and making maximum use of new forms of delivery

- **harness the capacity of our people to maximum effect – their ideas, research capacity, diverse experiences and energy** by undertaking workforce planning and a skills audit to assist in succession planning and positioning the Museum into the future
- **increase our resources and make maximum use of them** by increasing levels of revenue through commercial activities and encouraging private philanthropy as well as seeking improvements in efficiency and accountability in all areas of the Museum's activity.

Performance summary

KEY PERFORMANCE INDICATOR	2011–12 BUDGET TARGET	ACTUALS
Proportion of acquisitions acquired in accordance with Collection Development Framework	100%	100%
Storage of the National Historical Collection in accordance with appropriate museum standards	80%	80%
Percentage of acquisitions and inward loans identified for conservation treatment which receive such treatment	80%	75%*
Percentage of documented acquisitions made available to the public via the Museum's online collections catalogue	47%	53%
Number of visitors and users of the Museum's collections, programs and web	4,149,000	5,297,000
Proportion of surveyed visitors satisfied with the exhibitions, programs and services	85%	95%
Proportion of school visits that meet core curriculum requirements	95%	95%

* 100% of loan items are treated as part of exhibition preparation. A strategy is being developed to increase the number of new acquisitions to receive treatment from 50% to 80%.

Outcome achievements

Achievement of the Museum's outcome is assessed by PBS performance indicators and targets that focus on the continuing development of the Museum through:

- acquiring collection items in accordance with the Collection Development Framework
- storing the National Historical Collection in accordance with appropriate museum standards
- maintaining the condition of items through appropriate conservation treatment
- increasing the number of collection records available online
- providing access to the Museum's collections, exhibitions, programs and website
- providing programs for schools that meet core curriculum requirements
- ensuring visitors are satisfied with the exhibitions, programs and services.

These measures are also seen in relation to the efficacy with which the Museum manages resources and budgets.

Program 1.1 Collection management, research, exhibitions and programs

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

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

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

Managing the collection

Developing the collection

The National Historical Collection was initially formed from objects and collections transferred to the Museum by the Australian Government following the Museum's establishment in 1980. The major collections included those of the former Australian Institute of Anatomy, the former Australian Institute of Aboriginal Studies, and other smaller but significant collections from the University of Sydney's Anthropology Department and Australian Government departments such as the Department of Home Affairs and Transport, the Bureau of Mineral Resources and the Australian Broadcasting Commission. Since 1980, the Museum has acquired objects through donation and purchase. The Museum's collecting activities are driven by its current Collections Development Plan.

The 2011–12 financial year was productive for the collections development program. The Museum acquired objects for the National Historical Collection for a total figure of \$3.434 million, including \$2.473 million for purchases and \$961,000 for donations, securing many compelling objects for the nation. Unspent funds of \$293,000 from this year's budget will be carried forward into the 2012–13 financial year.

Some of the significant objects acquired through the course of the year were:

- a print, *Panoramic View of King George's Sound*, and the accompanying handbook, *Descriptive Account of the Panaromic View of King George's Sound*, issued in London in 1834 by Lieutenant Robert Dale
- a print titled *Austracism* (2003), by Vernon Ah Kee, who belongs to a new wave of young politically motivated Indigenous artists
- the CSIRO test bed used in the invention of a Wireless Local Area Network (WLAN project), which enabled high speed, indoor wireless networking, and was of immense significance in the development of computing worldwide
- a personal collection of material belonging to well-known Australian swimmer and Olympic gold medallist John Konrads
- a medal awarded to Ludwig Leichhardt (1813–1848) by the Royal Geographical Society in May 1847, in recognition of his exploratory journey from Moreton Bay to Port Essington
- the 1867 Melbourne Cup and the 1867 Queen's Plate Trophy won by the champion racehorse, Tim Whiffler

- two pen and ink drawings by the south-eastern Australian nineteenth-century Aboriginal artist known as Tommy McRae (about 1835–1901).

The Museum's Council formally approves the inclusion of objects into the National Historical Collection. This year the Council approved 84 collections during the year, details of which are set out in Appendix 3, p. 107.

Every financial year the Museum conducts a number of targeted collecting projects to address gaps in the collection or to meet exhibition needs. The curatorial teams working on the Australian Journeys: Connections with the World and Landmarks: People and Places across Australia permanent exhibition galleries continued to focus on material relating to exploration and settlement, communications, pastoralism, agriculture, mining and transport for changeover objects. Minor collecting activities around the forthcoming exhibitions, *Warakurna: All the Stories Got into our Minds and Eyes*, and *Glorious Days: Australia 1913* have also been undertaken.

Collections donated through the Cultural Gifts Program

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

Over the year, four collections were donated through the program:

- two works by artist Ken Done, *Olympic Bouquet* and *Sydney 2000 II*, created while Done was Art Director of the Sydney 2000 Olympic Games opening and closing ceremonies (Ken Done collection)
- a collection of eight historic prints, engravings or lithographs, comprising a selection of early representations of the Australian wild dog (*Canis lupus dingo*), and an engraved, early nineteenth-century portrait of Sydney (Eora) Aboriginal leader Bennelong (Rex and Caroline Stevenson collection)
- a complete set of insignia bestowed on Sir James Youl upon his appointment as Knight Commander of the Order of St Michael and St George (KCMG) in 1891 for his services to the public, in particular his successful introduction of trout and salmon to Australian rivers in 1864 (Sir James Youl collection)
- thirty-three paintings produced by Warakurna Artists for a collaborative exhibition, *Warakurna: All the Stories Got into our Minds and Eyes*, with the Outstation Gallery in

2011, representing a series of Aboriginal perspectives on events in Australian history, some of which fundamentally challenge other accounts in the historical record (Warakurna History Paintings collection).

Accessioning the collection

Accessioning is the process that formally registers an object into the Museum's permanent collection. During the year, the Museum accessioned 1211 objects.

Among the notable objects and collections accessioned this year were:

- a post-Second World War wedding dress made of mosquito netting and parachute silk, illustrating the resourcefulness required from rationing and shortages
- a collection of 111 prize medals awarded at rural and urban agricultural shows across Australia from the mid-nineteenth to the early twentieth centuries
- three decorated sculptures from the 1990s by Utopia artists Ada Panunga, Lucky Kngwarreye Morton and an unknown person, representing a significant departure from traditional forms and methods of carving.

The Museum's Archive Collection comprises collections of paper, photographic and audiovisual material that support the interpretation of the National Historical Collection. Over the past year, 12 collections comprising 109 items were accessioned into the Archive Collection.

Highlights from these collections include:

- original Hooper and Company files relating to the six Daimlers commissioned by the Australian Government for King George VI's planned royal visit in 1949, including the Daimler DE 36 landaulette now in the National Historical Collection
 - documents and ephemera illustrating the netball career of Margaret Pewtress, player, coach, administrator and President of Netball Australia from 1989 to 1995
 - works of art, booklets and documents relating to Diana Boyer's artistic activities and her engagement as an immigrant from Argentina with her life on Bobbara Creek, a property in the Binalong district of New South Wales
 - maps from the Emanuel Family collection of Christmas Creek, Meda and Cherrabun stations in the Kimberley.
- No objects were de-accessioned from the National Historical Collection during 2011–12.

Photography

The Photographic unit produces high-quality images to support the Museum's documentation, exhibitions and communication activities. This year the team completed more than 180 photographic assignments, delivering over 5800 images of collection objects and

loans (3000 images), and corporate and public events (2800 images).

Images are an important component of object documentation and are included in collection database records, featured in publications and on the Museum's website, and used for marketing, promotional and media content.

Some significant projects this year were:

- the digitisation of National Historical Collection material, including postcards from the Lebovic postcard collection
- multimedia projects based on collection material, including Rex Greeno's traditional bark canoe and Harold Wright's Saw Doctor's wagon
- documentation of visits by Aboriginal and Torres Strait Islander community members and international guests.

Managing digital assets at the Museum

The Museum holds over 450,000 digital images and audio, video and interactive works that document objects held in the National Historical Collection as well as Museum activities. The Museum uses these digital works in exhibitions, on its website and in print publications. Other institutions and members of the public also purchase and license digital works from the Museum. In 2011–12 the implementation of the automated digital asset management system (DAMS) continued, including the identification of additional system requirements.

Caring for the collection

Care of the National Historical Collection is a key activity within the Museum. Museum conservators play a significant role in this, including carrying out conservation treatments on collection items and planning and implementing preservation activities to prevent damage and minimise deterioration to objects in the collection. Museum conservators are also actively involved in enabling access to collection items by participating in exhibition programs and in treating and condition-checking outward loans and items for travelling exhibitions.

Highlights for 2011–12 included:

- upgrading governance, which included the approval of the Collection Care and Preservation Policy
- purchasing new equipment aimed at more efficient processing of items, including a new computer-aided design precision-cutting mount cutter
- upgrading the housing of a number of objects, including the 1867 Melbourne Cup and Aurukun sculptures from the Frederick D McCarthy collection.

The Museum's micro-fading work and its impact on changeover rates for light-sensitive objects on display

in the galleries is integral to the preservation of the Museum's collection. The Museum's work in this area has generated interest from other institutions, both nationally and internationally.

Number of conservation treatments on collection or loan items, 2001–12

FINANCIAL YEAR	NUMBER OF TREATMENTS
2001–02	1100
2002–03	1200
2003–04	1500
2004–05	1600
2005–06	1770
2006–07	2175
2007–08	2289
2008–09	2138
2009–10	1469
2010–11	534
2011–12	1050

Storing and moving the collection

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

Activities included:

- attending to 733 movement requests, with 7967 objects moved within and between the four Museum sites for access, research, documentation, conservation assessment, treatment, display, permanent storage and packing for external display for travelling exhibitions and external loans
- facilitating the replacement of the main collection store fire suppression system at 9–13 Vicars Street, which required the installation and removal of protective covering for collection storage systems (approximately 4000 metres of plastic film), and the relocation of vulnerable collections off-site
- ongoing collection storage improvements, including the installation of inflatable vehicle enclosures that provide improved dust and pest protection for vehicles in the collection, and installation of a new armoury storage system to aid collection access
- fine tuning of internal layout of the Mitigated Store (an 'Eski' temperature-controlled room) to create 20 more shelves for Indigenous artefact storage.

Making the collection accessible

Lending the collection

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

Loans from our collection this year included:

- an incised boab nut, three glass spearheads, a stone spearhead and a ceramic spearhead on loan to the Palazzo delle Esposizioni, Rome, Italy, for display in *Homo Sapiens: The Great Story of Human Diversity*
- a painting titled *Snake Dreaming for Children* by Uta Uta Tjangala, an untitled painting by Anatjari Tjakamarra, and seven shields, including *Yinindi Dreaming* by Jimidja Tjapaltjarri, on loan to the National Gallery of Victoria for display in *Tjukurtjanu: Origins of Western Desert Art* at the Ian Potter Centre, Melbourne. The exhibition will travel to Paris in September 2012
- a portrait of Queen Elizabeth II by William Dargie, on loan to the National Portrait Gallery for display during the Queen's Diamond Jubilee
- a wooden digging stick and a wooden club from the Burrumbuttock region of New South Wales on loan to the Albury LibraryMuseum.

Providing public access

As well as exhibiting and lending objects from the National Historical Collection, the Museum provides special access to its collection repositories and responds to public enquiries regarding the collection. During the year, there were 63 visits to the repositories, and Museum staff responded to numerous requests for information.

Visitors to the repositories included researchers, community members and groups, filmmakers, donors and their families, university students, artists and curators from other institutions researching for exhibitions. Enquiries covered a diverse range of collection items, including Australian Aboriginal and Pacific Islander material, textiles, photographs and documents, and large technology objects. Over 900 objects were retrieved from storage for access visits.

Visitors given access to Museum objects this year included:

- Amber Orlando and family, descendants of convict John Bloxidge, who viewed the love token associated with their ancestor
- Elma Kris and Helen Anu from the Bangarra Dance Theatre, recipients of an artist fellowship aligned to the British Museum project, *Encounters*, who viewed Torres Strait material in the National Historical Collection
- members of the Australian Capital Territory Chapter of the Australian Costumers' Guild, who researched textiles in the Faithfull Family collection in order to create costumes for the Centenary of Canberra in 2013

- North Queensland elders, Yvonne Canendo, from the Ngadjon language group, and Marcia Jerry, from the Girramy language group, who viewed bicornual baskets, rainforest shields and fishing nets from their communities, which are located in the Atherton and Cardwell regions.

Online access to the collection

The public access catalogue 'Search our collections' provides online access to the Museum's collection database. This year, 6534 records were made available online, increasing the total number available to the public to 63,238 records. Collections released to the web included:

- the Aboriginal and Torres Strait Islander Affairs Art (ATSIAA) collection, comprising more than 2000 works of art and objects produced by Aboriginal and Torres Strait Islander communities throughout Australia, from 1967 to 2005
- the Bureau of Mineral Resources collection, comprising well-provenanced geophysical instruments and systems of survey and laboratory equipment used in Australia
- the John 'Johnny' Warren collection, comprising an extensive range of materials detailing all aspects of Warren's soccer career.

Enriching exhibitions

The Museum's permanent galleries and temporary and travelling exhibitions displayed 6681 objects of which 1797 were loans from 490 lenders, comprising 264 institutions and 226 private individuals. In addition, the Museum facilitated two international exhibitions, *A New Horizon: Contemporary Chinese Art* and *Travelling the Silk Road: Ancient Pathway to the Modern World*, featuring a total of 226 objects.

Interesting private and institutional objects loaned to the Museum during 2011–12 included:

- ten albumen print photographs taken by Richard Daintree between 1868 and 1870, on loan from the Queensland Museum for the Australian Journeys gallery
- a woollen tapestry titled *The 'Discovery' in Antarctic Waters* woven by Paquita Mawson, wife of Sir Douglas Mawson, while her husband was involved in his Antarctic expeditions during 1929–31, for the Eternity gallery
- one ochre and two acrylic paintings from the Holmes à Court collection for display in the *Yiwarra Kuju: The Canning Stock Route* exhibition
- a diary that belonged to Anthony Fernando, on loan from Dr Fiona Paisley, which toured in the exhibition, *From Little Things Big Things Grow*
- a framed sign with cracked glazing that reads, 'Visitors are requested not to touch the babies', on loan from the Care Leavers of Australia Network, for the temporary exhibition *Inside: Life in Children's Homes and Institutions*.



Melbourne Cup and Queen's Plate trophies, won by Tim Whiffler, 1867, two of the significant objects acquired for the National Historical Collection during the year.

Museum development

Hall displays

During 2011–12, work was underway to transform the Hall of the Museum into a convivial central space, which links the Museum's galleries with the shop, cafe, deck and garden. Ten significant objects, with the theme of 'Travelling across Australia', were selected for installation in the Hall. The display will immerse visitors in a visually stunning object experience, and will help to explain many of the architectural features that make the Museum building so unique.

Construction projects

In the reporting year, the Museum committed to a number of major construction projects on the Acton Peninsula site, including the refurbishment of the Museum's cafe area. The aim of the project is to free up exhibition space in the Hall and to take advantage of our lakeside position. When completed the cafe will provide beautiful lakeside vistas and a stronger connection with the lake edge.

The other major building project currently underway is the Administration Extension Project. The project comprises an extension to the existing Museum administration wing, which has been designed by the original Museum architects, Ashton Raggatt McDougall. The single-storey extension will provide an additional 920 square metres of office accommodation for staff.

“This year also saw the installation of a wireless network covering all Museum locations. This infrastructure will service both the Museum's corporate and exhibition needs, as well as provide free internet access for visitors to the Museum.”

Technology in the Museum

During the year, a number of dated media technologies were replaced or updated across the Museum, providing significant improvement to their operations.

These included:

- replacing the dated Hall rear projection system (Optiwave) with a high definition digital video wall that delivers enhanced picture brightness and resolution
- installing a freestanding digital sign that provides information about Museum exhibitions and programs to visitors
- replacing the Kspace active 3D projectors to deliver a brighter, better quality picture
- installing a digital media control system, digital audio system and a motorised screen to provide a larger stage area for events and programs in the Visions theatre
- installing LED event lighting, offering improved capability, longer life, lower emissions and lower operating costs.

This year also saw the installation of a wireless network covering all Museum locations. This infrastructure will service both the Museum's corporate and exhibition needs, as well as provide free internet access for visitors to the Museum.

Permanent galleries

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 *National Museum of Australia Act 1980*, 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.

In September 2011, the Museum launched its refurbished Torres Strait Islander gallery, featuring the exhibition, *Bipotaim: Stories from the Torres Strait*. This exhibition features striking photographs, stories and objects about the lives, culture and identity of Torres Strait Islanders. The exhibition was developed by the Gab Titui Cultural Centre in the Torres Strait Islands in partnership with the Museum.

In 2011–12, module redevelopments and changeovers of objects occurred throughout the First Australians gallery. Research continued for the redevelopment of several exhibits planned to open in 2012–13.

Old New Land: Australia's People and Environment

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

Eternity: Stories from the Emotional Heart of Australia

Eternity examines the lives of 50 Australians, famous and not famous, living and dead. The gallery uses these life stories to highlight larger moments, movements, events and themes in Australian history. The gallery's display is based on emotions such as joy, hope, passion and fear, and experiences such as loneliness, mystery, thrill, devotion, separation and chance. This year the story of Louis St John Johnson, an Aboriginal man who was separated from his birth mother in 1973, and who died tragically in 1992, was installed.

Australian Journeys: Connections with the World

Australian Journeys explores the passages of people to, from and across Australia. The gallery 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. It was the first permanent gallery to be renewed since the Museum opened in 2001.

The gallery includes significant purchases made by the Museum, such as a table made of beefwood collected near Port Jackson for First Fleet Surgeon-General John White in the early 1790s, and a rich collection associated with Captain James Cook, including Cook's plane table surveying frame, a striking marble bust and a copy of *Banks' Florilegium*.

Landmarks: People and Places across Australia

The Landmarks gallery explores a broad history of Australia through stories of places and their peoples. The gallery considers 10 themes in Australian life, exploring how each has unfolded in particular places across the country. It looks at how people have engaged with landscapes, flora, fauna and technologies to

develop distinctive Australian communities. Landmarks offers an imaginative tour of the country – the opportunity to 'visit' different places, to explore how they have emerged, and to ask how, together, they create a history of Australia.

The gallery features more than 1500 objects, including a Simplex windmill from Kenya station in Queensland, an iron-ore mining bucket from Mount Tom Price in Western Australia, the Holden Prototype No. 1 and Phar Lap's heart. Other highlights include the stream anchor from HMS *Investigator*, the Batman Land Deed, a set of early fishhooks made by the Eora people of the Sydney region, and a rare Wedgwood medallion, made from clay sent by Governor Arthur Phillip at Sydney Cove to Sir Joseph Banks in England.

Gallery objects de-installed and installed

GALLERY	OBJECTS DE-INSTALLED	OBJECTS INSTALLED
First Australians	71	102
Old New Land	71	107
Eternity	55	11
Landmarks	32	22
Australian Journeys	116	57
Total	345	299

Exhibition program

Temporary exhibitions

Developing and presenting exhibitions are key functions of the National Museum of Australia, as specified in the *National Museum of Australia Act 1980*. This year, the temporary and travelling exhibitions program continued to be strong, and included content that supports the Museum's core themes of land, nation and people.

In 2011–12, the Museum delivered six temporary exhibitions and toured nine travelling exhibitions.

Temporary Gallery

Not Just Ned: A True History of the Irish in Australia (17 March – 31 July 2011)

This fascinating exhibition revealed the extraordinary influence of the Irish in Australia, from the arrival of the First Fleet in 1788, to the continuing influx of young Irish backpackers today. From politics and religion to industry, art, music and dance, the Irish have had a far-reaching influence on Australia.

On display were more than 450 objects, large and small, from public institutions and private collections in Australia, Ireland, the United States and New Zealand.

An interactive iPad installation enabled visitors to listen to oral histories, poetry, songs and stories.

A New Horizon: Contemporary Chinese Art
(30 September 2011 – 29 January 2012)

The Museum was proud to be the exclusive Australian venue for *A New Horizon: Contemporary Chinese Art*, a powerful and important exhibition of contemporary Chinese art from the National Art Museum of China.

A New Horizon featured more than 70 paintings, sculptures and new media installations created since the foundation of the People's Republic of China in 1949.

Some of China's leading contemporary artists were represented, including Qian Songyan, Shen Jiawei and Liu Xiaodong, with works divided into three sections: New China (1949–1977), New Thinking (1978–1999) and New Century (2000–2009). The artworks reveal the developments that have taken place in Chinese art over the past 60 years, and mirror the significant social changes in China during that time.

Travelling the Silk Road: Ancient Pathway to the Modern World (31 March – 29 July 2012)

The Museum partnered with the American Museum of Natural History, New York, to present its exhibition, *Travelling the Silk Road*. The Museum was the only Australian venue for this exhibition, which allowed audiences to step 1000 years back in time to experience the sights, sounds and stories of the greatest trading route in history.

The exhibition featured remarkable dioramas, fascinating interactives and impressive artefacts. Audiences were transported on a thrilling journey along the legendary Silk Road, exploring the ancient cities of Asia and the Middle East over six centuries.

First Australians Focus Gallery

Yalangbara: Art of the Djang'kawu
(7 December 2010 – 25 September 2011)

Developed in partnership with the Museums and Art Galleries of the Northern Territory, *Yalangbara: Art of the Djang'kawu* is an exhibition of captivating artworks by the Marika family from north-east Arnhem Land, exploring the journey of the Djang'kawu ancestors. The exhibition includes works produced at the Yirrkala mission in the 1930s, rare crayon drawings commissioned by Dr Ronald Berndt, monumental barks from the 1950s, and a series of contemporary prints, fibre items, barks and carvings. This exhibition is now touring Australia, with venues confirmed in Darwin and Perth.

Off the Walls: Art from Aboriginal and Torres Strait Islander Affairs Agencies 1967–2005
(28 October 2011 – 10 June 2012)

Off the Walls explored the world of Indigenous art, and the politics and history of a time of great change.

It featured works by internationally renowned artists including Rover Thomas, Narritjin Maymuru and Fiona Foley.

These works, now in the collection of the Museum, literally came 'off the walls' when the Aboriginal and Torres Strait Islander Commission was closed. The collection was built over 40 years by government bodies dealing with Indigenous affairs. The exhibition featured a selection of striking paintings, prints and carvings placed back in the office and displayed alongside documents to help give a glimpse of a fascinating and tumultuous time in Aboriginal and Torres Strait Islander affairs.

The exhibition also included a searchable database with records for thousands of the objects from the collection.

Studio Gallery

Inside: Life in Children's Homes and Institutions
(16 November 2011 – 26 February 2012)

Inside: Life in Children's Homes and Institutions featured the words, voices and objects of the Forgotten Australians, Former Child Migrants and those who experienced institutional care as children. About half a million children spent time in children's homes and institutions, mostly run by state governments, charities and churches from the 1920s to the 1980s.

Inside examined how children were committed to 'care', what it was like to grow up on the inside and reactions to the Australian Government's 2009 National Apology to Forgotten Australians and Former Child Migrants. This exhibition was supported by the Australian Government Department of Families, Housing, Community Services and Indigenous Affairs.

National travelling exhibitions

In 2011–12, nine exhibitions travelled to a total of 23 different venues (with one venue hosting more than one exhibition) across New South Wales, Victoria, Queensland, Northern Territory, South Australia and Western Australia.

Of these venues, 10 were in metropolitan areas and 13 were in regional areas, and they attracted a total of 753,387 visitors. *Yiwarra Kuju: The Canning Stock Route, From Little Things Big Things Grow: Fighting for Indigenous Rights 1920–1970, Symbols of Australia* and *Yalangbara: Art of the Djang'kawu* were national travelling exhibitions supported by the National Collecting Institutions Touring and Outreach Program or Visions of Australia, Australian Government programs aiming to improve access to the national collections for all Australians.

National and international travelling exhibitions, 2011–12

EXHIBITION AND VISITATION	DESCRIPTION	VENUE	DATES
<i>A Different Time: The Expedition Photographs of Herbert Basedow: 1903–1928</i> 33,782	A fascinating historical record of life in remote Australia in the early 1900s	Cockatoo Island, Sydney Harbour Federation Trust, Sydney, NSW	3 Jun – 31 Jul 2011
		QANTAS Founders Museum, Longreach, NSW	15 Aug – 24 Oct 2011
		South Australian Museum, Adelaide, SA	11 May – 24 Jun 2012
<i>Behind the Lines: The Year's Best Cartoons 2010</i> 12,560	Works by Australia's leading political cartoonists in 2010	The Constitutional Centre of Western Australia, Perth, WA Northern Territory Library, Darwin, NT	10 Jul – 17 Aug 2011 5 Sep – 16 Oct 2011
<i>From Little Things Big Things Grow: Fighting for Indigenous Rights 1920–1970</i> 376,855 [Figure includes whole-of-Museum visitation]	Objects and photographs highlighting the struggle for Indigenous civil rights in the period 1920–1970	Western Australian Museum, Kalgoorlie-Boulder, WA	28 May – 16 Oct 2011
		Museum of Tropical Queensland, Townsville, QLD	4 Nov 2011 – 29 Jan 2012
		Queensland Museum, Brisbane, QLD	10 Feb – 27 May 2012
<i>League of Legends: 100 Years of Rugby League in Australia</i> 18,247	Photographic exhibition that emerged from the major temporary exhibition of the same name	Wollongong City Gallery, NSW Hurstville City Museum & Gallery, Sydney, NSW	5 Jun – 21 Aug 2011 29 Oct – 18 Dec 2011
		Western Plains Cultural Centre, Dubbo, NSW	4 Feb – 1 Apr 2012
		Tamworth Regional Gallery, Tamworth, NSW	12 May – 9 Jun 2012
Ned Kelly banner display 91,613 [Figure includes whole-of-Library visitation]	Banner display based on the <i>Ned Kelly: Fact and Fiction</i> touring exhibition	Liverpool Regional Library, Sydney, NSW	8 Jul – 4 Sep 2011
		Stockman's Hall of Fame, Longreach, NSW	12 Apr – 18 Jun 2012
<i>Symbols of Australia</i> 22,165	Explores symbols that Australians have chosen to represent themselves and their nation	Museum of the Riverina, Wagga Wagga, NSW	20 May – 7 Aug 2011
		Rockhampton Art Gallery, Rockhampton, QLD	19 Aug – 11 Nov 2011
		Western Plains Cultural Centre, Dubbo, NSW	26 Nov 2011 – 18 Mar 2012
		Port Pirie Regional Art Gallery, Port Pirie, SA	30 Mar – 27 May 2012
<i>Places that Matter</i> 35,586	Banner display exploring the National Heritage List	National Sports Museum, Melbourne, VIC	10 Dec – 16 Dec 2011
		Mildura Information Centre, Mildura, VIC	15 Jan – 26 Feb 2012
		Blue Mountains Heritage Centre, Blackheath, NSW	1 Jun – 30 Jun 2012
<i>Yalangbara – Art of the Djang'kawu</i> 90,729	Exhibition of objects and artworks from north-east Arnhem Land	Museum and Art Galleries of the Northern Territory, Darwin, NT	24 Nov 2011 – 15 Jul 2012
<i>Yiwarra Kuju – The Canning Stock Route</i> 70,602 [Figure includes first week of Commonwealth Heads of Government meeting]	An exhibition exploring the history and communities of the Canning Stock Route region	Perth Convention and Exhibition Centre, Perth, WA	24 Oct – 27 Nov 2011
		Australian Museum, Sydney, NSW	17 Dec 2011 – 29 Apr 2012

Note: date spans are for duration of exhibition but figures are calculated from 1 July 2011.

Number of exhibitions at venues, 2001–12

FINANCIAL YEAR	NUMBER OF EXHIBITIONS
2001–02	1 at 4 venues
2002–03	5 at 6 venues
2003–04	6 at 9 venues
2004–05	5 at 9 venues
2005–06	8 at 28 venues
2006–07	9 at 28 venues
2007–08	9 at 26 venues
2008–09	11 at 32 venues
2009–10	9 at 17 venues
2010–11	8 at 25 venues
2011–12	9 at 23 venues

Programs and events

In 2011–12, 37,891 people attended organised events and activities at the Museum, an increase of 1238 on the last year's figures. The Museum presents a broad range of public programs for visitors in order to achieve its PBS outcome of increasing the public's awareness and understanding of Australian history and culture. This year the Museum has increased its focus on access programs for people with disabilities, and has achieved strong attendance figures for festival days. The Museum has a strong commitment to these programs and ensuring they are accessible to the Australian community.

For families and children

The programs for families with children have continued to increase in popularity, shown by a high return rate of visitors to both new and repeat programs.

Program highlights included:

- 'Little big things', a Discovery Space program linked to the Landmarks exhibition, where children could explore the Australian tradition of 'Big things' by building landmarks of their own
- 'Future gen' family festival, and 'Future space' in the Discovery Space, which encouraged families and children to imagine what cities of the future might look like
- 'Think ink!' a Discovery Space program featuring some of the techniques of Chinese art featured in *A New Horizon: Contemporary Chinese Art*
- the very popular Silk Road night market, which featured stalls selling items that would have been traded along the Silk Road, traditional music and dancing, puppets and displays.

For access audiences

The Museum believes that all people have a fundamental right to access and enjoy the Museum. As part of this commitment, access programs for audiences who do not usually visit the Museum have been developed. These include programs such as 'Music for everyone', 'Art for everyone' and the 'Eternity reminiscent' workshop for people with disabilities, dementia and Alzheimer's disease. These popular programs have been developed in collaboration with community associations and workers.

For adult learners

The Museum developed many programs for adult learners designed to highlight significant aspects of Australian social history and relate to temporary and permanent exhibitions.

Programs linked to temporary exhibitions included:

- a conference, The Irish in Australia, linked to *Not Just Ned: A True History of the Irish in Australia*, that included local and international speakers on the Irish diaspora
- a practical family history series that was designed to help people begin to research their family histories, or to assist people that were already on that path. Speakers included academics, researchers and online experts
- a lecture about contemporary Chinese art by the Director of the National Art Museum of China, Mr Fan Di'an
- a forum, Inside Children's Homes, looking at some of the contemporary issues facing the Forgotten Australians today, a year after the Apology.

Public programs were also designed to promote the permanent galleries. These included:

- two events in the Platform Conversation series: 'Cultural recognition – so what?' and 'How ethical is Australia?' Speakers included Mal Brough, Garth Nettheim, Alison Page, David Speers, Peter Singer and Jenny Brockie
- a 'Supper club' and night tour of the First Australians gallery, presented as part of Canberra's Enlighten program
- By the Water, a dusk concert on the lake featuring Clare Bowditch and The Clouds
- Mabo: 20 Years On, a forum looking at contemporary Indigenous politics and how Australia has, or has not, changed since the Mabo High Court decision.

A second open day at the Museum's Mitchell storage space, designed to show objects that are not currently on display, attracted 1064 people. Part of the success of this program was due to an extensive marketing campaign and an active social media campaign using Twitter and Facebook.

Collaborative programs

The Museum collaborates with a variety of other cultural and educational institutions in a range of ways, highlighting the Museum's commitment as a cultural leader.

Events in collaboration with other cultural and educational institutions included:

- the Dymphna Clark annual lecture featuring Jackie French, presented in association with Manning Clark House
- a conference, Art and Nation: Chinese Art 1949 to Now, presented in partnership with the Australian Centre on China in the World (the Australian National University)
- Heritage without Borders, a conference presented in association with the University of Canberra
- the annual 'Weekend of ideas' presented by Manning Clark House
- two concerts presented in association with the Canberra International Music Festival, The Tulip and Music from the Silk Road.

For school students

With the introduction of the Australian Curriculum: History, the Museum is receiving a growing number of requests from schools for programs that are explicitly linked to the new courses. In response to this, the Museum has made its school visits programs directly related to the national history curriculum and the Museum's website now includes information for teachers that indicates which aspect of the curriculum each program relates to.

In addition, the Museum has developed three new school visits programs in the reporting period, each one further strengthening the Museum's relevance to the national history curriculum. Two of these programs have an Indigenous history focus and the other one specifically relates to the teaching and learning of historical skills. These programs also use iPads and will be extensively trialled in the second half of 2012 with a view to making them fully available in 2013.

Work also began in the reporting period on school visits programming related to the Centenary of Canberra in 2013.

Overall, 95 per cent of schools believed the programs provided by the Museum met the core curriculum requirements. When asked to evaluate the programs, teachers commented that they appreciated and enjoyed the hands-on, engaging, child-centred and positive approach taken by the Museum and its education staff.

Our visitors and audiences

Visitation for 2011–12 was a record 5,297,000 (including 1,487,000 visitors to Acton and travelling exhibitions and 3,810,000 online visitors). This was an increase of 7 per cent in total visitation with a 13 per cent increase in web visitation and a 6 per cent decline in the number of visitors and users of the Museum's exhibitions and programs. These figures are attributed to:

- strong temporary exhibition visitation
- further development of the Museum's rich and diverse website, which attracted record visitation
- an increase of visitors to public programs and events with record attendance for the Autumn and Winter festivals, reflecting the continued popularity of both regular and new programs
- an increase in visitation to travelling exhibitions due to the large number of exhibitions travelling to major cities
- continued high visitation by schools
- a substantial decline in functions and venue hire numbers as the Museum ceased to offer venues for hire while undergoing building works
- a decline in permanent exhibitions visitation.

Visitation numbers (excluding the web), 2001–12

FINANCIAL YEAR	VISITATION
2001–02	903,400
2002–03	825,000
2003–04	820,200
2004–05	666,200
2005–06	770,601
2006–07	945,210
2007–08	1,007,856
2008–09	941,361
2009–10	880,030
2010–11	1,580,574
2011–12	1,486,842

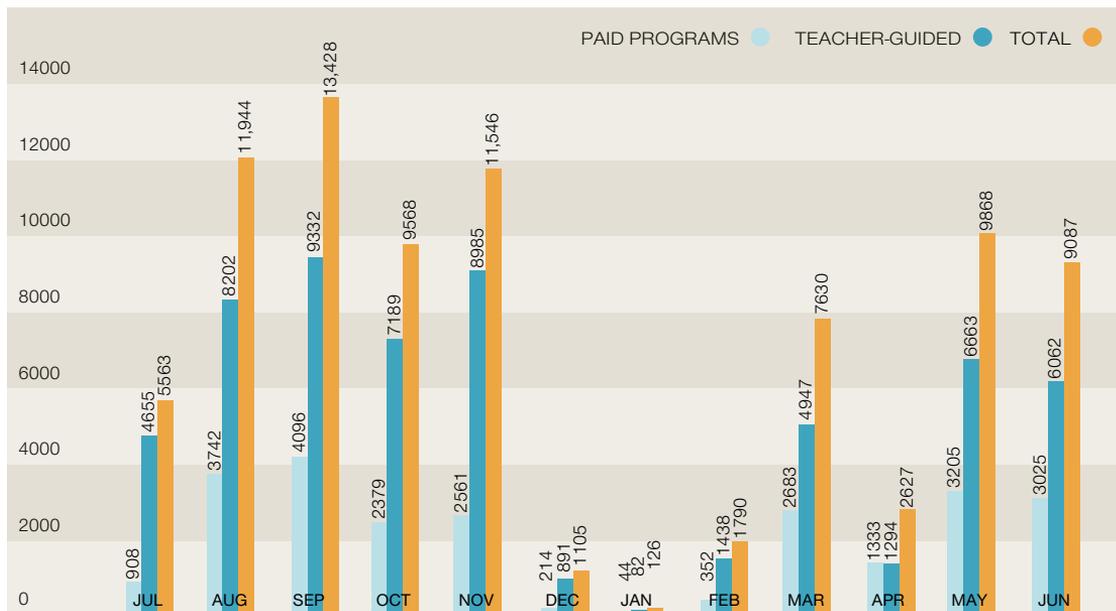
Monthly web visitation figures, 2011–12

MONTH	VISITATION
July	332,706
August	396,556
September	360,146
October	382,891
November	366,898
December	170,633
January	237,876
February	273,471
March	381,810
April	259,350
May	315,948
June	331,429
Total	3,810,714

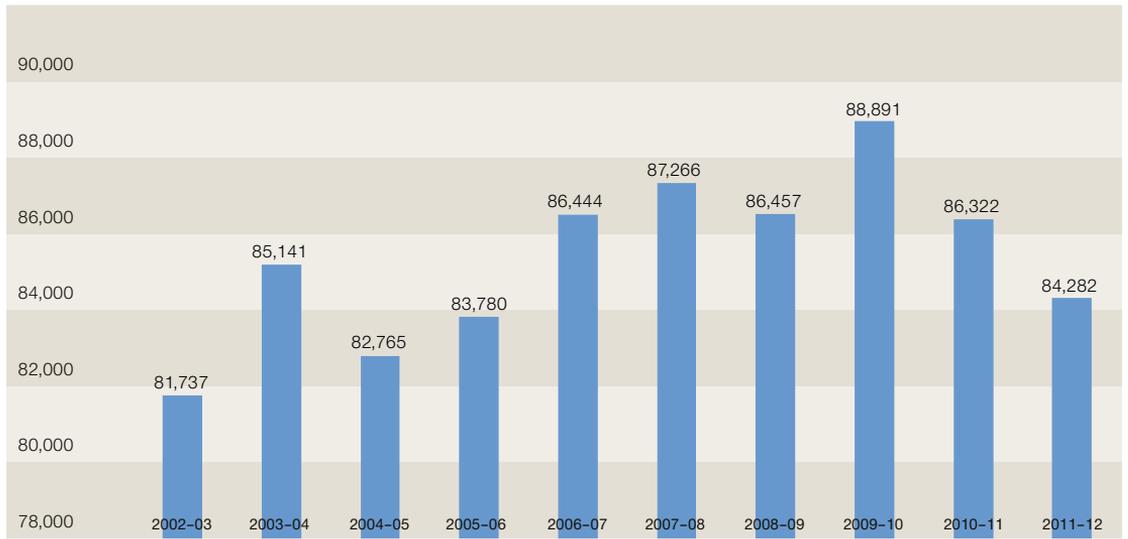
Breakdown of visitation numbers (excluding the web), 2006–12

YEAR	2006–07	2007–08	2008–09	2009–10	2010–11	2011–12
Permanent exhibitions	418,790	393,141	366,541	489,888	447,598	407,786
Temporary exhibitions	105,710	89,348	95,417	91,464	255,380	197,092
Travelling exhibitions	248,641	372,407	344,512	163,388	736,811	753,387
Public programs and events	53,097	33,297	29,649	28,166	36,653	37,891
Schools	86,444	87,266	86,457	88,981	83,293	84,282
Functions/venue hire	32,528	32,397	18,785	18,143	20,839	6404
Total	945,210	1,007,856	941,361	880,030	1,580,574	1,486,842

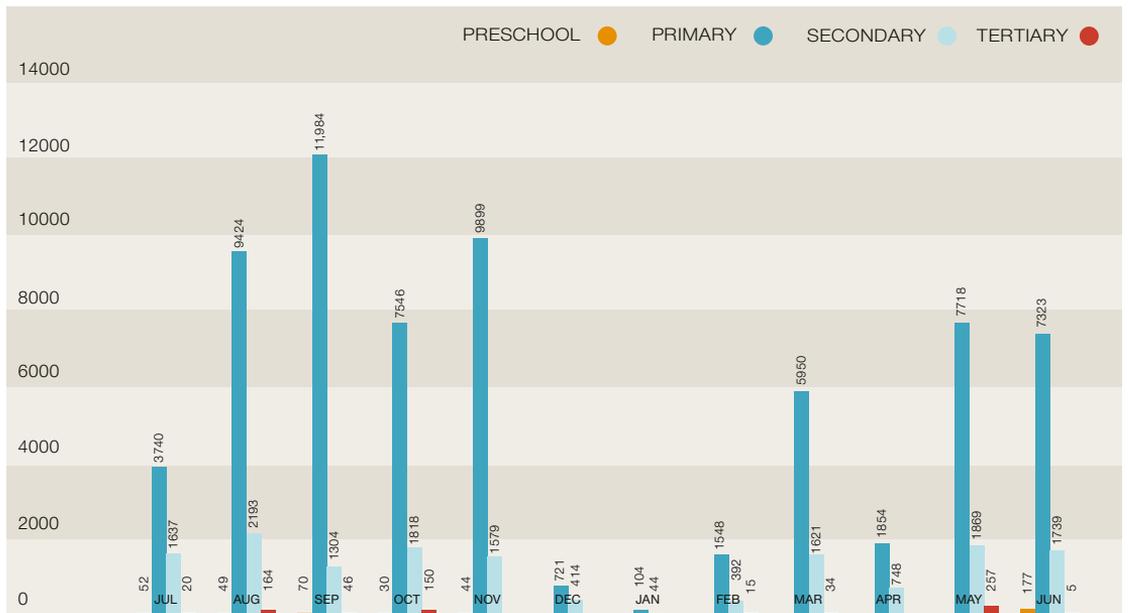
Number of paid program visits versus unpaid teacher-guided visits, 2011–12



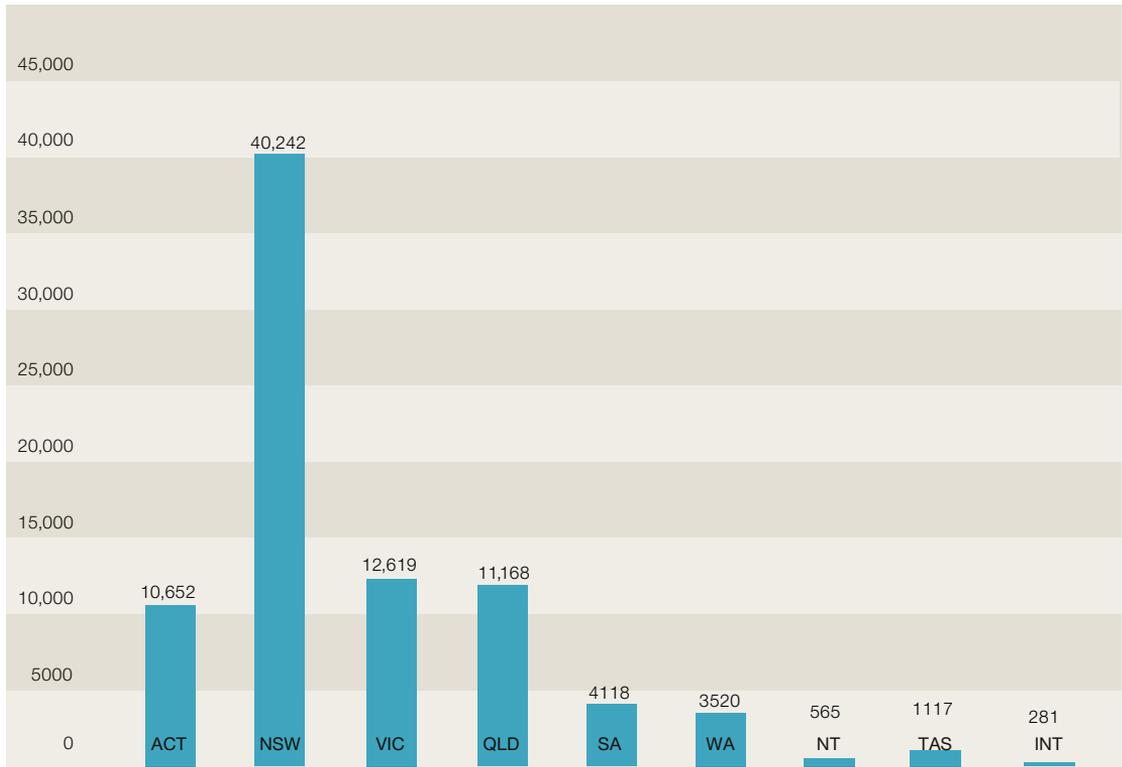
Total student visitation, 2002–12



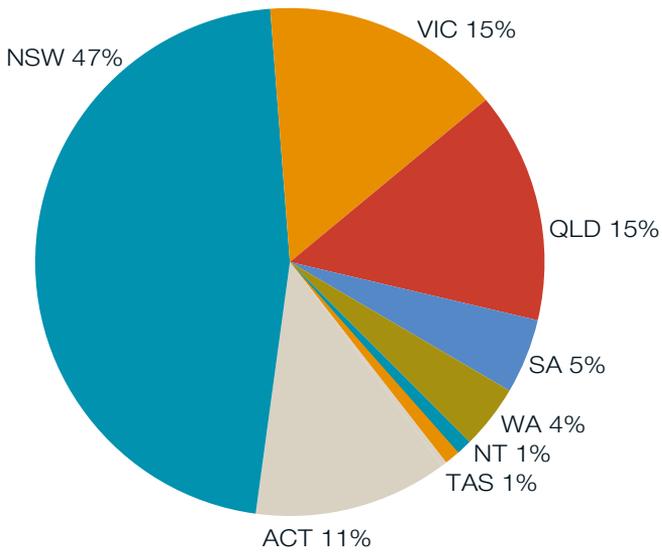
Student levels, 2011–12



Number of students visiting per state and from overseas, 2011-12



Percentage of schools bookings per state, 2011-12



Audience and visitor research

The Museum actively seeks comments from visitors by conducting exit interviews, commissioning audience research and inviting visitors to provide written feedback through feedback forms. Informal comments are also noted by visitor services hosts and Public Programs staff. Since opening in 2001, the Museum has recorded all exit interviews in a database that enables the analysis of visitor demographics, attitudes and behaviour over time. This year, the Museum conducted 450 exit interviews with 95 per cent of visitors expressing satisfaction with their visit.

In 2011–12, visitors aged 60 years and over were the most strongly represented, and the proportion of repeat visitors was 65 per cent overall. Fifty-four per cent of visitors interviewed during the year had visited the Museum three or more times. Half of the Museum's visitors were from Canberra, 25 per cent were from New South Wales and 6 per cent were from Victoria.

A focus on client service

The Museum's Client Service Charter is available to the public on the Museum's website. During the year, the Museum received 277 written comments from visitors using the Visitor Feedback form. Feedback was received on services, programs, exhibitions, the building and facilities.

A total of 1123 emails were received through the information@nma.gov.au and yourcomments@nma.gov.au email addresses, a decrease of 10 per cent compared with 2010–11. These emails covered many subjects, including conservation questions, offers to donate objects, requests to assist with image reproduction or research, and venue hire.

The majority of the feedback was positive, reporting successful visits to the permanent galleries and temporary exhibitions. In particular, visitors commented on the temporary exhibitions program and the redeveloped Landmarks gallery. Wayfinding and lighting issues represented the largest proportion of negative feedback.

Changes to the Museum's services, amenities and exhibitions were made as a direct result of visitor feedback, including the development of:

- signage and wayfinding strategies
- a visitor introduction area
- an education 'Think Spot'
- car park improvement initiatives.

Positive references to the service provided by the visitor services hosts represented the highest number of visitor comments recorded using the Visitor Feedback Form, accounting for over 22 per cent of all feedback received in 2011–12.

Communicating with the community

Promoting and marketing the Museum

Application of the new brand to reflect the Museum's aspirations and vision was a key project during 2011–12. The implementation of the new brand, which uses speech bubbles, conversations, emotion, energy and the line 'Where our stories live' has been completed.

The temporary exhibitions program for 2011–12 has been a primary marketing focus with three major exhibitions and a Focus Gallery exhibition opening during the year. The major temporary exhibitions – *A New Horizon: Contemporary Chinese Art*, *Inside: Life in Children's Homes and Institutions* and *Travelling the Silk Road: Ancient Pathway to the Modern World* – have provided strong visitation, evidence that the marketing strategies and creative campaigns, which were developed in-house for all exhibitions, were successful.

Partnerships with targeted cultural communities and special interest groups were also key aspects of the Museum's marketing strategies. Wholesale distribution of *Travelling the Silk Road* tickets to national accommodation properties provided the Museum with promotional opportunities, which resulted in increased ticket sales.

This year the Museum also focused on developing a tourism marketing strategy that will provide strategic direction for the Museum for 2012–15. The strategy focuses on four key priorities: to build tourism marketing infrastructure, boost brand profile in tourism markets, nurture strategic relationships with tourism businesses and organisations, and develop tourism products. As part of the first stage of implementing the strategy, production of a promotional tourism video was undertaken. The video extends the new brand, emphasising the National Museum of Australia as the place 'Where our stories live'. The video will be uploaded onto Vimeo and the Museum website, providing an opportunity for the Museum to be promoted online to national and international audiences.

Following the launch of *The Museum* in March 2012, the new magazine has proven to be a powerful marketing tool. Distribution has been secured through all Qantas member lounges nationally, the Virgin Australia lounge at the new Canberra International Airport and at nationally branded accommodation properties in the Australian Capital Territory. These properties host government, corporate and leisure businesses that have target audiences similar to the Museum's.

Advertising and market research

In accordance with reporting requirements contained in Section 311A of the *Commonwealth Electoral Act 1918*, the Museum annually reports expenditure on advertising and market research. Expenditure by the Museum in 2011–12 is summarised in the following chart:

FIRM	ORGANISATION TYPE	VALUE
Federal Capital Press	media advertising	\$140,673
Grey Canberra	media advertising	\$32,734
Newspoll	market research	\$20,822

Note: In accordance with Section 311A(2) of the Act, only payments over \$10,000 are reported.

The Museum and the media

The National Museum of Australia's relationship with the public through the media developed and strengthened throughout the year.

The focus of print and broadcast media interest in the Museum was on new acquisitions for the National Historical Collection, conservation work on the vehicle collection, and exhibitions and events at the Museum.

The most popular stories, measured by broadcast audience numbers and print circulation figures, were the acquisition of the John Konrads Olympic collection, the holey dollar and the 1867 Melbourne Cup; the conservation overhaul of the first Holden sold in Australia; the opening of *Off the Walls: Art from Aboriginal and Torres Strait Islander Affairs Agencies 1967–2005* and the closing of *Not Just Ned: A True History of the Irish in Australia*.

In 2011–12, the Museum reached a combined broadcast and print media audience of 55,563,592. This includes a radio audience of 2,636,700, television audience of 4,314,000 and print circulation to 48,613,952 readers.

National Museum of Australia Press

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

In 2011–12, the press published two exhibition-related books, *A New Horizon: Contemporary Chinese Art* and *Behind the Lines: The Year's Best Political Cartoons 2011*, and one scholarly publication, *Thomas Baines: Exploring Tropical Australia 1855 to 1857*. It also published two issues of the Museum's scholarly journal, *reCollections: A Journal of Museums and Collections*, and a number of corporate publications.

The press also produced the new magazine, *The Museum*, which presents information on a diverse range of exhibitions, programs and activities. It is distributed nationally and is published twice a year. The first issue featured striking full-page photographs from the *Bipotaim: Stories from the Torres Strait* exhibition, a debate on the challenges of defining an Australian national costume and stories behind new acquisitions to the collection.

In response to the growing demand for digital publications, the press converted three scholarly titles to multiple e-reader platforms. The press will continue to digitise its publications as part of its publishing program.

Connecting with the community

Reaching a national schools audience

In 2011–12, the Museum received 84,282 visiting school students from all states and territories, the fifth highest total since opening in 2001. Three new facilitated programs were offered to visiting schools in the reporting period, including two new activities with an Indigenous history focus specifically linked to the new Australian Curriculum: History. In addition, video conference (VC) programming for schools unable to visit the Museum was increased, a precursor to ramping up its suite of VC programming for regional and remote schools over the next few years. Content for these is also linked to the Australian Curriculum.

In addition, the Museum continued to deliver a range of outreach programs for primary and secondary schools around Australia. It also continued to make a significant contribution to the development of the Australian Government's national curriculum process, especially in the areas of history and English, and provided further digital resources for schools as part of the Australian Government's digital education initiatives.

Australian Curriculum initiatives

During 2011–12, the Australian Government released the next group of draft learning areas for the Australian Curriculum: geography, the arts and languages other than English. It also produced the 'shape paper' for civics and citizenship. Each of these new curriculum areas provides opportunities for the Museum to contribute to its content. The Australian Curriculum, Assessment and Reporting Authority asked the Museum to provide comment on the revised drafts of

national senior history courses. The Museum was also asked to provide feedback on both the senior modern and ancient history courses.

As in the previous reporting period, the Museum continued to contribute to the provision of digital teaching and learning material for schools as part of the Australian Government's initiatives in this area. In May 2012, Education Services Australia requested that the Museum produce four new digital resources for the national history curriculum for the early years of primary schooling (Foundation–Year 4). This work will commence in the next reporting period and will enable the Museum to increase its provision of curriculum offerings in an important and challenging aspect of Australian schooling. The resources will act as exemplars for teachers as they begin to implement the curriculum.

Major curriculum resource developments

The Museum completed significant curriculum resources for schools in the reporting period and began to produce several others, continuing one of its major goals of being a provider of quality outreach materials for Australian classrooms, increasingly in support of the Australian Curriculum.

Australian Curriculum: History textbook series

The third in the series of Pearson Australia's Australian Curriculum: History textbook series (Year 9) was published in the reporting period. As with the previous Year 7 book, the Year 9 textbook included a chapter written by education staff at the Museum in relation to Aboriginal and Torres Strait Islander history. The fourth and final book in the series written for Year 10 students is currently in production and also contains a chapter on Indigenous history written by education staff.

Lake Mungo case study

A new case study featuring the famous discoveries of ancient Aboriginal people at Lake Mungo in southern New South Wales was produced and made available to schools in the reporting period. This was the 16th case study in the Museum's major national history curriculum multimedia resource for secondary schools – *Australian History Mysteries* – a partnership project with education writers and producers Ryebuck Media Pty Ltd. Each case study in the series contains a wide range of primary and secondary source evidence, including museum objects, national archival collections and historic sites. The new case study is directly relevant to an important aspect of the new Year 7 Australian Curriculum: History learning area. Reactions to date from teachers who have viewed the video, print and computer interactive materials have been very positive and the Museum is hopeful that many schools will use this resource. A case study which explores the

significance of the crossing of the Blue Mountains, and which is relevant to Year 9 in the new national history course, was commissioned in the reporting period and will be made available to schools later in 2012.

Australian History Mysteries website

Of particular note in the reporting period was the redesign of the *Australian History Mysteries* subscription website (www.australianhistorymysteries.info). The redesigned site can now be easily navigated and contains far more explicit links to the Australian Curriculum: History. There are currently more than 200 schools subscribing to the redesigned website, which has recently been entered into the 2012 Australian Teachers of Media Awards in the best secondary school curriculum resource category.

Studies of Society and Environment magazine

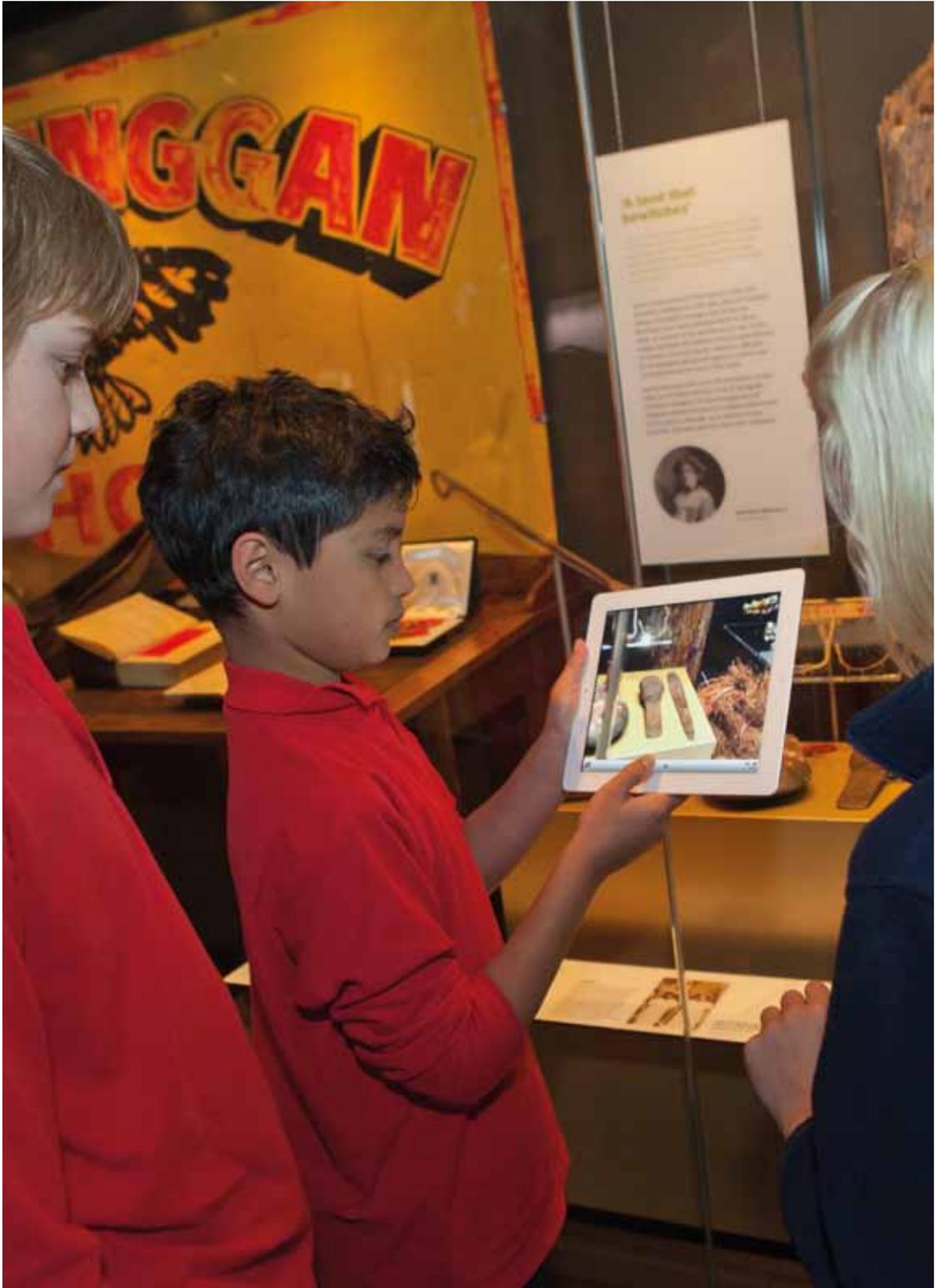
The Museum produced a further two secondary school units of work for the nationally distributed classroom curriculum magazine *Studies of Society and Environment* (distributed free of charge to all Australian secondary schools three times a year by Ryebuck Media). The first of this reporting period's units focused on *Inside: Life in Children's Homes and Institutions*, the Museum's exhibition about the Forgotten Australians and Former Child Migrants, and contained particularly challenging material for school-aged children. The second, which was based on the Museum's permanent gallery, *Landmarks: People and Places across Australia*, provided schools with a rich array of object-based historical evidence that could be used to address important themes in the national history curriculum for years 9 and 10. Both units were also made available on the Museum's website.

Technology-related education innovations

National Broadband Network partnership project

In 2011–12 the Museum was invited to participate in the CSIRO's Mobile Telepresence Project, a research and development project designed to make videoconferencing more interactive by using robotics and a sophisticated camera system. Based on a partnership between CSIRO, the Department of Broadband Communications and the Digital Economy and the Museum, the project will enable school students from around Australia, and in particular rural and regional Australia, to 'visit' and interact with Museum galleries and objects through National Broadband Network (NBN) high speed connectivity and a mobile robot camera system.

As its contribution to the project, the Museum is designing stimulating, curriculum relevant learning experiences that exploit the opportunities presented by a virtual visit to the Museum's galleries. Two educational 'tours' or programs are being developed,



Students from Curtin Primary School try out the Museum Game. Trialled with a number of school groups this year, games can be set up to respond to themes in the Australian Curriculum or made more open-ended depending on the preference of the teacher or organiser.

each referencing a key aspect of the national history curriculum – one primary (Year 5) and one secondary (Year 9).

Apart from being able to virtually visit the Museum through the robot's camera system, participating students will also be able to access additional information about the objects they encounter on the tour through an 'augmented reality feature', which links information about objects in a dedicated database to hotspots on the screen that students use to view the gallery. It is anticipated that this project will be launched at the Museum in November 2012 and will be followed by an extensive trial phase with schools around Australia that are connected to the NBN.

The Museum iPad game

In 2011–12, the Museum developed a prototype iPad digital learning game, provisionally called the 'Museum Game'. This game enables school students (and potentially other audiences) to make connections between objects in the Museum's galleries using a Museum Game iPad, the game's software, the iPad's camera and the Museum's recently installed wireless network. Student teams compete to make the most interesting 'resemblances' or connections between museum objects in a series of rounds, with teams amassing points at the end of each round, leading to an eventual winning team after a set period of time. Games can be set up to respond to themes in the Australian Curriculum or they can be made more open-ended, depending on the preference of the teacher or organiser.

The Museum Game was trialled with a limited number of school groups in the reporting period and important modifications were made as a consequence of this. A much more extensive trial phase will occur in 2012–13 and it is anticipated that the Museum Game will become an option for schools visiting the Museum in 2013.

National outreach competitions

Australian history competition for years 8 and 10 students

In 2012, the History Teachers' Association of Australia (HTAA) ran a national history competition for Year 10 students for the second year, following its successful inauguration in 2011. The HTAA also ran a similar competition for Year 8 students in 2012. Both competitions required students to select the most 'correct' answer to a series of multiple choice questions and, in 2012, the Museum contributed to both history quizzes by supplying object-related multiple choice Australian history questions with associated object images.

Supporting student history competition: National History Challenge

The Museum again contributed to the sponsorship of the History Teachers' Association of Australia annual history challenge program for primary and secondary students through its special category on museum displays. The theme of the 2011 competition was 'Defining moments' and the winning Museum entry was submitted by Hannah Mitzi from St Mary's Anglican School. Hannah's display was exhibited in the Museum's Hall in January 2012.

Professional development for teachers

Evaluation continues to indicate that efforts to provide teaching strategies and curriculum resources through a comprehensive professional development program have a positive impact on teaching in Australian classrooms. Professional development workshops for teachers, held at the Museum and at conferences around Australia, attracted over 500 participants in 2011–12.

Education staff delivered workshops and made presentations at a variety of conferences, including the Victorian and national history teacher conferences. In addition, through the National Capital Educational Tourism Project's outreach program, the Museum presented at 11 regional and capital city professional development sessions for teachers.

Several teacher previews focusing on the Museum's temporary exhibitions program were also conducted, mainly with teachers from schools in the Australian Capital Territory and surrounds, helping to continue to build a strong network of committed teachers across the region.

Curatorial outreach

All permanent galleries have a strong focus on place and community. Curators travel extensively to visit historic sites, research objects and stories, make presentations and consult with communities. Curators remain in constant and close contact with stakeholders in Museum programs, and work hard to maintain long-established relationships.

Curators working on the Landmarks: People and Places across Australia gallery maintained relationships with communities throughout the country that are featured in the gallery. This included site visits, research and support for related public programs and events. During site visits, curators were often in contact with community groups, local museums and other organisations to develop knowledge and appropriate conservation and display options for collections to be displayed in Landmarks.

The Aboriginal and Torres Strait Islander Program (ATSIP) is committed to the delivery of projects relevant

to Aboriginal and Torres Strait Islander cultures and histories that are based on thorough consultation. Many outreach projects incorporate elements of community advice and training.

During the reporting year the Museum formalised a Memorandum of Understanding (MOU) with the Gab Titui Cultural Centre based on Thursday Island in the Torres Strait. This MOU supports the National Museum of Australia 'History through art' award as a part of the national Gab Titui Art Awards encouraging artists to articulate the past and support cultural traditions and continuity.

Two issues of *Goree: Aboriginal and Torres Strait Islander News* were published and delivered to more than 10,000 communities, schools, organisations and individuals across Australia. The newsletters are also available online.

Curators have also served on a number of community support panels, including the Australian Capital Territory Government's Historic Places Advisory Committee and the National Capital Authority's Regatta Point project.

International outreach

Museum staff were involved in two major international projects in 2011–12. The Papua New Guinea project, which commenced in May 2011, focuses on the Hugh Stevenson collection, an important contemporary Papua New Guinea collection housed at the University of Papua New Guinea. This year project participants:

- completed assessment of, and prepared a risk assessment and storage plan for, the Hugh Stevenson collection
- developed a collection management training program in consultation with key Papua New Guinea cultural and educational institutions.

Museum staff will return to Papua New Guinea in 2012–13 to deliver the training program and assist with the rehousing of the Hugh Stevenson collection into new purpose built storage.

The Encounters project is a collaboration with the British Museum, the Australian National University and Indigenous communities across Australia. It is an important project that is reconnecting Indigenous communities with the most significant Aboriginal and Torres Strait Islander objects from the British Museum. It is enabling curators from Australia and the United Kingdom to share information about this material with local Indigenous communities and building capacity within these communities to engage with the British Museum.

Research on objects for this exhibition is in the final stages of completion, and informed the early stages of the community consultation and engagement

process. The exhibition is scheduled to open at the British Museum in early to mid-2015 and at the National Museum of Australia later that year.

Repatriation of remains and secret/sacred objects

The Museum advises on and assists federal, state and territory cultural heritage institutions, Indigenous communities and representatives with the repatriation of Indigenous human remains and secret/sacred objects. It also provides information to the media and public about repatriation. The management of human 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 human remains or secret/sacred objects. However, as the prescribed authority under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984*, the Museum can be the repository for unprovenanced remains referred to the Australian Government minister. To date, no remains have been deposited with the Museum under this Act.

The Museum also holds human remains and secret/sacred objects mostly transferred from the Australian Institute of Anatomy collections in 1985. These have been de-accessioned and do not form part of the National Historical Collection.

During 2011–12, the Museum continued to consult with communities regarding the repatriation of ancestral remains and to house remains as requested by communities. Museum staff provided specialist advice to the repatriation unit of the Australian Museum in Sydney on provenancing and cataloguing. The Museum responded to repatriation requests in the international sector by providing briefings for Department of Foreign Affairs and Trade staff on postings, and requests for information on the Museum's holdings of international remains and objects.

The Museum provided contacts and introductions to a number of individuals to facilitate the return of secret/sacred items to Indigenous communities.

The Museum has received funding from the Office for the Arts for storage and management of remains returned from overseas. Repatriation activities during 2011–12 were primarily supported by Museum resources.



A personal collection of material belonging to well-known Australian swimmer and Olympic gold medallist John Konrads (pictured here with his medals) was just one of the Museum's new acquisitions. The media coverage of this acquisition made it one of the most popular stories of the year.

Sharing our resources and expertise

Indigenous development

During 2011–12 the Aboriginal and Torres Strait Islander Program continued to provide development opportunities and support to Indigenous communities and individuals in the cultural sector, in particular through the Indigenous Curators' Mentorship Program. The Museum provided internships for two interns from Gab Titui Cultural Centre (Thursday Island in the Torres Strait), one from the Tasmanian Museum and Gallery and one through the Australian Public Service Graduate Program.

Australian Rugby League Commission

The Museum is working in partnership with the Australian Rugby League Commission to produce a permanent exhibition at Rugby League Central, at Moore Park in Sydney, the new headquarters of the game in Australia. The Museum has provided curatorial advice and assistance with cataloguing and storing the commission's extensive collection of rugby league memorabilia. Entitled *Heroes and Legends*, the new exhibition explores the story of the establishment of rugby league in Australia and displays the best of the Rugby League Commission's collection. At the centre of the exhibition is a display of rugby league's major trophies, including the Giltinan shield and the original State of Origin shield. The Museum is proud to be lending the Royal Agricultural Society Challenge shield as part of this display of iconic rugby league objects.

“The Museum is working in partnership with the Australian Rugby League Commission to produce a permanent exhibition at Rugby League Central.”

Online outreach – the Museum's website: www.nma.gov.au

The Museum continued to engage with online audiences via social media. The Museum's Flickr collection increased to 5260 items, mostly photographs taken of the artworks created as part of the Museum's school holiday Discovery Space programs: Future space, Think ink!, Discovery Road and Wrapped!

Photos were also posted from the festivals and the Silk Road night market.

Feature websites were developed for exhibitions *Bipotaim: Stories from the Torres Strait*, *Travelling the Silk Road*, *Menagerie: Contemporary Indigenous Sculpture*, *Inside: Life in Children's Homes and Institutions*, *A New Horizon: Contemporary Chinese Art* and *Off the Walls: Art from Aboriginal and Torres Strait Islander Affairs Agencies 1967–2005*. Exhibition visitors to *Off the Walls* were invited to browse the collection of more than 2000 items, both in the exhibition and online, and add comments. The Museum is keen for exhibition and web visitors to help us to learn more about the histories and people behind the collection.

Eleven collection highlights – short online articles – were developed, featuring the CSIRO WLAN collection, Warakurna history paintings, Zilm family furniture, the agricultural medal collection, Nelson the Newfoundland's dog collar, the Victorian gold nugget, the holey dollar, the 1867 Melbourne Cup and Queen's Plate trophies, John Konrads' Olympic medals, Yvonne Kennedy's September 11 collection, and the Johnny Warren football collection. Collection highlights aim to display the Museum's collection and highlight the diversity of Australian histories embodied in the objects.

Two new online interactives were developed for the Landmarks gallery, Exploring the world at Port Macquarie and Flemington on Cup Day. Digital and photo media students from the Australian National University participated in a program with the Museum to develop the third Australian Digital Journeys project: works based on their responses to the Australian Journeys gallery.

The Museum updated its website design and architecture in 2011–12, migrating site content to a new content management system with enhanced functionality. Complementing the new architecture, the Museum will move to a new statistics analysis methodology in 2012–13. The new analytics will enable fine-grained tracking of site visitor behaviour. However, the change is likely to result in a decrease in numbers in the first year.

The Friends of the National Museum of Australia

In June 2012, there were 1105 Friends memberships (1089 in 2010–11), comprising 3678 individuals (3836 in 2010–11). The increase in memberships is largely due to the popularity of the paid temporary exhibitions held at the Museum during the year.

Friends continued its role of maintaining and enhancing community support for the Museum

throughout 2011–12. The organisation continued to provide a range of benefits to members, including 39 events attended by more than 1440 people.

Highlights included:

- commencement of work on a new and updated Friends lounge
- well attended curator-led previews of all Museum exhibitions
- a successful series of talks featuring Museum curators presenting their research
- our continuing popular series 'Landmark women', 'Creative craft' and 'Get messy with Grandma (or Grandpa)'
- the 'Rare book' series hosted in the library.

'Friends around the Lake' events, presented in partnership with other cultural institutions in Canberra under the auspices of the Australian Federation of Friends of Museums (AFFM) banner, were very successful. Events with other partners included the Canberra Theatre Centre and Australians Studying Abroad.

Friends continued to receive invaluable support from all sectors of the Museum and had generous assistance from Rowlands Catering and Pauline Hore (auditor).

Research and scholarship

Research and scholarship underpin all the Museum's exhibitions and programs, and are critical to the Museum achieving its PBS outcome. Under the *National Museum of Australia Act 1980*, the Museum conducts and disseminates research about Australian history.

The Centre for Historical Research has taken an active part in scholarly research across a range of fields relevant to the Museum. The highlights of the year included:

- publication of two books: Darrell Lewis's *A Wild Country: Life and Death on the Victoria River Frontier* and Nicholas Brown's (and Susan Boden's) *A Way Through: The Life of Rick Farley*
- becoming part of the Museum's Collection, Content and Exhibitions Division, which has meant contributing to Museum programs, particularly exhibitions
- gaining research funding, particularly a major grant from the Australian Research Council for 'The culture of weeds'
- the award of the Prime Minister's Prize for Australian History to Peter Stanley (joint winner) for his book *Bad Characters*.

Strategic research partnerships

As well as maintaining and developing networks and relationships with researchers across Australia and internationally, the Museum maintains partnerships with key kindred bodies. These include the Australian National University (especially the Museums and Collections course, the National Centre for Indigenous History and the School of History, and a close partnership with the Centre for Environmental History). As part of the Victorian Bushfire Project, a key project with the Centre for Environmental History, the Museum contributed to the work of filmmaker Moira Fahy and her film about the Black Saturday bushfire at Steels Creek, Victoria. The centre maintains links with other research centres, notably the Strehlow Research Centre, Alice Springs; the Royal Botanic Gardens, Melbourne; Monash University, Melbourne; the University of New South Wales (Australian Defence Force Academy), Canberra; Curtin University's Australia-Asia-Pacific Institute, Perth; and the Swedish Royal Institute of Technology, Stockholm.

Supporting the research program

The Library is part of the Centre for Historical Research and supports research across the institution. It holds more than 40,000 books, journals and other items, mainly dealing with museum studies, conservation and Indigenous and Australian history. The Library provides a reference collection for Museum staff and develops special collections, mainly comprising personal papers and book collections relevant to the Museum and its themes. The Library underwent extensive refurbishment during the year, entailing closure from February to June.

reCollections: A Journal of Museums and Collections

The Museum's scholarly e-journal, *reCollections*, has entered its seventh year as a leading vehicle for museum and collection research in Australia, with a growing national and international reputation.

Part three: Accountability and management



A record 10,000 people visited the Museum's Silk Road night market, which featured stalls selling exotic items, traditional music and dancing, puppets and displays.



Governance

The National Museum of Australia 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* defines the broad functions and activities of the Museum. This Act established the Museum as a Commonwealth statutory authority and, along with the *National Museum of Australia Regulations 2000*, defines the Museum’s role, functions and powers. (For the functions and powers of the Museum, see Appendix 2, p. 106).

The *Commonwealth Authorities and Companies Act 1997* provides a single set of core reporting, auditing and accountability requirements for directors of Commonwealth authorities. It also deals with other matters such as banking and investment and the conduct of officers, and states that directors are responsible for the preparation and content of the report of operations in accordance with the *Commonwealth Authorities (Annual Reporting) Orders 2011*. The *Public Service Act 1999* covers the powers of the Director of the National Museum of Australia in relation to the management of human resources.

The National Museum of Australia is a statutory authority, and changed portfolios in December 2011

from the Department of the Prime Minister and Cabinet to the Department of Regional Australia, Local Government, Arts and Sport.

Council and committees

The Council of the National Museum of Australia is responsible for the overall performance of the organisation, including setting the strategic direction and establishing goals for management. The Council works with executive management in developing, executing, monitoring and adjusting the appropriate strategies, and its members are appointed under Section 13(2) of the *National Museum of Australia Act 1980*.

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

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

A performance review of the Museum’s Council members is scheduled to occur early in 2012–13 and its findings will be used to update and inform Council education and training needs.

The Commonwealth Remuneration Tribunal determines remuneration for non-executive members. At 30 June 2012, the Council comprised the following non-executive members:

Governance model



Accountability

- Parliament
- Government
- Minister
- Council
- Other stakeholders

Strategy

- Vision and mission
- Performance management framework
 - plans, policies and procedures
 - strategic and business plans
- Personal performance plans
- Organisational structure
- Risk management
- Committees
- Culture

Controls

- Legislation
- Delegations
- Values
- Codes of conduct
- Ethics
- Certified Agreement
- Staff circulars

Performance

- Internal conformance and reporting
- External conformance and reporting



The Council of the National Museum of Australia: (left to right) Peter Yu, David Jones, Raelene Frances, John Morse AM, Daniel Gilbert AM, Andrew Sayers AM, Barbara Piscitelli AM, Andrea Hull AO, Nicholas Davie (absent).

Mr Daniel Gilbert AM (Chair) has many years of experience as a commercial lawyer and company director. Since the mid-1970s, he has had extensive involvement with social justice issues through work with community legal centres and public organisations and the arts. In 1992 he established the Gilbert+Tobin Pro Bono practice, which has a strong emphasis on Indigenous issues. In addition to his role as Chair of the National Museum of Australia, he is Managing Partner of Gilbert+Tobin, a non-executive director of the National Australia Bank, and chair of the University of Western Sydney Foundation.

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

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

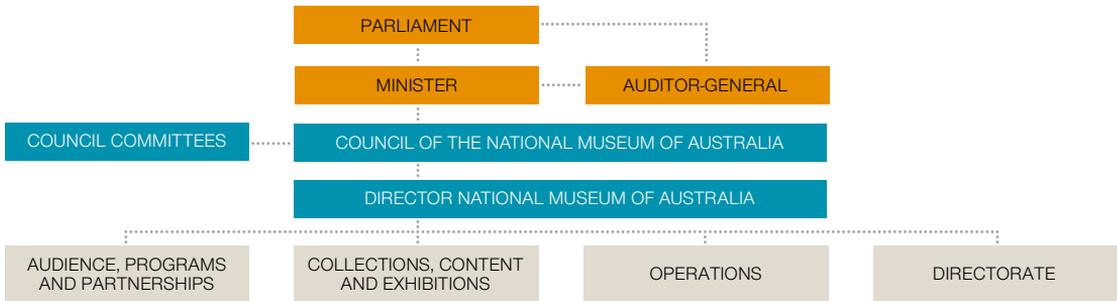
Professor Emeritus Andrea Hull AO has held senior roles at international, federal and state levels in cultural, heritage and education areas. She was Director and Dean of the Faculty of the Victorian College of the Arts at the University of Melbourne for 14 years. She is an executive coach and a non-executive director of a range of boards, including the Board of the Florey Institute for Neuroscience and Mental Health.

Mr David Jones took on the role of Executive Director, Better Place (Australia) during the year after being Managing Director, CHAMP Private Equity. He is also a non-executive director of four organisations: Global Sources Limited (NASDAQ), EMR Capital, EC Group and Derwent Executive.

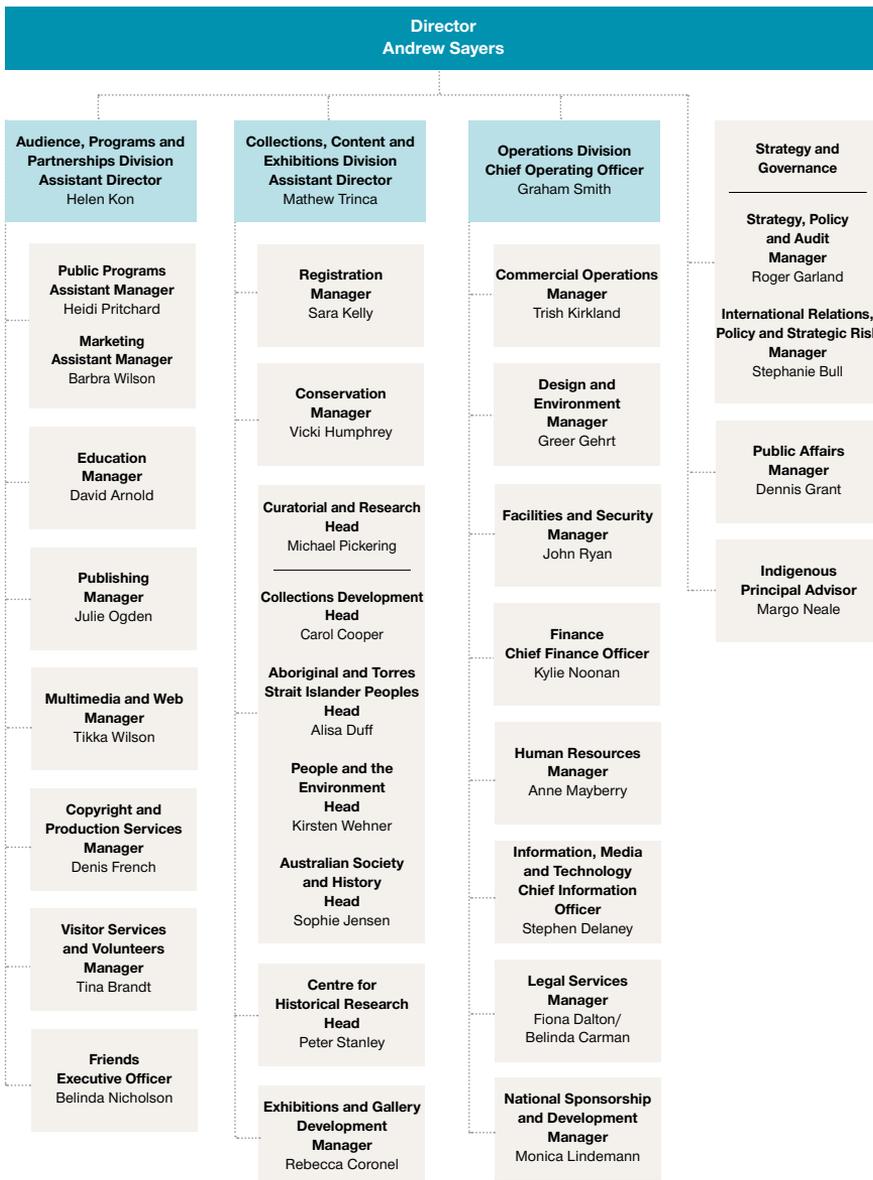
Mr John Morse AM is an advisor on Indigenous tourism projects, and is currently working on a 20-year master plan to develop cultural tourism in Arnhem Land. He is also the owner of John Morse Art, and Chair of the Mutitjulu Foundation. He worked for the Australian Tourist Commission for 20 years in Europe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

Dr Barbara Piscitelli AM is a freelance consultant and researcher in education and the arts. Her research

Accountability chain as at 30 June 2012



National Museum of Australia organisation chart as at 30 June 2012





The Executive of the National Museum of Australia: (left to right) Assistant Director, Mathew Trinca; Chief Operating Officer, Graham Smith; Assistant Director, Helen Kon; and Director, Andrew Sayers.

explores cultural policy and childhood, children's learning in museums, and early childhood visual arts education. Dr Piscitelli is a member of the Board of the Queensland Museum.

Mr Peter Yu is a Yawuru man from Broome, Western Australia. He is the Chairman of North Australian Land and Sea Management Alliance Ltd.

The Council held four meetings during 2011–12. An executive officer from the Office for the Arts attended the meetings as an observer.

The Museum provides Council members with information on government 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 Advisory Committee to advise on sensitivities and protocols relating to exhibitions and other matters. Council began a review of the function and role of the Indigenous Advisory Committee during the year and this will be finalised in 2012–13. Details of Council and committee meetings are listed in Appendix 1, p. 104.

Executive management group

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

Andrew Sayers AM, Director

Andrew Sayers was appointed Director of the Museum in April 2010. He was previously Director of the National Portrait Gallery, Canberra, from 1998 to 2010. After graduating from the University of Sydney, he began his career at the Art Gallery of New South Wales before moving to Newcastle Region Art Gallery as Assistant Director. Before his appointment at the National Portrait Gallery he was Assistant Director (Collections) at the National Gallery of Australia. Andrew has been responsible for several exhibitions of Australian art, particularly in the areas of drawing and portraiture. He has written extensively and is the author of *Aboriginal Artists of the Nineteenth Century* (Oxford University Press, 1994) and *Oxford History of Art: Australian Art* (Oxford University Press, 2001).

Helen Kon, Assistant Director, Audience, Programs and Partnership

Helen Kon joined the Museum in 2011 after working in senior management positions at the National Library of Australia and the State Library of New South Wales. She played a major role in many of the positive changes that have taken place in those institutions through the

development of numerous community engagement programs. Prior to working in the cultural sector, Helen was Education Services Manager in marketing at the *Age* newspaper. She has also worked in statewide curriculum consultancy roles and taught at secondary and tertiary levels. Her wider professional contributions have included membership and chairing of a number of national and state committees, boards and professional associations across the cultural and education sectors.

Dr Mathew Trinca, Assistant Director, Collections, Content and Exhibitions

Before he joined the National Museum in 2003, Dr Mathew Trinca worked as a curator of history at the Western Australian Museum and as a consultant historian on film, conservation and public history projects. Mathew has research interests in Australian cultural history and museum practice, and was a co-editor of *Country*, a collection of essays on Western Australia's environmental history, and *Under Suspicion*, a collection devoted to studies of internment in Australia during the Second World War. He was on extended leave from the Museum during 2011–12. Dr Michael Pickering, Dr Kirsten Wehner and Dr Guy Hansen acted in his position during his absence.

Graham Smith, Chief Operating Officer

Prior to joining the Museum as Chief Operating Officer in November 2010, Graham worked at the Royal Australian Mint for four years, firstly as Deputy Chief Executive Officer and then Acting Chief Executive Officer. He was influential in leading the Mint through major transformational change in both visitor facilities and work processes. Graham's public service career has spanned more than 30 years, with experience in the provision of both policy and corporate advice in executive and senior management positions in the Department of Treasury, Prime Minister and Cabinet, and the Office of the Assistant Treasurer. He is active in a range of Canberra-based community organisations and sits on a number of Australian Capital Territory Government advisory boards.

Performance Management Framework

The Museum's organisational Performance Management Framework provides the structure for delivering outputs and outcomes through planning, policy and procedural work. Performance is guided by the Museum's strategic and business plans. Performance is tracked through quantitative measures, project management practices and qualitative reports. The framework will be reviewed during the coming

financial year in the context of a new strategic plan, an organisational restructure and a revised set of key performance measures.

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

Strategic priorities

The Museum's strategic priorities for 2011–12 to 2015–16 were endorsed by Council in March 2011. The key priorities are reported against in Part One: Executive summary – Achievement of strategic and business priorities (p. 14).

Business planning

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

Project management

The Museum's Project Management Methodology was reviewed and simplified with further development planned in the coming financial year.

Policies and plans

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

Internal and external scrutiny

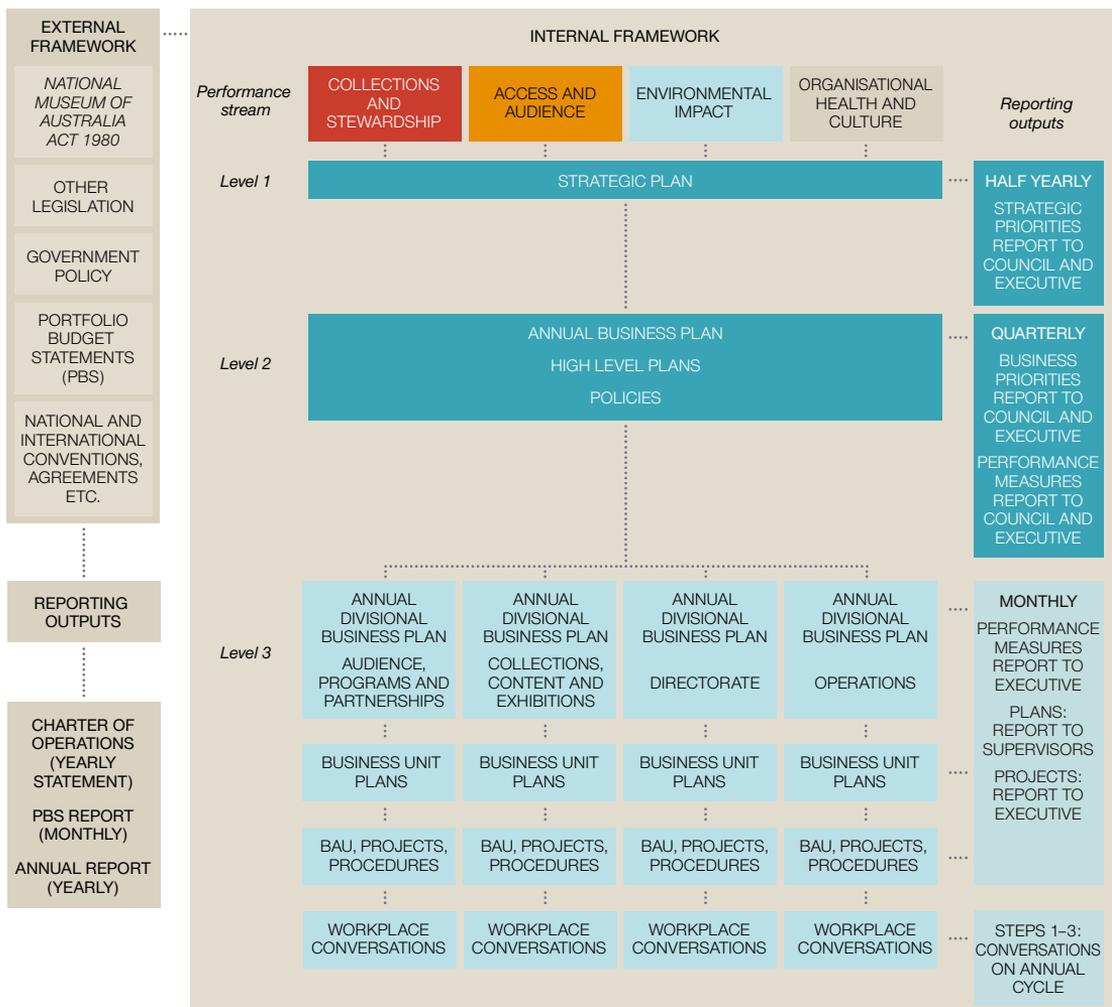
Internal audit

The Museum's contract for internal audit services with external service provider RSM Bird Cameron expired during the year. Synergy Group Australia Ltd was selected to be the new provider, commencing in December 2011.

During 2011–12:

- a review of assurance processes for annual financial statements was completed
- the Strategic Internal Audit Plan 2012–2015 was developed and accepted by the Museum
- a range of reviews commenced that are due for completion early in 2012–13, including reviews of:
 - finance function business processes
 - outstanding internal audit recommendations
 - wireless technology (IT security).

Museum Performance Management Framework overview



External audit

The Australian National Audit Office (ANAO) 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. 64–101).

Risk management and fraud control

The Museum’s risk management framework was reviewed this year in conjunction with an external consultant, to ensure that it met the requirements of the International Standard on Risk Management, ISO31000:2009. The aim of the risk management framework is to help all managers and supervisors to incorporate formal risk management processes into their work, to enable the efficient and effective delivery of the Museum’s programs and to promote sound

business practices. The Museum’s risk management framework focuses on categories including workplace health and safety, preservation of the National Historical Collection, damage to the building and infrastructure, financial loss, fraud, loss of reputation and damage to the environment.

The Museum is committed to fostering a culture of risk management throughout the organisation and, within an overall risk management framework, has developed and continues to maintain:

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

The elements of the framework are continuously improved to make them more user-friendly, while adhering to the requirements of government, ISO standards and best practice.

The Museum's Strategic Risk Management Plan was reviewed twice during the year by the Council's Audit, Finance and Risk Committee. Business unit risk management plans were reviewed as part of the annual budget review process. The Museum's executive management reviews the key organisational risks on a monthly basis. Business unit risk management plans were reviewed as part of the annual budget review process. The Museum continued to participate in Comcover's Annual Risk Management and Insurance Benchmarking program and as a result received a discount on its 2012–13 premium.

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

The Museum's Fraud Risk Assessment and Control Plan is endorsed by Council and reviewed every two years. The Fraud Control Plan was reviewed during 2011–12 and updated to reflect identified risks facing the Museum. Fraud awareness training is provided to all staff as part of their induction training program and general awareness training. During 2011–12, the Museum implemented online fraud awareness training that is available to staff on the Museum intranet.

Freedom of information

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

In accordance with the IPS, the Museum is required to:

- publish an agency plan
- publish specified categories of information
- consider proactively publishing other government information
- publish the information (or details of how to access it) on a website.

Details of the Museum's compliance with the IPS requirements during 2011–12 are available in Appendix 4, p. 111.

There was one formal request for access to documents under Section 15 of the Act during 2011–12.

Privacy legislation

The Museum provides information as required to the Privacy Commissioner for inclusion in the Personal Information Digest. No reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* concerning actions or practices by the Museum were received during 2011–12.

Formal decisions/notifications/ministerial directions

The Museum received no formal notifications or ministerial directions from the Minister for Finance and Deregulation during 2011–12. Ministerial directions that continue to apply in 2011–12, from previous financial years, relate to the Commonwealth Procurement Guidelines and Certificate of Compliance Report requirements.

There are no general policies of the Australian Government that were notified to the Museum before 1 July 2008 under section 28 of the *Commonwealth Authorities and Companies Act 1997* (CAC Act), and there are no General Policy Orders that apply to the Museum under section 48A of the CAC Act.

Significant events

The Museum did not advise the Minister of any significant events during 2011–12, in accordance with the CAC Act. There have been no judicial decisions or decisions of administrative tribunals that have had, or might have, a significant effect on the operations of the Museum. There have been no amendments to legislation that affect the operation or structure of the Museum.

Legal actions

In 2011–12 the Museum did not settle any claims as a result of any legal action.

Ombudsman

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

Sustainability

Taking care of people

The Museum is committed to creating an environment that people love and this commitment extends to both visitors and employees. Creating and maintaining an organisational culture and environment that successfully attracts and retains high quality employees and supports and enhances individual and team capabilities are fundamental to the Museum's success. The Museum values excellent performance and diversity and continues to review, develop and implement workplace practices and programs that support staff to perform to the best of their ability.

Museum staff members are employed under the *Public Service Act 1999*, and employment conditions are established under legislation applying to the Australian Public Service and, in particular, the Museum's enterprise agreement. At 30 June 2012, the Museum employed

251 staff consisting of 215 ongoing and 36 non-ongoing employees, which represented a full-time equivalent number of 220.06. Continued effort to review, manage and monitor staffing resources and budget has resulted in an overall reduction of Museum staff numbers this year.

Total staff numbers as at 30 June each year

FINANCIAL YEAR	TOTAL STAFF NUMBERS
2004–05	263
2005–06	304
2006–07	292
2007–08	282
2008–09	284
2009–10	297
2010–11	266
2011–12	251

Impact and features of enterprise agreements

As an Australian Public Service (APS) agency, the Museum employs people within a regulatory framework that includes federal workplace relations and related legislation, the *Public Service Act 1999* and common law employment contracts.

In a continually evolving workplace relations and public sector management environment, the Museum provides terms and conditions of employment using a range of statutory and common law instruments. A collective agreement negotiated with employees and their representatives is at the heart of the framework. The Museum has maintained a high level of employee support for collectively negotiated arrangements over the past decade, reflecting an ongoing culture of consultation and trust.

The National Museum of Australia negotiated a new enterprise agreement during 2011–12. *The National Museum of Australia Enterprise Agreement 2012–14* commenced on 27 April 2012 and will expire on 30 June 2014.

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

The 2012–14 Enterprise Agreement provides for individual employees to negotiate pay and conditions enhancements through Individual Flexibility Agreements (IFAs). The IFAs are designed to supplement the terms of the enterprise agreement with payments, benefits and/or conditions to recognise particular skills, capabilities or additional responsibilities or to meet special workplace

circumstances, operational requirements or to provide individual flexibility. A number of IFAs have been negotiated and approved across the Museum.

Attracting the right people

The Museum competes in a highly competitive employment market with public sector agencies, other museums and cultural institutions, academic institutions and private enterprise. Despite the competitive employment market, the Museum continues to attract highly skilled external and internal applicants for vacancies, with only limited specialist roles being difficult to fill.

The Museum continued to promote diversity and strived to establish a staffing profile that was representative of the Australian community.

Staffing by division as at 30 June 2012

DIVISION	ONGOING	NON-ONGOING	TOTAL
Directorate	6	2	8
Operations	60	6	66
Collections, Content and Exhibitions	65	20	85
Audience, Programs and Partnerships	84	8	92
Total	215	36	251

Staffing by employment status as at 30 June 2012

STATUS	MALE	FEMALE	TOTAL
Ongoing full-time Principal Executive Officer (PEO)	0	0	0
Non-ongoing full-time PEO	1	0	1
Ongoing full-time Senior Executive Service (SES)	2	1	3
Ongoing full-time non-SES	50	101	151
Ongoing part-time SES	0	0	0
Ongoing part-time non-SES	16	45	61
Non-ongoing full-time SES	0	0	0
Non-ongoing full-time non-SES	10	14	24
Non-ongoing part-time SES	0	0	0
Non-ongoing part-time non-SES	3	8	11
Total	82	169	251

Staffing by APS level as at 30 June 2012

APS LEVELS	MALE	FEMALE	TOTAL
PEO	1	0	1
SESB2	0	0	0
SESB1	2	1	3
Executive Level 2	9	16	25
Executive Level 1	13	18	31
APS6	14	30	44
APS5	10	25	35
APS4	9	34	43
APS3	3	15	18
APS2	21	29	50
APS1	0	0	0
CADET	0	1	1
Total	82	169	251

Supporting and maintaining a high performance culture

The Museum's performance management framework, Workplace Conversations, was developed in 2003 and reviewed in 2006. The framework focuses on providing clarity about the work to be done, and encourages and supports meaningful and timely workplace conversations and feedback.

Workplace Conversations is a formal process that requires staff members to have regular performance discussions with their manager. These formal discussions, linked to overall strategic and business objectives, cover the scope and deliverables of a staff member's position, the support required to deliver them, and a documented agreement on relevant learning and development opportunities.

Mid-cycle team conversations encourage discussions on team performance and complement the regular individual focus characteristic of Workplace Conversations.

Sustaining a consultative culture

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

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

Supporting and making workplace diversity a priority

A fundamental aim of the Museum is to deliver exhibitions and programs that encourage awareness and understanding of Australian history and culture. Museum staff play an integral role in delivering these exhibitions and programs by bringing diverse perspectives, backgrounds and understandings to their work. Accordingly, the Museum constantly strives to maintain and encourage diversity within the workplace. The Museum's Workplace Diversity Plan seeks to create an environment that is supportive of people's diversity by building knowledge and capabilities from many backgrounds within the Museum, having business processes that support diversity, and developing diverse ways to work.

In 2011–12, the Museum Workplace Diversity Reference Group and three supporting workgroups – Aboriginal and Torres Strait Islander employment, disability, and cultural and linguistic diversity – continued to develop strategies that support and promote diversity within the workplace.

This year, progress has been achieved through a range of actions, including:

- ongoing commitment to an Indigenous Employment Support network, a Volunteers and Diversity Support Officer and support for Indigenous cadets
- engaging an Indigenous Head for the Aboriginal and Torres Strait Islander Program together with a co-ordinator for Indigenous programs and a new Indigenous cadet
- developing a draft Reconciliation Action Plan, with the assistance of Reconciliation Australia
- providing ongoing support for employees and potential job applicants with disabilities through Job Access
- the installation of automatic doors and reconfiguring of disabled car parking spaces
- delivering 'Beyond Blue' sessions for managers and employees on workplace mental health issues
- recruiting and training additional Workplace Support Officers to provide support for employees who may be the subject of bullying or discrimination
- including questions on workplace diversity issues in the staff survey.

Museum staff diversity

GROUP	NO.	% TOTAL STAFF
Aboriginal and Torres Strait Islander peoples	12	4.8
People with disabilities	6	2.4
Culturally and linguistically diverse backgrounds	40	15.9
Females	169	67.3

Enhancing our capability through learning and development

The Museum's corporate training program is aligned with its capability profile and strategic business objectives. During 2011–12, the program continued to focus on building capability in leadership, interpersonal skills and building better relationships, writing, performance management and application of the APS Values and Code of Conduct.

Other staff training focused on core behaviours, skills and knowledge required by staff across the Museum, and included:

- respectful workplace behaviour training
- seminars on workplace health and safety for all staff, particularly relating to the changed legislative environment
- manual handling training
- hot fire training
- privacy awareness training
- courses for first aid officers, wardens and section health and safety representatives
- applying for jobs training
- mental health awareness sessions
- a range of employee assistance seminars.

Recognising people

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

To provide wider recognition of significant contributions and achievements by its staff, the Director presented Australia Day Achievement Medallions to five employees who had made noteworthy contributions to the work of the Museum during the past year or over a number of years.

Staff achievements and news are published regularly on the Museum's intranet and through the internal newsletter, the *Loop*.

The contribution of volunteers

This financial year 79 volunteers contributed 4318 hours, or 2.3 full-time equivalents, to areas including curatorial, administration and festival days.

The Museum's largest volunteer program supports the 130-year-old paddle steamer, PS *Enterprise* – the crew being drawn entirely from volunteers.

Depending on qualifications and experience, the 37 volunteers perform various roles aboard the vessel: master, mate, engineer, leading deckhand, deckhand and galley hand. The crew brought the PS *Enterprise* to life each weekend from September to December 2011 and April to May 2012. In 2011–12 the volunteer crew contributed 1318 hours, ensuring the PS *Enterprise* operated most weekends.

Volunteers also contributed to:

- **Education:** Twenty-nine volunteers contributed 2286 hours assisting in the delivery of the Museum's Education programs, enhancing the students' and teachers' experience of Australian history. Volunteers also helped visitor services hosts with introductions for teacher-guided groups.
- **Public Programs:** Two volunteers contributed 76 hours assisting in delivering school holiday programs for families.
- **Library:** One volunteer spent 46 hours assisting Library staff.
- **Exhibitions:** Twenty-five volunteers contributed 227 hours in the *Not Just Ned: A True History of the Irish in Australia* temporary exhibition, helping visitors to research their own family history. Five volunteers contributed 120 hours to the exhibition *Inside: Life in Children's Homes and Institutions* talking about their personal experiences.
- **Office of the Principal Indigenous Advisor to the Director:** One volunteer contributed 100 hours providing research and office assistance.
- **Records Management:** Four volunteers contributed 127 hours scanning and organising files.

Post-separation employment

There were no applications for post-separation employment during the year.

Educational and developmental opportunities

The Museum continued to be a sought-after venue for secondary and tertiary students seeking work experience, with a number of students undertaking work experience placements or undertaking internships with the Museum.

Promoting a healthy and safe workplace

The workplace health and safety (WHS) of all staff, volunteers, visitors and contractors continued to be a priority for the Museum during 2011–12. This was achieved through the Museum’s well-established framework for WHS management, which includes:

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

The changes introduced through the *Work Health and Safety Act 2011*, which came into effect on 1 January 2012, were promulgated to all staff and volunteers through:

- the development of guidance material for all levels of staff, as well as Council
- use of online training
- training for managers and supervisors
- information sessions for visitor services host teams.

The focus was to make all staff aware of the changes, including their own increased responsibility for ensuring the safety of their workplaces, as well as the increase in punitive measures that can be implemented for any breach of the legislation.

The Museum is also reviewing its existing WHS procedures and guidelines to ensure that they meet the requirements of the new legislation.

Some of the health initiatives undertaken during the year included voluntary health assessments and making flu vaccinations available to all Museum staff and volunteers.

Training for staff and volunteers is recognised as one of the key elements in achieving and maintaining a high standard of workplace safety. Training provided during 2011–12 included:

- online WHS training courses for all new employees
- induction presentations for all visitor services hosts focusing on their WHS obligations to each other and to the public
- training courses focusing on the WHS obligations of managers and supervisors
- ongoing recruitment and training of building wardens, first aid officers, and health and safety representatives.

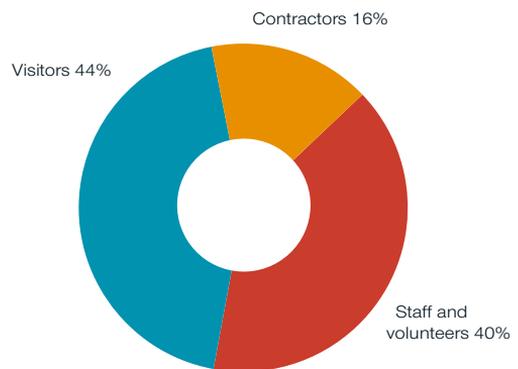
The Museum continued to ensure that all contractors working on Museum sites receive a site induction prior to commencing work. Site inductions are aimed at increasing contractor awareness of WHS obligations and reducing the risk of injury and/or damage to collection items. The Museum identified, assessed and rectified safety hazards in a functional and practical way that also took environmental and aesthetic aspects

into consideration. Inspection and reporting tools were reviewed and disseminated to health and safety representatives to help them conduct regular workplace inspections and report findings to the WHS Committee.

Advice on WHS issues is also fed into the exhibition and gallery development programs. Input was provided at all stages of these programs, from design to installation.

There were a total of 79 minor injuries (those that require no medical treatment or only first aid treatment and include potential exposures to chemicals) and three serious injuries (those that require emergency medical attention by a doctor, in a hospital or in an ambulance) reported by staff, visitors or contractors during the year. There were also five dangerous incidents (those incidents that could have, but did not, result in serious injury or death). The serious injuries and dangerous incidents were reported to Comcare. There were no fatalities or provisional improvement notices recorded during the year.

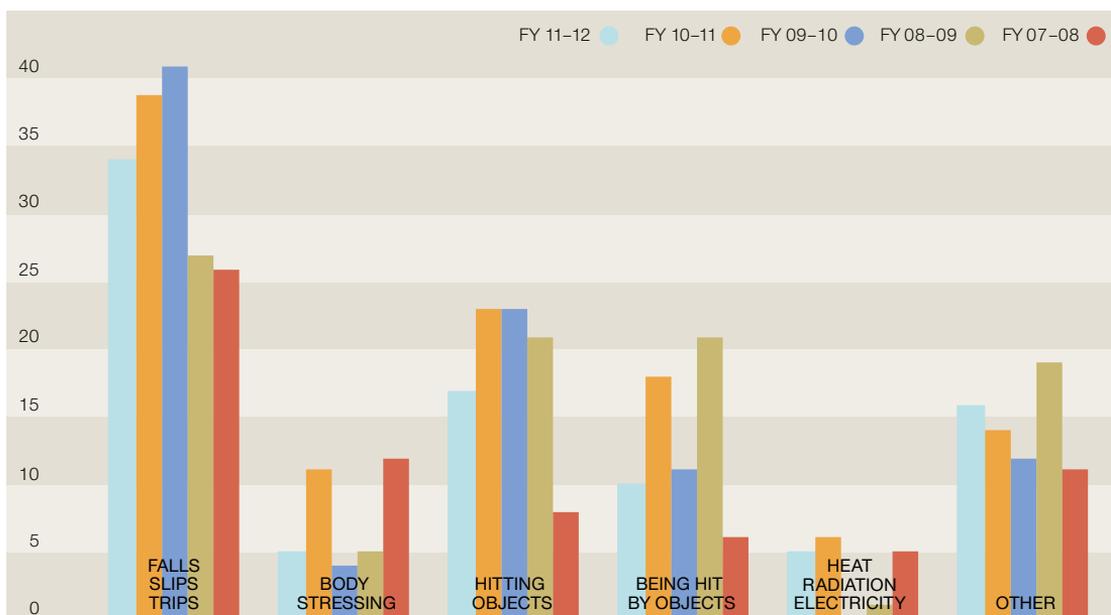
Category of person injured, 2011–12



Category and number of reported incidents, 2007–12

YEAR	MINOR INJURIES	SERIOUS INJURIES	DANGEROUS OCCURRENCES
2007–08	60	3	5
2008–09	85	6	3
2009–10	89	1	1
2010–11	98	5	8
2011–12	79	3	5

Causes of injury or dangerous occurrences, 2007–12



Security

The Museum continued to maintain a safe and secure environment for visitors, staff, contractors and collections, including the National Historical Collection, and all Museum leased and owned buildings and infrastructure.

During 2011–12, the Museum entered into a new contract for the provision of security services for a period of three years. The contract was awarded following an open tender procurement process. The Museum also exercised an option to extend the existing comprehensive security maintenance contract by a further 12 months.

An extensive capital works program was completed during the year. This program addressed issues identified in a Physical Security Risk Review undertaken in 2010–11.

The capital works on the Acton site included:

- upgrading security infrastructure including moving to the Museum's IT network
- replacing existing security analogue cameras with digital cameras and installing additional internal and external CCTV cameras
- installing additional access control and monitoring systems, including the primary data centre.

The capital works on the Mitchell sites included:

- installing a new fibre optic link to enable the monitoring and control of access to remote sites from the Acton Security Control Room
- providing a secure sliding gate and secure fence for increased security to the premises at 90 Vicars Street.

Indemnities and insurance

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

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

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

Taking care of our environment

The Museum remains committed to the conservation of natural resources through ongoing improvements to its energy management and the implementation of a number of other initiatives aimed at minimising environmental impact from its operations. The promotion of ecologically sustainable development (ESD) principles is woven into the content of the Museum's programs and administrative and decision-making processes.

The Museum's Environmental Management System incorporates guidelines for all Museum activities to reduce their impact on the environment. It also promotes the management of energy, waste and water on all Museum sites. The system was developed to meet ISO14001:1996 'Environmental management systems – specification with guidance for use'. It was designed to

be accessible for all staff to allow them to minimise risks to the environment. The Environmental Management Policy, which was updated in January 2012, highlights the Museum's commitment to operate within the principles of ecologically sustainable development wherever possible.

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. A number of ongoing strategies have been put in place to reduce the Museum's environmental impact. These include:

- reducing energy consumption
- increasing waste recycling
- decreasing water use
- using more environmentally friendly cleaning chemicals.

Monitoring and reviewing performance are integral to the Museum's Environmental Management System. Ongoing reviews are carried out on targets and objectives to ensure they remain relevant to Museum operations and continue to meet changing government requirements.

Environmental initiatives

During the year, the Museum implemented the following measures to minimise the environmental impact of its operations.

Reduction of energy consumption

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

- a continuing program of energy management works, including modifications to the chiller thermal plant programming of the Building Management System
- provision of improved controllers for chilled water in the air conditioning plant
- installation of improved controls for boilers to reduce gas consumption
- continued replacement of existing light fittings with energy efficient LED lighting throughout the Museum building.

Energy efficiency is a key guiding principle in the design and construction of the major building work currently underway at the Acton site. This will include the selection and use of energy efficient materials and finishes in the extensions to the administration building and the cafe. The Museum is seeking to achieve the equivalent of a 4.5 star NABERS (National Australian Built Environment Rating System) rating in the design and construction of the administration building extension.

The Museum has also undertaken a review of its vehicle fleet operations and as a result has reduced the fleet by two vehicles.

Recycling

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

Waste

The Museum monitors and reports on the amount of waste to landfill, as a percentage of its total waste. This year the Museum implemented a more comprehensive methodology for measuring the amount of waste.

These figures will be used as a baseline for measuring improvements in future years.

Water use

The Museum continued to reduce levels of water usage with hybrid semi-waterless urinals in high-use public toilets, as well as dual-flush toilets and water-saving showerheads in leasehold buildings. The Museum monitors water consumption by meters installed in critical areas, such as cooling towers.

Although watering restrictions have been eased in the Australian Capital Territory, watering of the gardens and cleaning of the external facade continue to be minimised.

Environmentally friendly cleaning practices

The Museum now uses toilet paper and paper hand towels made from 100 per cent recycled material. These products are Australian made and certified by Good Environmental Choice Australia (GECA).

The Museum has also successfully implemented a new range of environmentally friendly cleaning products that feature readily biodegradable components, have very low or no toxicity, ultra-low volatile organic compounds, no phosphates or bleach, and concentrated formulas to reduce waste in both packaging and transport. As well as GECA certification, these products are also certified by the United States Environmental Protection Agency and EcoLogo, the Canadian Government's environmental standards and certification organisation.

The Museum has also introduced new, more environmentally friendly cleaning equipment, including a floor-scrubbing machine that uses less water and chemicals than previous machines for the scrubbing of hard floor surfaces. The new machine saves approximately 13,500 litres of water and 130 litres of chemicals each year.

Greenfleet

The Museum continued its membership of this non-profit organisation that plants trees in forests to offset carbon emissions from its vehicle fleet.



The Museum's retail operations exceeded its sales revenue targets and capitalised on the commercial opportunities arising from the exhibition program, with temporary exhibition shops operating for *Not Just Ned: The True History of the Irish in Australia* and *Travelling the Silk Road: Ancient Pathway to the Modern World*.

Generating external revenue and support

Sponsorship and development

The total value of support secured from external sources was \$453,630, comprising \$39,512 in cash or in-kind corporate sponsorship, \$71,011 in cash donations and \$343,100 in grants received for major programs. During the reporting year, the Museum established an online donations capability and embarked on a public fundraising campaign to restore the 1948 Daimler landaulette, which was used by Her Royal Highness Queen Elizabeth II during her 1954 royal tour of Australia. The project has attracted significant community interest and is on track to achieve its fundraising target by 2014.

Highlights included:

- corporate sponsorship support for the very popular *A New Horizon: Chinese Contemporary Art* exhibition, a significant cultural exchange event between the National Museum of Australia and the National Art Museum of China
- support from the Department of Families, Housing, Community Services and Indigenous Affairs for the development of the *Inside: Life in Children's Homes and Institutions* exhibition launched by the Hon Jenny Macklin MP on 15 November 2011
- support from the Australian Government's National Collecting Institutions Touring and Outreach Program for the touring of *Yiwarra Kuju: The Canning Stock Route*, the Museum's most popular exhibition to date.

“During the year the shop was awarded a highly commended prize at the Canberra and Region Tourism Awards and hosted the 2011 Museum Shops Association of Australia annual conference at the Museum.”

Merchandising and retail

Merchandising and retail operations raise revenue for the Museum and enhance visitor experiences by providing merchandise that is largely inspired by the Museum's exhibitions, programs and its unique building. 2011–12 was a successful year for the Museum's retail operations with gross sales 8.7 per cent above target. Retail average sale and sale per visitor were also above budget, 8.9 and 14.5 per cent respectively.

During 2011–12, the Museum Shop successfully leveraged commercial opportunities from the exhibition program, with temporary exhibition shops operating for *Not Just Ned: The True History of the Irish in Australia* and *Travelling the Silk Road: Ancient Pathway to the Modern World*. These exhibition shops generated just over one-third of total shop sales for their duration.

In 2011–12 the Museum Shop expanded its wholesale program by offering an extensive range of merchandise for *Yiwarra Kuju: The Canning Stock Route* to other museums, galleries and gift shops. Royalties from sales of this merchandise are paid to the respective art centres and artists involved. The range offered on the Museum online shop was also expanded, with sales increasing 161 per cent compared to the previous year.

During the year the shop was awarded a highly commended prize at the Canberra and Region Tourism Awards and hosted the 2011 Museum Shops Association of Australia annual conference at the Museum.

Management performance

Consulting and contracting services

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

Prior to engaging consultants, the Museum takes into account the skills and resources required for the task, the skills available internally, and the cost-effectiveness of engaging external expertise. The decision to engage a consultant is made in accordance with the *National*

Museum of Australia Act 1980 and related regulations including the Commonwealth Procurement Guidelines and relevant internal policies.

During 2011–12, 12 new consultancy contracts were entered into involving total actual expenditure of \$227,394. In addition, four ongoing consultancy contracts were active during the 2011–12 year, involving total actual expenditure of \$17,293. Major consultancy services included a review of the Asset Management Plan, a commercial services review, advice on wi-fi and Cloud computing security risks, and an assessment of Museum air-conditioning deficiencies and replacement options.

Facilities management

A review of roles and responsibilities within the Facilities section was undertaken this year to enable more efficient delivery of building services. The Museum also reviewed existing leases and contracts during 2011–12 and exercised the option to extend the Facilities Maintenance contract until 30 March 2013. The Museum entered into a new five-year lease for its building at McEachern Place and exercised an option to extend its lease on the Medical Superintendent's Building at Acton. Negotiations also commenced on the extension of the leases for the Administration Annex building and Limestone Cottage.

Several consultancies were completed during the year, including an update of the Museum's Infrastructure Asset Management Plan and a feasibility study for the redevelopment of the Circa theatre.

Major facilities capital projects completed during the year included:

- installing a new staff kitchen, meeting room and outdoor staff amenities area to Museum facilities at 90 Vicars Street
- providing new bulk chemical storage and battery charging facilities at 90 Vicars Street. This included the provision of chemical storage cabinets and an evaporative cooling system to ensure hazardous chemicals are stored in suitable conditions
- upgrading the fire systems at 9/13 Vicars Street and 90 Vicars Street, including reconfiguration of the main store fire sprinkler systems and revised exit signage
- providing 'on floor water sensors' to the Museum's main plant rooms to minimise possible water damage to the gallery areas from water leaks in upper plant room.

The Museum continued to join with other agencies where possible to achieve savings in the delivery of utilities. This included participation in the whole-of-government electricity contract and combining with other cultural agencies for the purchase of gas.

Enhancing key services: Information and communication technology

The Museum completed a number of major infrastructure and business system changes during the 2011–12 year. Major achievements included:

- installation of a wireless network covering all Museum locations. This infrastructure will service both the Museum's corporate and exhibition needs, as well as provide free internet access for visitors to the Museum
- increased network performance to 10 gigabits between the Museum's primary and secondary data centres as well as a major electrical upgrade to the primary data centre to extend its useful life
- migration from an ageing analogue telephone system to a managed digital network using the existing data network, which provided increased functionality
- replacement of the Groupwise email system with a Cloud-based Microsoft Exchange and Microsoft Outlook 2010 client (Cloud computing entrusts remote services with a user's data, software and computation)
- completion of the first stage of a museum-wide Client Relationship Management system (CRM). The CRM solution replaces a number of disparate systems across the Museum and provides a range of enhancements.

The Museum's technology and information management objectives for 2012–13 are to maintain stable and secure systems and infrastructure, while focusing on continuous improvement.

Part four: Audited financial statements



Museum Finance team members Susan Gale and Katie Wellham demonstrate their riding skills at the media launch of *Travelling the Silk Road*, 30 March 2012.





INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of the National Museum of Australia for the year ended 30 June 2012, which comprise: a Statement by the Council Members, Director and Chief Finance Officer; the Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; and Notes to and forming part of the financial statements including a Summary of Significant Accounting Policies and other explanatory information.

Council Members' Responsibility for the Financial Statements

The Council Members of the National Museum of Australia are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of the financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit.

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

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

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

Independence

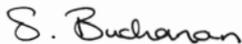
In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

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

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the National Museum of Australia's financial position as at 30 June 2012 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office



Serena Buchanan
Audit Principal

Delegate of the Auditor-General

Canberra
10 August 2012

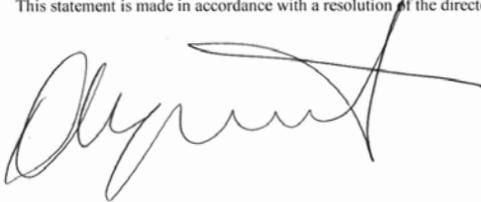
National Museum of Australia

STATEMENT BY THE COUNCIL MEMBERS, DIRECTOR AND CHIEF FINANCE OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2012 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, as amended.

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

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



Daniel Gilbert AM
Chair

10 August 2012



Andrew Sayers AM
Director

10 August 2012



Kylie Noonan CPA
Chief Finance Officer

10 August 2012

Statement of Comprehensive Income for National Museum of Australia
for the period ended 30 June 2012

	Notes	2012 \$'000	2011 \$'000
EXPENSES			
Employee benefits	<u>3A</u>	21,182	22,852
Supplier	<u>3B</u>	18,828	18,863
Depreciation and amortisation	<u>3C</u>	7,327	6,491
Write-down and impairment of assets	<u>3D</u>	147	85
Other expenses	<u>3E</u>	259	135
Loss (gain) on sale of assets	<u>3F</u>	182	(1)
Total expenses		<u>47,925</u>	<u>48,425</u>
LESS:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	<u>4A</u>	2,562	3,114
Interest	<u>4B</u>	2,883	3,083
Other revenue	<u>4C</u>	452	924
Total own-source revenue		<u>5,897</u>	<u>7,121</u>
Gains			
Donated assets	<u>4D</u>	961	872
Total gains		<u>961</u>	<u>872</u>
Total own-source income		<u>6,858</u>	<u>7,993</u>
Net cost of services		<u>41,067</u>	<u>40,432</u>
Revenue from Government	<u>4E</u>	40,280	40,144
Deficit attributable to the Australian Government		<u>(787)</u>	<u>(288)</u>
OTHER COMPREHENSIVE INCOME			
Changes in asset revaluation surplus		<u>12,540</u>	17,874
Total other comprehensive income before income tax		<u>12,540</u>	<u>17,874</u>
Total comprehensive income		<u>11,753</u>	<u>17,586</u>

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

Balance Sheet for National Museum of Australia*as at 30 June 2012*

	Notes	2012 \$'000	2011 \$'000	2010 ¹ \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	5A	2,235	2,177	2,246
Trade and other receivables	5B	1,522	1,832	1,699
Held-to-maturity investments	5C	40,000	40,923	45,777
Total financial assets		43,757	44,932	49,722
Non-financial assets				
Land and buildings	6A	99,044	100,507	93,376
Infrastructure, plant and equipment	6B,C	295,563	276,733	259,968
Intangibles	6D,E	2,294	2,136	2,042
Inventories	6F	398	578	400
Other non-financial assets	6G	546	1,094	1,143
Total non-financial assets		397,845	381,048	356,929
Total assets		441,602	425,980	406,651
LIABILITIES				
Payables				
Suppliers	7A	3,370	1,935	2,160
Other payables	7B	647	525	459
Total payables		4,017	2,460	2,619
Provisions				
Employee provisions	8A	5,854	5,466	5,452
Total provisions		5,854	5,466	5,452
Total liabilities		9,871	7,926	8,071
Net assets		431,731	418,054	398,580
EQUITY				
Contributed equity		19,507	17,583	15,696
Reserves		146,919	134,379	116,505
Retained surplus		265,305	266,092	266,379
Total equity		431,731	418,054	398,580

¹ See note 1.20 for details

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

**Statement of Changes in Equity for National Museum of Australia
for the period ended 30 June 2012**

	Retained earnings		Asset revaluation surplus		Contributed equity/capital		Total equity	
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
Opening balance								
Balance carried forward from previous period	266,092	265,149	134,379	116,505	17,583	15,696	418,054	397,350
Prior year adjustment ¹		1,231						1,231
Adjusted opening balance	266,092	266,380	134,379	116,505	17,583	15,696	418,054	398,581
Comprehensive income								
Other comprehensive income	-	-	12,540	17,874	-	-	12,540	17,874
Surplus (Deficit) for the period	(787)	(288)					(787)	(288)
Total comprehensive income	(787)	(288)	12,540	17,874	-	-	11,753	17,586
Transactions with owners								
Contributions by owners	-	-	-	-	1,924	1,887	1,924	1,887
Equity injection	-	-	-	-	-	-	-	-
Sub-total transactions with owners	-	-	-	-	1,924	1,887	1,924	1,887
Closing balance as at 30 June	265,305	266,092	146,919	134,379	19,507	17,583	431,731	418,054

¹ See note 1.20 for details

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

Cash Flow Statement for National Museum of Australia
for the period ended 30 June 2012

	Notes	2012 \$'000	2011 \$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		40,280	40,144
Sales of goods and rendering of services		2,797	3,034
Interest		3,193	2,490
Net GST received		2,095	2,427
Other		443	864
Total cash received		48,808	48,959
Cash used			
Employees		(20,720)	(22,781)
Suppliers		(20,699)	(21,718)
Other		(259)	-
Total cash used		(41,678)	(44,499)
Net cash from operating activities	<u>9</u>	7,130	4,460
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment		41	1
Investments redeemed		45,922	38,086
Total cash received		45,963	38,087
Cash used			
Purchase of property, plant and equipment		(9,307)	(10,953)
Purchase of intangibles		(652)	(547)
Investments deposited		(45,000)	(33,003)
Total cash used		(54,959)	(44,503)
Net cash used by investing activities		(8,996)	(6,416)
FINANCING ACTIVITIES			
Cash received			
Contributed equity		1,924	1,887
Total cash received		1,924	1,887
Cash used			
Other		-	-
Total cash used		-	-
Net cash from financing activities		1,924	1,887
Net increase (decrease) in cash held		58	(69)
Cash and cash equivalents at the beginning of the reporting period		2,177	2,246
Cash and cash equivalents at the end of the reporting period	<u>5A</u>	2,235	2,177

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

Schedule of Commitments for the National Museum of Australia
as at 30 June 2012

	2012	2011
BY TYPE	\$'000	\$'000
Commitments receivable		
Net GST recoverable on commitments	(2,023)	(1,209)
Other receivables	(276)	(426)
Total commitments receivable	(2,299)	(1,635)
Commitments payable		
Capital commitments		
Property, plant and equipment ¹	9,286	1,824
Intangibles	42	-
Total capital commitments	9,328	1,824
Other commitments		
Operating leases ²	5,217	5,044
Other ³	7,986	6,426
Total other commitments	13,203	11,470
Total commitments payable	22,531	13,294
Net commitments by type	20,232	11,659
BY MATURITY		
Commitments receivable		
One year or less	(2,299)	(1,020)
From one to five years	-	(615)
Over five years	-	-
Total commitments receivable	(2,299)	(1,635)
Commitments payable		
Capital commitments		
One year or less	9,328	1,824
From one to five years	-	-
Over five years	-	-
Total capital commitments	9,328	1,824
Operating lease commitments		
One year or less	2,111	1,834
From one to five years	3,106	3,210
Over five years	-	-
Total operating lease commitments	5,217	5,044
Other Commitments		
One year or less	4,554	3,899
From one to five years	3,432	2,527
Over five years	-	-
Total other commitments	7,986	6,426
Total commitments payable	22,531	13,294
Net commitments by maturity	20,232	11,659

Note: Commitments are GST inclusive where relevant.

¹ The nature of capital commitments payable are asset replacements.

² Operating leases included are effectively non-cancellable and comprise:

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

³ The nature of other commitments payable is the provision of ongoing services.

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

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

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

Note 1: Summary of Significant Accounting Policies

1.1 Objectives of the National Museum of Australia

The National Museum of Australia is an Australian Government controlled entity. It is a not-for-profit entity. The objective of the National Museum of Australia is to promote an understanding of Australia's history and an awareness of future possibilities by:

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

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

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

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

1.2 Basis of Preparation of the Financial Statements

The financial statements are general purpose financial statements and are required by clause 1(b) of Schedule 1 to the *Commonwealth Authorities and Companies Act 1997*.

The financial statements have been prepared in accordance with:

- a) Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2011; and
- b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

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

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

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

1.3 Significant Accounting Judgements and Estimates

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

- The fair value of land has been taken to be the market value as determined by an independent valuer;
- The fair value of buildings has been taken to be the depreciated replacement cost as determined by an independent valuer;
- The fair value of leasehold improvements has been taken to be the market value as determined by an independent valuer;
- The fair value of infrastructure, plant and equipment has been taken to be the market value determined by an independent valuer; and
- The fair value of heritage and cultural assets has been taken to be the market value of similar heritage and cultural assets.

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

National Museum of Australia

Notes to and forming part of the financial statements

1.4 New Australian Accounting Standards

Adoption of New Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard.

New, revised or amended standards and interpretations that were issued prior to the signing of the statement by the Council, Director and Chief Finance Officer and are applicable to the current reporting period did not have a financial impact, and are not expected to have a future financial impact on the National Museum of Australia.

Future Australian Accounting Standard Requirements

New, revised or amended standards and interpretations that were issued prior to the signing of the statement by the Council, Director and Chief Finance Officer and are applicable to the future reporting period are not expected to have a future financial impact on the National Museum of Australia.

1.5 Revenue

Revenue from the sale of goods is recognised when:

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

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when:

- a) the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- b) the probable economic benefits associated with the transaction will flow to the National Museum of Australia.

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

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

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*.

Other revenue includes revenue from donations, sponsorships and grants. Donations recognised at the time of receipt are measured at the nominal amount of the contribution received. Recognition policy in relation to sponsorship and grants is dependent on the substance of the agreement. Where the agreement is classified as non-reciprocal, revenue is recognised at the inception of the agreement. Where the agreement involves elements of reciprocity, the revenue is recognised based on policy in relation to rendering of services revenue.

Revenue from Government

Funding received or receivable from the Department of Prime Minister and Cabinet and the Department of Regional Australia, Local Government, Arts and Sport (appropriated to them as a CAC Act body payment item for payment to the National Museum of Australia) 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.

1.6 Gains

Donated Assets

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

Sale of Assets

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

1.7 Transactions with the Government as Owner

Equity Injections

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

National Museum of Australia

Notes to and forming part of the financial statements

1.8 Employee Benefits

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

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

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 minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

Leave

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

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

The liability for long service leave has been determined in accordance with the shorthand method. Variables applied in the use of the shorthand method are provided by the Department of Finance and Deregulation.

Separation and Redundancy

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

Superannuation

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

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

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

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

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

1.9 Leases

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

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

1.10 Borrowing Costs

All borrowing costs are expensed as incurred.

National Museum of Australia

Notes to and forming part of the financial statements

1.11 Cash

Cash is recognised at its nominal amount. Cash and cash equivalents includes:

- a) cash on hand; and
- b) demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

1.12 Financial Assets

The National Museum of Australia classifies its financial assets in the following categories:

- a) held-to-maturity investments; and
- b) loans and receivables.

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

Effective Interest Method

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

Income is recognised on an effective interest rate basis.

Held-to-Maturity Investments

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

Loans and Receivables

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

Impairment of Financial Assets

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

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

1.13 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'.

Other Financial Liabilities

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective yield basis.

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

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

National Museum of Australia

Notes to and forming part of the financial statements

1.14 Contingent Liabilities and Contingent Assets

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

The National Museum of Australia had no quantifiable, unquantifiable or significant remote contingencies in 2011-12 or 2010-11.

1.15 Acquisition of Assets

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

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

1.16 Property, Plant and Equipment

Asset Recognition Threshold

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

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

Revaluations

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

<i>Asset class</i>	<i>Fair value measurement</i>
Land	Market selling price
Buildings excluding leasehold improvements	Depreciated replacement cost
Leasehold improvements	Market selling price
Infrastructure, plant and equipment	Market selling price
Heritage and cultural assets	Market selling price

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

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

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

National Museum of Australia

Notes to and forming part of the financial statements

Depreciation

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

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

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

	2012	2011
Buildings on freehold land	100 years	100 years
Leasehold improvements	Lease term	Lease term
Plant and equipment	4 to 100 years	4 to 100 years
Heritage and cultural	50 to 5,000 years	50 to 5,000 years

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

Impairment

All assets were assessed for impairment at 30 June 2012. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

Derecognition

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

Heritage and Cultural Assets

The National Museum of Australia collects, manages and displays cultural and heritage assets of Australian history. The collection is held in trust for the nation. The Museum collection represents three inter-related fields:

- Aboriginal and Torres Strait Islander cultures and histories;
- Australian history and society since 1788; and
- People's interaction with the Australian environment.

A key objective of the National Museum of Australia is the preservation of the collection. Details in relation to the National Museum of Australia's curatorial and preservation policies are posted on the National Museum of Australia's web site.

1.17 Intangibles

The National Museum of Australia's intangibles comprise internally developed software for internal use and externally purchased software. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the National Museum of Australia's software are 4 to 8 years (2010-11: 4 to 8 years).

All software assets were assessed for indications of impairment as at 30 June 2012.

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

1.18 Inventories

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

Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

- finished goods and work-in-progress – cost of direct materials and labour plus attributable costs that can be allocated on a reasonable basis.

1.19 Taxation

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

Revenues, expenses and assets are recognised net of GST except:

- a) where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- b) for receivables and payables.

1.20 Prior Period Adjustment

The Museum has revised its interpretation of the recognition of grant income in the 2011-12 financial statements. The Museum had previously recognised grant income as the grant conditions were met. *AASB 1004 Contributions* requires non-reciprocal contributions be recognised when the entity obtains control of the contribution. The Museum has adjusted the amounts to reflect the recognition of income on receipt of grant funding. In accordance with *AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors*, the Museum has now restated the affected comparative figures in the 2011-12 financial statements.

As this adjustment affected a reporting period prior to the comparative period, the Balance Sheet balances as at 30 June 2010 were restated as follows:

- Decrease in other payables and increase in retained earnings of \$1 231 358.

In addition, the Balance Sheet balances were understated as at 30 June 2011, so this adjustment resulted in the restatement of the following line items for the year ended 30 June 2011:

- Increase in other expenses of \$5 157;
- Increase in sale of goods and rendering of services of \$27 273;
- Decrease in other revenue of \$206 427;
- Decrease in other payables of \$1 047 047;
- Increase in retained surplus of \$1 047 047.

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

The below tables show the restatement of each line item affected by the adjustment.

30 June 2010 (Comparative year opening balances)

	Note	2010 Original \$'000	2010 Movement \$'000	2010 Reinstated \$'000
Statement of Comprehensive Income (Extract)				
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	4A	2 332	69	2 401
Other revenue	4C	1 628	(372)	1 256
Total own-source revenue		6 624	(303)	6 321
Total own-source income		7 161	(303)	6 858
Net cost of services		42 430	303	42 733
Deficit attributable to the Australian Government		2 248	303	2 551
Balance Sheet (Extract)				
Other payables	7B	1 690	(1 231)	459
Total payables		3 850	(1 231)	2 619
Total liabilities		9 302	(1 231)	8 071
Net assets		397 349	1 231	398 580
Retained surplus		265 149	1 231	266 380
Total equity		397 349	1 231	398 580
Statement of Changes in Equity (Extract)				
Retained Earnings				
Opening balance				
Balance carried forward from previous period		267 396	1 535	268 931
Adjusted opening balance		267 396	1 535	268 931
Comprehensive income				
Surplus (Deficit) for the period		(2 248)	303	(2 551)
Total comprehensive income		(2 248)	303	(2 551)
Closing balance as at 30 June		265 148	1 231	266 379
Total retained earnings		265 148	1 231	266 379
Total Equity		397 349	1 231	398 580

30 June 2011 Comparative year

	Note	2011 Original \$'000	2011 Movement \$'000	2011 Reinstated \$'000
Statement of Comprehensive Income (Extract)				
EXPENSES				
Other expenses	3E	130	5	135
Total expenses		48 420	5	48 425
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	4A	3 087	27	3 114
Other revenue	4C	1 130	(206)	924
Total own-source revenue		7 300	(179)	7 121
Total own-source income		8 172	(179)	7 993
Net cost of services		40 248	184	40 432
Deficit attributable to the Australian Government		(104)	(184)	(288)
Balance Sheet (Extract)				
Other payables	7B	1 572	(1 047)	525
Total payables		3 507	(1 047)	2 460
Total liabilities		8 973	(1 047)	7 926
Net assets		417 007	1 047	418 054
Retained surplus		265 045	1 047	266 092
Total equity		417 006	1 047	418 053

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

Statement of Changes in Equity (Extract)

Retained Earnings

Opening balance

Balance carried forward from previous period	265 149	1 231	266 380
Adjusted opening balance	265 149	1 231	266 380
Comprehensive income			
Surplus (Deficit) for the period	(104)	(184)	(288)
Total comprehensive income	(104)	(184)	(288)
Closing balance as at 30 June	265 045	1 047	266 092
Total retained earnings	265 045	1 047	266 092
Total equity	417 007	1 047	418 054

Note 2: Events After the Reporting Period

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

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

Note 3: Expenses

	2012	2011
	\$'000	\$'000
Note 3A: Employee benefits		
Wages and salaries	15,878	16,662
Superannuation:		
Defined contribution plans	982	884
Defined benefit plans	1,650	1,852
Leave and other entitlements	2,252	2,305
Separation and redundancies	420	1,149
Total employee benefits	21,182	22,852

Note 3B: Supplier

Goods and services

Cost of goods sold	880	984
Travel	562	552
IT services	2,513	2,368
Property services	6,452	6,279
Staff support costs	944	730
Professional services	914	1,470
Exhibitions	2,609	1,913
Collection management	322	295
Advertising and promotions	459	810
Other	716	1,093
Total goods and services	16,371	16,494

Goods and services are made up of:

Provision of goods - related entities	-	-
Provision of goods - external parties	2,971	3,057
Rendering of services - related entities	2,013	653
Rendering of services - external parties	11,387	12,784
Total goods and services	16,371	16,494

Other supplier expenses

Operating lease rentals - related entities:		
Minimum lease payments	402	429
Contingent rentals	-	-
Operating lease rentals - external parties:		
Minimum lease payments	1,754	1,567
Contingent rentals	16	81
Workers compensation expenses	285	292
Total other supplier expenses	2,457	2,369
Total supplier expenses	18,828	18,863

Note 3C: Depreciation and Amortisation

Depreciation:

Infrastructure, plant and equipment	5,541	4,839
Buildings	1,294	1,189
Total depreciation	6,835	6,028

Amortisation:

Intangibles	492	463
Total amortisation	492	463
Total depreciation and amortisation	7,327	6,491

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

	2012	2011
	\$'000	\$'000
Note 3D: Write-down and impairment of assets		
Asset write-downs and impairments from:		
Impairment on financial assets	1	1
Impairment of property, plant and equipment	8	61
Inventory write off	138	23
Total write-down and impairment of assets	147	85

Note 3E: Other expenses

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

Subsidies	259	135
Total other expenses	259	135

Note 3F: Loss on sale of assets**Property, plant and equipment:**

Proceeds from sale	41	1
Carrying value of assets sold	(223)	-
Net gain (loss) from sale of assets	(182)	1

Note 3G: Operating expenditure for heritage and cultural assets¹

Operating expenditure	6,062	6,591
Total	6,062	6,591

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

Note 4: Income**OWN-SOURCE REVENUE****Note 4A: Sale of goods and rendering of services**

Provision of goods - related entities	-	-
Provision of goods - external parties	1,704	1,950
Rendering of services - related entities	-	-
Rendering of services - external parties	858	1,164
Total sale of goods and rendering of services	2,562	3,114

Note 4B: Interest

Deposits	2,883	3,083
Total interest	2,883	3,083

Note 4C: Other revenue

Donations and bequests	69	7
Sponsorship and grants	383	917
Total other revenue	452	924

GAINS**Note 4D: Donated assets**

Donated assets	961	872
Total donated assets	961	872

National Museum of Australia

Notes to and forming part of the financial statements

	2012	2011
	\$'000	\$'000
Note 4E: Revenue from Government		
Department of Regional Australia, Local Government, Arts and Sport		
CAC Act body payment item	40,280	40,144
Total revenue from Government	40,280	40,144

Note 5: Financial Assets

Note 5A: Cash and cash equivalents

Cash on hand or on deposit	2,235	2,177
Total cash and cash equivalents	2,235	2,177

Note 5B: Trade and other receivables

Goods and services:

Goods and services - related entities	98	134
Goods and services - external parties	175	321
Total receivables for goods and services	273	455

Other receivables:

GST receivable from the Australian Taxation Office	561	379
Interest	688	998
Total other receivables	1,249	1,377
Total trade and other receivables (gross)	1,522	1,832

Receivables are expected to be recovered in:

No more than 12 months	1,522	1,832
Total trade and other receivables (net)	1,522	1,832

Receivables are aged as follows:

Not overdue	1,419	1,755
Overdue by:		
0 to 30 days	46	30
31 to 60 days	16	25
61 to 90 days	41	4
More than 90 days	-	18
Total receivables (gross)	1,522	1,832

Note 5C: Held-to-maturity investments

Deposits	40,000	40,923
Total other investments	40,000	40,923

Total held-to-maturity investments are expected to be recovered in:

No more than 12 months	40,000	40,923
Total other investments	40,000	40,923

Investments are with the National Museum of Australia's bankers and earn effective interest rates of 5.25%, 5.82%, 5.85% and 5.88% (2011: 6.11%, 6.27%, 6.30%, 6.32%, 6.33%, 6.35% and 6.36%), payable at the end of the term.

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

Note 6: Non-Financial Assets

	2012	2011
	\$'000	\$'000
Note 6A: Land and buildings		
Land:		
Land at fair value	6,306	6,141
Total land	6,306	6,141
Buildings on freehold land:		
Work in progress	-	-
Fair value	91,099	92,451
Accumulated depreciation	-	-
Total buildings on freehold land	91,099	92,451
Leasehold improvements:		
Fair value	1,639	2,410
Accumulated depreciation	-	(495)
Work in progress	-	-
Total leasehold improvements	1,639	1,915
Total land and buildings	99,044	100,507

No indicators of impairment were found for land and buildings.

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

Note 6B: Infrastructure, plant and equipment

Heritage and cultural:		
Fair value	238,803	230,753
Accumulated depreciation	-	-
Total heritage and cultural	238,803	230,753
Other infrastructure, plant and equipment:		
Fair value	50,184	53,181
Accumulated depreciation	-	(7,993)
Work in progress	6,576	792
Total other infrastructure, plant and equipment	56,760	45,980
Total infrastructure, plant and equipment	295,563	276,733

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

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

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 1. On 30 June 2012, an independent valuer conducted the revaluations.

Revaluation increment for land was \$165,000 (2011: nil).

Revaluations include decrements of \$319,247 for buildings on freehold land (2011: increment of \$8,136,903) and \$325,397 for leasehold improvements (2011: nil) and increments of \$7,405,107 for plant and equipment (2011: nil) and for heritage and cultural \$5,614,385 (2011: \$9,737,004).

All increments and decrements were transferred to the asset revaluation surplus by asset class and included in the equity section of the balance sheet. No decrements were expensed (2011: nil).

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

Note 6C: Reconciliation of the opening and closing balances of property, plant and equipment 2012

	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Heritage and cultural ¹ \$'000	Other property, plant & equipment \$'000	Total \$'000
As at 1 July 2011						
Gross book value	6,141	94,861	101,002	230,753	53,969	385,724
Accumulated depreciation and impairment	-	(495)	(495)	-	(7,993)	(8,488)
Net book value 1 July 2011	6,141	94,366	100,507	230,753	45,976	377,236
Additions:						
By purchase	-	444	444	2,473	8,012	10,929
By donation/gift	-	-	-	961	-	961
Revaluations and impairments recognised in other comprehensive income	165	(645)	(480)	5,615	7,405	12,540
Depreciation expense	-	(1,294)	(1,294)	(999)	(4,542)	(6,835)
Disposals:						
Gross book value	-	(209)	(209)	-	(477)	(686)
Accumulated depreciation and impairment	-	76	76	-	378	454
Net book value 30 June 2012	6,306	92,738	99,044	238,803	56,752	394,599
Net book value as of 30 June 2012 represented by:						
Gross book value	6,306	92,738	99,044	238,803	56,752	394,599
Accumulated depreciation and impairment	-	-	-	-	-	-
Net book value 30 June 2012	6,306	92,738	99,044	238,803	56,752	394,599

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

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

Note 6C (Cont'd): Reconciliation of the opening and closing balances of property, plant and equipment 2011

	Land \$'000	Buildings and buildings \$'000	Total land \$'000	Heritage and cultural ¹ \$'000	Other property, plant & equipment \$'000	Total \$'000
As at 1 July 2010						
Gross book value	6,141	87,481	93,622	219,855	44,234	357,711
Accumulated depreciation and impairment	-	(246)	(246)	-	(4,122)	(4,368)
Net book value 1 July 2010	6,141	87,235	93,376	219,855	40,112	353,343
Additions:						
By purchase or internally developed	-	183	183	1,243	9,815	11,241
By donation/gift	-	-	-	872	-	872
Revaluations and impairments recognised in other comprehensive income	-	8,137	8,137	9,737	-	17,874
Impairments recognised in the operating result	-	-	-	-	(61)	(61)
Depreciation expense	-	(1,189)	(1,189)	(954)	(3,885)	(6,028)
Disposals:						
Gross book value	-	-	-	-	(14)	(14)
Accumulated depreciation and impairment	-	-	-	-	13	13
Net book value 30 June 2011	6,141	94,366	100,507	230,753	45,980	377,240
Net book value as of 30 June 2011 represented by:						
Gross book value	6,141	94,861	101,002	230,753	53,969	385,724
Accumulated depreciation and impairment	-	(495)	(495)	-	(7,993)	(8,488)
Net book value 30 June 2011	6,141	94,366	100,507	230,753	45,976	377,236

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

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

	2012 \$'000	2011 \$'000
Note 6D: Intangibles		
Computer software:		
Purchased - in use	10,473	10,039
Purchased - in progress	395	178
Accumulated amortisation	(9,533)	(9,255)
Total computer software	1,335	962
Other intangibles:		
Internally developed - in use	1,583	1,583
Internally developed - in progress	-	-
Accumulated amortisation	(624)	(409)
Total other intangibles	959	1,174
Total intangibles	2,294	2,136

No indicators of impairment were found for intangible assets.

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

Note 6E: Reconciliation of the opening and closing balances of intangibles 2012

	Computer software purchased \$'000	Other intangibles internally developed \$'000	Total \$'000
As at 1 July 2011			
Gross book value	10,217	1,583	11,800
Accumulated amortisation and impairment	(9,255)	(409)	(9,664)
Net book value 1 July 2011	962	1,174	2,136
Additions:			
By purchase	650	-	650
Amortisation	(277)	(215)	(492)
Net book value 30 June 2012	1,335	959	2,294
Net book value as of 30 June 2012 represented by:			
Gross book value	10,867	1,583	12,450
Accumulated amortisation and impairment	(9,532)	(624)	(10,156)
Net book value 30 June 2012	1,335	959	2,294

Note 6E (Cont'd): Reconciliation of the opening and closing balances of intangibles 2011

	Computer software purchased \$'000	Other intangibles internally developed \$'000	Total \$'000
As at 1 July 2010			
Gross book value	9,662	1,583	11,245
Accumulated amortisation and impairment	(9,006)	(195)	(9,201)
Net book value 1 July 2010	656	1,388	2,044
Additions:			
By purchase	555	-	555
Amortisation	(249)	(214)	(463)
Net book value 30 June 2011	962	1,174	2,136
Net book value as of 30 June 2011 represented by:			
Gross book value	10,217	1,583	11,800
Accumulated amortisation and impairment	(9,255)	(409)	(9,664)
Net book value 30 June 2011	962	1,174	2,136

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

	2012 \$'000	2011 \$'000
Note 6F: Inventories		
Inventories held for sale:		
Work in progress	4	4
Finished goods	394	574
Total inventories held for sale	398	578
Total inventories	398	578

During 2012, \$137,920 of inventory held for sale was recognised as an expense (2011: \$22,648).

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

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

Note 6G: Other non-financial assets

Prepayments	490	888
Prepaid leasehold contribution	56	206
Total other non-financial assets	546	1,094
Total other non-financial assets - are expected to be recovered in:		
No more than 12 months	546	1,038
More than 12 months	-	56
Total other non-financial assets	546	1,094

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

Note 7: Payables**Note 7A: Suppliers**

Trade creditors and accruals	3,307	1,883
Operating lease rentals	63	52
Total suppliers payables	3,370	1,935

Suppliers payables expected to be settled within 12 months:

Related entities	250	-
External parties	3,120	1,935
Total	3,370	1,935

Settlement was usually made within 30 days.

Note 7B: Other payables

	2012 \$'000	2011 \$'000	2010 \$'000
Wages and salaries	491	426	386
Superannuation	95	90	71
Prepayments received / unearned income	61	9	2
Total other payables	647	525	459
Total other payables are expected to be settled in:			
No more than 12 months	647	525	459
More than 12 months	-	-	-
Total other payables	647	525	459

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

Note 8: Provisions

	2012	2011
	\$'000	\$'000
Note 8A: Employee provisions		
Leave	5,854	5,466
Total employee provisions	5,854	5,466

Employee provisions are expected to be settled in:

No more than 12 months	2,262	2,440
More than 12 months	3,592	3,026
Total employee provisions	5,854	5,466

Note 9: Cash flow reconciliation

Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow Statement

Cash and cash equivalents as per:

Cash flow statement	2,235	2,177
Balance sheet	2,235	2,177
Difference	-	-

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

Net cost of services	(41,067)	(40,432)
Add revenue from Government	40,280	40,144

Adjustments for non-cash items

Depreciation / amortisation	7,327	6,491
Net write down of non-financial assets	147	85
(Gain) loss on disposal of assets	182	(1)
Resources received free of charge -goods	(961)	(872)
Non cash investment interest	-	(227)

Changes in assets / liabilities

(Increase) / decrease in net receivables	310	(134)
(Increase) / decrease in inventories	40	(200)
(Increase) / decrease in prepayments other	547	49
Increase / (decrease) in employee provisions	389	14
Increase / (decrease) in supplier payables	(127)	(482)
Increase / (decrease) in other payable	63	25
Net cash from operating activities	7,130	4,460

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

Note 10: Council members' remuneration

	2012	2011
	No.	No.
The number of non-executive members of the Council of the National Museum of Australia included in these figures are shown below in the relevant remuneration bands:		
\$0 to \$29,999	7	8
\$30,000 to \$59,999	<u>1</u>	<u>1</u>
Total	<u>8</u>	<u>9</u>
	\$	\$
Total remuneration received or due and receivable by non-executive members of the Council of the National Museum of Australia	<u>139,957</u>	<u>137,506</u>

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

Remuneration of the executive member of the Council of the National Museum of Australia is included in Note 12: Senior Executive Remuneration.

Note 11: Related party disclosures

Council members of the National Museum of Australia

The name of each person who was a member of the Council during the year was:

Chair

Mr D Gilbert AM *27 March 2009 to 26 March 2012 and
5 April 2012 to 4 April 2015*

Members

Mr N Davie *7 September 2009 to 6 September 2012*
 Prof R Frances *25 February 2010 to 24 February 2013*
 Prof A Hull AO *12 December 2008 to 11 December 2011 and
12 December 2011 to 11 December 2014*
 Mr D Jones *25 February 2010 to 24 February 2013*
 Mr J Morse AM *28 November 2008 to 27 November 2011 and
23 November 2011 to 22 November 2014*
 Dr B Piscitelli AM *17 July 2008 to 16 July 2011 and
17 July 2011 to 16 July 2014*
 Mr P Yu *25 February 2010 to 24 February 2013*

Executive Member

Mr Andrew Sayers AM *14 April 2010 to 13 April 2015*

Transactions with Council members or their related entities

The aggregate remuneration of Council members is disclosed in Note 10.

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

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

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

Note 12: Senior executive remuneration

Note 12A: Senior executive remuneration expenses for the reporting period

	2012	2011
	\$	\$
Short-term employee benefits:		
Salary	799,316	426,247
Annual leave accrued	70,571	38,374
Performance bonuses	40,161	40,969
Motor vehicle and other allowances	68,907	64,730
Total short-term employee benefits	978,955	570,320
Post-employment benefits:		
Superannuation	152,291	63,675
Total post-employment benefits	152,291	63,675
Other long-term benefits:		
Long-service leave	40,600	17,870
Total other long-term benefits	40,600	17,870
Termination benefits	-	-
Total employment benefits	1,171,846	651,865

Notes:

- Note 12A is prepared on an accrual basis (therefore the performance bonus expenses disclosed above may differ from the cash 'Bonus paid' in Note 12B).
- Note 12A excludes acting arrangements and part-year service where total remuneration expensed for a senior executive was less than \$150,000.

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

Note 12C: Other highly paid staff

	2012					
Average annual reportable remuneration ¹	Staff No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total \$
Total remuneration (including part-time arrangements): \$150,000 to \$179,999	1	140,843	18,159	56	-	159,058
Total	1					

There were no other staff receiving remuneration over \$150,000 in 2011.

Notes:

1. This table reports staff:

- a) who were employed by the National Museum of Australia during the reporting period
 - b) whose reportable remuneration was \$150,000 or more for the financial period
 - c) were not required to be disclosed in Tables B or Council Remuneration.
- Each row is an averaged figure based on headcount for individuals in the band.

2. 'Reportable salary' includes the following:

- a) gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column)
- b) reportable fringe benefits (at the net amount prior to 'grossing up' to account for tax benefits).

3. The 'contributed superannuation' amount is the average actual superannuation contributions paid to staff in that reportable remuneration band during the reporting period, including any salary sacrificed amounts, as per the individuals' payslips and payment summaries.

4. 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.

5. 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the National Museum of Australia during the financial year.

6. Various salary sacrifice arrangements were available to other highly paid staff including superannuation, motor vehicle and expense payment fringe benefits. Salary sacrifice benefits are reported in the 'reportable salary' column, excluding salary sacrificed superannuation, which is reported in the 'contributed superannuation' column.

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

Note 13: Remuneration of auditors

	2012	2011
	\$'000	\$'000
Financial statement audit services were provided to the National Museum of Australia by the Australian National Audit Office (ANAO).		
Fees paid and payable to the ANAO for the audit of the financial statements	<u>58</u>	<u>57</u>
	<u>58</u>	<u>57</u>
No other services were provided by the auditors of the financial statements.		

Note 14: Financial instruments

Note 14A: Categories of financial instruments

Financial assets

Held-to-maturity:

Term deposits	<u>40,000</u>	40,923
---------------	---------------	--------

Total	<u>40,000</u>	40,923
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Loans and receivables:

Cash and cash equivalents	2,235	2,177
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Receivables for goods and services	273	455
------------------------------------	-----	-----

Interest receivable	<u>688</u>	<u>998</u>
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Total	<u>3,196</u>	<u>3,630</u>
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Carrying amount of financial assets	<u>43,196</u>	<u>44,553</u>
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Financial liabilities

At amortised cost:

Supplier payables	<u>3,370</u>	1,935
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Total	<u>3,370</u>	1,935
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Carrying amount of financial liabilities	<u>3,370</u>	<u>1,935</u>
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Note 14B: Net income and expense from financial assets

Held-to-maturity

Interest revenue	<u>2,377</u>	2,750
------------------	--------------	-------

Net gain / (loss) held-to-maturity	<u>2,377</u>	<u>2,750</u>
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Loans and receivables

Interest revenue	<u>506</u>	333
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Net gain from loans and receivables	<u>506</u>	<u>333</u>
--	------------	------------

Net gain from financial assets	<u>2,883</u>	<u>3,083</u>
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The net income from financial assets not at fair value from profit and loss is \$2,883,294 (2011: \$3,082,662).

Note 14C: Fair value of financial instruments

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

National Museum of Australia

Notes to and forming part of the financial statements

Note 14D: Credit risk

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

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

	2012	2011
	\$'000	\$000
Financial assets		
Cash and cash equivalents	2,235	2,177
Investments	40,000	40,923
Trade and other receivables	961	1,453
Total	43,196	44,553
Financial liabilities		
Trade creditors	3,370	1,935
Total	3,370	1,935

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

	Not past due nor impaired	Not past due nor impaired	Past due or impaired	Past due or impaired
	2012	2011	2012	2011
	\$'000	\$'000	\$'000	\$'000
Cash and cash equivalents	2,235	2,177	-	-
Investments	40,000	40,923	-	-
Trade and other receivables	858	1,376	103	77
Total	43,093	44,476	103	77

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

The ageing of financial assets that are past due but not impaired is equal to the ageing of receivables and is stated in Note 5B.

Note 14E: Liquidity risk

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

Maturities for non-derivative financial liabilities 2012

	On demand		1 to 2 years	2 to 5 years	> 5 years	Total
	\$'000		\$'000	\$'000	\$'000	\$'000
Trade creditors	3,370	-	-	-	-	3,370
Total	3,370	-	-	-	-	3,370

Maturities for non-derivative financial liabilities 2011

	On demand		1 to 2 years	2 to 5 years	> 5 years	Total
	\$'000		\$'000	\$'000	\$'000	\$'000
Trade creditors	1,935	-	-	-	-	1,935
Total	1,935	-	-	-	-	1,935

The National Museum of Australia had no derivative financial liabilities in either 2012 or 2011.

National Museum of Australia**Notes to and forming part of the financial statements****Note 14F: Market risk**

The table below details the interest rate sensitivity analysis of the Museum at the reporting date holding other variables constant. A 140 basis point change is deemed to be reasonably possible and is used when reporting interest risk.

Sensitivity analysis of the risk that the entity is exposed to for 2012

	Risk variable	Change in risk variable %	Effect on	
			Profit and loss	
			\$'000	Equity \$'000
Interest rate risk	Interest	1.40	560	560
Interest rate risk	Interest	(1.40)	(560)	(560)

Sensitivity analysis of the risk that the entity is exposed to for 2011

	Risk variable	Change in risk variable %	Effect on	
			Profit and loss	
			\$'000	Equity \$'000
Interest rate risk	Interest	1.75	716	716
Interest rate risk	Interest	(1.75)	(716)	(716)

The method used to arrive at the possible change of 140 basis points was based on cash rate for the past five years issued by the Reserve Bank of Australia (RBA) as the underlying dataset. This information is then revised and adjusted for reasonableness under the current economic circumstances.

Note 15: Financial assets reconciliation

		2012 \$'000	2011 \$'000
Financial assets	Notes		
Total financial assets as per balance sheet		43,757	44,932
Less: non-financial instrument components:			
Trade and other receivables	5B	561	379
Total non-financial instrument components		561	379
Total financial assets as per financial instruments note		43,196	44,553

Note 16: Compensation and debt relief

No payments were made in respect of compensation and debt relief during the reporting period (2011: nil).

Note 17: Assets held in the National Museum of Australia Fund

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

	2012 \$'000	2011 \$'000
Total amount held at the beginning of the reporting period	-	-
Receipts	69	7
Payments	(24)	(7)
Total amount held at the end of the reporting period	45	-

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

Note 18: Reporting of outcomes

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

Net cost of outcome delivery

	Outcome	
	2012	2011
	\$'000	\$'000
Departmental		
Expenses	47,925	48,425
Own-source income	6,858	7,993
Net cost of outcome delivery	41,067	40,432

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

Note 19: Net cash appropriation arrangements

	2012	2011
	\$'000	\$'000
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations¹	10,754	16,632
Plus: depreciation / amortisation expenses previously funded through revenue appropriation	999	954
Total comprehensive income - as per the Statement of comprehensive income	11,753	17,586

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

Part five: Appendices



Senior conservator David Hallam, with the 1948 Daimler landaulette used for the 1954 royal tour, at the Open Day at the Museum's Mitchell Store, 6 November 2011. photo: Paul Chapman



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 2012

Mr Daniel Gilbert AM (Chair)

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

Mr Nicholas Davie

BA, La Trobe University
Shareholder and former CEO, Publicis Mojo
Board of Trustees, Sport and Tourism Youth Foundation
Co-Chairman, the Bestest Foundation
7 September 2009 – 6 September 2012
Attended 4/4 meetings

Professor Rae Frances

BA (Hons), MA, University of Western Australia
PhD (History), Monash University
Dean of Arts and Professor of History, Monash University
25 February 2010 – 24 February 2013
Attended 3/4 meetings

Professor Emeritus Andrea Hull AO

BA, Dip Ed, University of Sydney
MBA, Melbourne Business School
Executive Education AGSM, Harvard
Fellow, Australian Institute of Company Directors
Fellow, Australian Institute of Management
Non-Executive Director, Florey Institute for Neuroscience and Mental Health
12 December 2011 – 11 December 2014 (reappointed)
12 December 2008 – 11 December 2011
Attended 4/4 meetings

Mr David Jones

BEng (Hons), University of Melbourne
MBA, Harvard Business School
Executive Director, Better Place (Australia)
Non-Executive Director, Derwent Executive
Non-Executive Director, EMR Capital
Non-Executive Director, EC Group
Non-Executive Director, Global Sources Limited (NASDAQ)
25 February 2010 – 24 February 2013
Attended 4/4 meetings

Mr John Morse AM

Advisor on Indigenous tourism
Owner, John Morse Art
Chair, Mutitjulu Foundation
23 November 2011 – 22 November 2014 (reappointed)
28 November 2008 – 27 November 2011
Attended 4/4 meetings

Dr Barbara Piscitelli AM

BA (Philosophy and Religion), Keuka College, New York
MEd, Antioch University, New England
PhD (Creative Arts), James Cook University
Consultant and independent researcher
17 Jul 2011 – 16 July 2014 (reappointed)
17 July 2008 – 16 July 2011
Attended 3/4 meetings

Mr Peter Yu

Chair, North Australian Indigenous Land and Sea Management Alliance Ltd
Partner, Stellar Corporate Solutions
25 February 2010 – 24 February 2013
Attended 3/4 meetings

EXECUTIVE MEMBER

Mr Andrew Sayers AM

BA (Hons), University of Sydney
Director, National Museum of Australia
14 April 2010 – 13 April 2015
Attended 4/4 meetings

OUTGOING MEMBERS IN 2011–12

None

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:
28 July 2011 no. 137
27 October 2011 no. 138
22–23 February 2012 no. 139
10 May 2012 no. 140

Audit, Finance and Risk Committee of Council

TERMS OF REFERENCE

- 1 To examine and recommend the Museum's annual financial statements for Council's endorsement.
- 2 To review internal audit reports on the Museum's activities and, on behalf of Council, monitor action taken.
- 3 To consider reports of the Auditor-General on the Museum's operations, advise Council of the implications and monitor action taken.
- 4 To advise Council on any other matters referred to it.
- 5 To consider the development and implementation of both Budget and off-Budget operational and business strategies.
- 6 To review the Museum's identified strategic risks and monitor risk management plans.
- 7 To review the Museum's fraud risk assessment and fraud control plan and, on behalf of Council, monitor action taken.

MEMBERS AS AT 30 JUNE 2012

Mr David Jones (Council member and Committee Chair)
Attended 4/4 meetings

Professor Andrea Hull AO (Council member)
Attended 3/4 meetings

Dr Barbara Piscitelli AM (Council member)
Attended 3/4 meetings

MEETINGS

Four meetings were held in Canberra as follows:

27 July 2011 no. 59

26 October 2011 no. 60

22 February 2012 no. 61

9 May 2012 no. 62

National Museum of Australia Indigenous Advisory Committee

The National Museum of Australia Indigenous Advisory Committee (NMAIAC) was established by Council Decision 2011-136-2 on 3 June 2011. It supersedes the former Aboriginal and Torres Strait Islander Advisory Committee established by Council Resolution CLR23/84 of 29 March 1984, which was reconstituted by Council on 8 May 1998 and last met in 1999.

TERMS OF REFERENCE

- 1 To provide Council with advice on the forthcoming Museum exhibition based on the Indigenous collections of the British Museum with particular attention to any sensitivities and/or protocols that arise in curating this subject matter and working with those Australian Indigenous communities represented in the exhibition and its related products.

- 2 To provide Council with advice on the consultation process and collaborative development of content to be undertaken with Indigenous communities represented in the above exhibition.
- 3 To provide Council with advice on any other matters referred to it by Council or the Director that are relevant to its role.

The draft National Museum of Australia Council Indigenous Advisory Committee charter will be tabled at their next meeting in October 2012.

MEMBERS AS AT 30 JUNE 2011

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

Mr Peter Yu (Council member and Committee Chair)
Attended 2/2 meetings

Mr Jason Eades
Attended 2/2 meetings

Ms Henrietta Marrie
Attended 2/2 meetings

Mr Russell Taylor
Attended 2/2 meetings

Dr Gaye Sculthorpe
Attended 2/2 meetings

Mr Charlie King
Attended 0/2 meetings

Mr Vic McGrath
Attended 2/2 meetings

Mr Greg Lehmann
Attended 2/2 meetings

Dr Alitja Rigney
Attended 2/2 meetings

Ms Alison Page
Attended 0/2 meetings

Ms Irene Stainton
Attended 1/2 meetings

MEETINGS

The National Museum of Australia Council Indigenous Advisory Committee meets twice a year.

One meeting was held in Canberra on 26 October 2011 (no. 2) and one meeting, scheduled to take place on 9 May 2012, was cancelled because there was not a quorum of members to meet.

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

Functions of the Museum

- 1 The functions of the Museum are:
 - a) to develop and maintain a national collection of historical material
 - b) to exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum
 - baa) to exhibit material, whether in written form or in any other form, that relates to Australia's past, present and future
 - bab) from time to time as the occasion requires, to exhibit, by itself or in collaboration with others, in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
 - c) to conduct, arrange for or assist in research into matters pertaining to Australian history
 - d) to disseminate information relating to Australian history and information relating to the Museum and its functions
 - e) to develop and implement sponsorship, marketing and other commercial activities relating to the Museum's functions.
- 2 The Museum shall use every endeavour to make the most advantageous use of the national collection in the national interest.

Powers of the Museum

- 1 Subject to the *National Museum of Australia Act 1980*, the Museum has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.
- 2 Without limiting the generality of subsection (1), the powers of the Museum referred to in that subsection include power:
 - a) to purchase or take on hire, or to accept as a gift or on deposit or loan, historical material
 - b) to lend or hire out or otherwise deal with (otherwise than by way of disposal) historical material
 - c) to accept gifts, devises, bequests or assignments made to the Museum, whether on trust or otherwise, and whether unconditionally or subject to a condition and, if a gift, devise, bequest or assignment is accepted by the Museum on trust or subject to a condition, to act as trustee or to comply with the condition, as the case may be
 - d) to collect, and make available (whether in writing or in any other form and whether by sale or otherwise), information relating to Australian history
 - e) to make available (whether by sale or otherwise) reproductions, replicas or other representations (whether in writing or in any other form) of historical material
 - f) to make available (whether in writing or in any other form and whether by sale or otherwise) information relating to the Museum and its functions
 - g) to occupy, use and control any land or building owned or held under lease by the Commonwealth and made available to the Museum under Section 8

- h) to erect buildings
 - j) to purchase or take on hire, or to accept as a gift or on deposit or loan, and to dispose of or otherwise deal with, furnishings, equipment and other goods
 - ja) to charge such fees and impose such charges (in addition to the charges fixed by regulations) as are reasonable in respect of services rendered by the Museum
 - jb) to raise money for the purposes of the Museum by appropriate means, having regard to the proper performance of the functions of the Museum
 - k) to act as trustee of moneys or other property vested in the Museum on trust
 - m) to act on behalf of the Commonwealth or of an authority of the Commonwealth in the administration of a trust relating to historical material or related matters.
- 3 The Museum shall not dispose of historical material except in accordance with Section 9 or 9A of the Act.
 - 4 Notwithstanding anything contained in the Act, any money or other property held by the Museum upon trust or accepted by the Museum subject to a condition shall not be dealt with except in accordance with the obligations of the Museum as trustee of the trust or as the person who has accepted the money or other property subject to the condition, as the case may be.
 - 5 Nothing in the Act requires the Museum to perform its functions or exercise its powers in relation to historical material that is owned or otherwise in the possession of an authority of the Commonwealth, being historical material that is used for the purposes of the authority.

Source: *National Museum of Australia Act 1980*

Appendix 3: National Historical Collection: Material acquired and approved by Council, 1 July 2011 – 30 June 2012

Material acquired and approved 27 September 2011

MELBOURNE PANORAMA COLLECTION

A watercolour panoramic scroll of Melbourne produced by an unknown artist, about 1869. Purchase

RAY GREEN JIMMY GOVERNOR COLLECTION

A collection of material, including a boomerang and club, associated with Indigenous outlaws Jimmy and Joe Governor. Purchase

ROBERT DALE COLLECTION

An aquatint panorama from 1834 depicting King George Sound, Western Australia. Purchase

WARAKURNA HISTORY PAINTINGS COLLECTION

Thirty-three paintings by Warakurna Artists presenting a series of Aboriginal perspectives on events in Australian history. Donation through the Cultural Gifts Program

Material acquired and approved 23 February 2012

AGRICULTURAL MIGRATION COLLECTION

1920s memorabilia and ephemera promoting Australia as a destination for British emigrants while fostering trade and agricultural resources for export. Purchase

ALBERT CLARKE COLLECTION

A cycling helmet and outfit worn by Albert 'Alby' Clarke, a Gunditjmarra man from Warrnambool and elite cyclist, who rode from Perth to Warrnambool raising awareness about Aboriginal health issues. Purchase

ARRIVAL OF THE AUSTRALIAN FLEET IN 1913 COLLECTION

A colour pamphlet given to children invited to commemorate the arrival of the new Royal Australian Navy in Sydney on 4 October 1913. Purchase

CHRIS AND DIANE CLARK COLLECTION

Objects and paper-based material, including arrows, cooking pots and letters, collected by Dr Diane Clark, relating to her time in Papua New Guinea as a nutritionist from 1972 to 1978. Donation

COLIN BEIERS COLLECTION

A collection of material, including autograph and photograph albums, relating to Australian rugby league and test cricket in the 1920s and 1930s. Donation

DEXTER DUNPHY COLLECTION

An election poster relating to renowned bushwalker Milo Dunphy's campaign as an Environment Group candidate for the New South Wales Legislative Council in 1988, and a copy of a death mask of bushranger Jimmy Governor, who was hanged in 1901. Donation

EDMUND BARTON COLLECTION

A terracotta portrait bust of Sir Edmund Barton by Nelson Illingworth, one of a number made by the sculptor from 1898. Purchase

ELLESTAN DUSTING COLLECTION

A collection of material relating to Ellestan Dusting's work as a personal private secretary, particularly to Sir Paul Hasluck, and to Miss Dusting's Methodist family. Included is an Order of the British Empire and certificate awarded in 1969 for her service to the Commonwealth. Donation

EMANUEL SHORTHORN STEER COLLECTION

A shorthorn steer taxidermy specimen donated by the Emanuel family of Pinjarra, Western Australia, who have bred and grazed cattle in the west Kimberley for more than 100 years. Donation

EMPIRE DAY POSTER COLLECTION

A 1920s colour lithograph poster titled *Our Flag*, produced by the Empire Day Movement to educate Australians about the origins and symbols of the Union Jack. Purchase

ENOS NAMATJIRA COLLECTION

A Hermannsburg watercolour painting, *John Flynn's Grave*, by Enos Namatjira, about 1960. Purchase

GEOFF DENNIS COLLECTION

A collection of 65 traditional artefacts reflecting the art and culture of the eastern Solomon Islands of Santa Ana and Santa Catalina, and its promotion, in the 1970s. Purchase

GEORGE BARRINGTON COLLECTION NO. 2

A creamware mug decorated with a depiction of George Barrington, the infamous eighteenth-century 'Prince of Pickpockets' transported to Australia. Purchase

GEORGE MOSBY COLLECTION

A model of the pearl lugger *Alana*, by George Mosby of Thursday Island, Torres Strait. Purchase

GRACE MCFARLANE COLLECTION

An outfit, including a beaded gown, pair of long gloves, fan and beaded handbag, worn by Grace McFarlane to the coronation of King George VI and Queen Elizabeth in 1937. Donation

GUDJUDA AND GIRUDALA ELDERS COLLECTION

A decorated ceremonial club presented to the Museum in 2002 by elder Renarta Prior, during a ceremony marking the return of the remains of a young Aboriginal woman to

representatives of the Birrigubba Juru clans of Queensland.
Donation

HOLEY DOLLAR COLLECTION

A 1813 New South Wales holey dollar struck on a 1796 Spanish 8 reales Charles III coin. Purchase

JACKEY LEWIS COLLECTION

A brass breastplate with a metal chain engraved 'JACKEY LEWIS / King of the Bathurst Tribe', about 1829. Purchase

JAMES BLOODWORTH COLLECTION

A land deed awarded to former convict James Bloodworth, granted in 1794 by Lieutenant Governor Francis Grose. Purchase

JAMES WILLCOCKS COLLECTION

A certified probate of the will of Captain James Willcocks, who died in 1797 as a result of a mutiny on board his East India transport *Lady Shore* while en route to Australia. Purchase

JILKMINGGAN SCHOOL COLLECTION

A painted sign and four school workbooks from the 1990s, representing the Jilkmिंगgan Aboriginal community's efforts to maintain Mangarrayi culture and language in their children's education. Donation

JOHN BATMAN LETTER COLLECTION

A letter from John Batman to Colonial Secretary John Montagu in 1835, concerning accusations about his treatment of Aboriginal people in Van Diemen's Land (Tasmania). Purchase

JOHN RAMSAY COLLECTION

A flag or piece of bunting marking Australian Federation celebrations in 1901. Donation

KEN DONE COLLECTION

Two works, *Olympic Bouquet* and *Sydney 2000 II*, by Ken Done, completed in 2000 while Done was art director of the 2000 Olympic Games opening and closing ceremonies. Donation through the Cultural Gifts Program

LINDY CHAMBERLAIN-CREIGHTON COLLECTION NO. 6

A black vinyl camera bag submitted as forensic evidence in the trial of Lindy and Michael Chamberlain for the murder and accessory to murder, respectively, of their daughter, Azaria. The bag was later found to be questionable evidence by the 1987 royal commission. Donation

LONERGAN FAMILY COLLECTION

A miniature church made of metal wire and concrete, sculptured by Italian prisoners of war between 1943 and 1945 in appreciation for the pastoral care received from the Sisters of the Dominican Convent in Tamworth, New South Wales. Donation

LOREEN SAMSON COLLECTION

Five paintings by Loreen Samson produced in 2007 and 2008 in response to the industrial development occurring in Ngarluma country and her desire to protect Ngarluma cultural heritage. Purchase

LYN EDKINS COLLECTION

Ten sketches from the early 1960s by Indigenous artists, including Reuben Pareroultja and Lindberg Inkamala, associated with the Hermannsburg community of Central Australia. Purchase

MARIA BUTCHER COLLECTION

A Singer sewing machine table owned and used by Maria Butcher, elder and senior artist, during the 1950s, for sewing school uniforms for children from the Lockhart River mission. Purchase

MINNIE WILSON COLLECTION

Three 1948 clothing ration cards, and two unused and two used 1948 meat ration cards, from Queensland. Donation

NATHAN COBB COLLECTION

Seventeen photographs, two postcards, and a journal edition associated with the life and work of renowned plant pathologist Nathan Cobb. Donation

PAUL FARREN COLLECTION

An example of a 'high end' ladies bicycle made by AJ Sutherland's bicycle company of Toorak, Victoria, about 1913. Purchase

PAUL HILLS COLLECTION NO.2

Five Woman's Christian Temperance Union enrolment and birthday cards from 1919 to 1923, and 40 greeting cards with Australian themes from the 1940s. Donation

POLITICAL CARTOONING 2010 COLLECTION

Political cartoons collected for the 2010 *Behind the Lines* exhibition. Purchase and donation

PROFESSOR IAN JACK COLLECTION

Artefacts and documentation of an archaeological expedition to a market gardening and gold mining site, Palmer River goldfield, north Queensland. Donation

PROFESSOR PETER SPEARRITT COLLECTION NO. 3

A vinyl souvenir LP record associated with the cancelled 1952 royal tour of Australia, and a souvenir periscope from Queen Elizabeth II's royal tour in 1954. Donation

REX AND CAROLINE STEVENSON COLLECTION

Seven historic prints, engravings or lithographs, early representations of the Australian wild dog (*Canis lupus dingo*), together with an engraved, early nineteenth-century portrait of Sydney (Eora) Aboriginal leader Bennelong. Donation through the Cultural Gifts Program

ROBERT JOHNSON COLLECTION

A Mobilco motorised posthole digger used by fencing contractor Robert Johnson in the Western Division of New South Wales in the 1950s and 1960s. Donation

RONALD L GALE MASONIC COLLECTION NO. 5

Twelve items associated with Freemasonry, including a set of red Grand Steward's regalia, collected and used by Freemason Ronald Leslie Gale. Donation

SARAH WATTS COLLECTION

A coil woven basket with lid, of Aboriginal origin, traded to Sarah Watts for food in the Huntly region, Victoria, about 1880. Purchase

SOIL CONSERVATION SERVICE, LAND AND PROPERTY MANAGEMENT AUTHORITY COLLECTION

A road sign and a wooden levelling rod used at the Wagga Wagga office of the Soil Conservation Service dating from the 1950s and 1960s. Donation

TAYENEBE COLLECTION

Twenty-nine fibre and kelp containers by 18 Tasmanian Aboriginal women, three woven fibre specimens and an artist's journal relating to the Tayenebe weaving project from 2006 to 2009. Purchase

TED PRITCHARD COLLECTION NO. 2

Objects and documents, including a steam calorimeter and a Hartnett award, relating to Ted Pritchard's education and career as an engineer and his devotion to steam power. Donation

THANCOUPIE COLLECTION NO. 2

A bark painting, *Chara*, by Thancoupie, 1966, representing the Thanakuith legend. Purchase

THOMAS SCOTT COLLECTION

A colonial government map printed in 1830 showing the administrative districts of Van Diemen's Land (Tasmania). Purchase

TIM MILLER COLLECTION

A painting, *Dawn Across the Bathurst Plain, Reflections c.1815*, by Tim Miller, 2009. Purchase

VERONICA O'LEARY COLLECTION

A collection of 182 courtroom drawings by Veronica O'Leary, made for broadcasting by the Australian Broadcasting Commission during the criminal trial of Lindy and Michael Chamberlain in Darwin, 1982. Purchase

VICTORIAN BLACK SATURDAY BUSHFIRES 2009 COLLECTION

Sixteen objects recovered from the 2009 Victorian Black Saturday bushfire disaster, including fire-damaged road signs and sets of heat-fused coins and spoons. Donation

VISITORS' BOOK BRITISH EMPIRE EXHIBITION 1924–1925 COLLECTION

A visitors' book from the Australian Pavilion at the British Empire Exhibition 1924–25, London. Purchase

WILLIAM JOHN WILLS COLLECTION

An 18-carat gold open-face pocket watch owned and used by William John Wills on the Victorian Exploring Expedition (Burke and Wills expedition), 1860–61. Purchase

WOORABINDA COLLECION

A variety of objects including puzzles, artwork, awards and printed materials received from members of the Woorabinda community during the collection of oral histories in 2008. Donation

**Material acquired and approved
10 May 2012****BELCHER FAMILY COLLECTION**

Objects including weapons, ornaments, a fishing net and doilies given to Reverend Doug Belcher and his family, missionaries on Mornington Island between 1946 and 1979. Donation

BOTANIC MACARONI COLLECTION

An etched caricature of Joseph Banks titled *The Botanic Macaroni*, published by M Darty in 1772. Purchase

BRYAN HARTAS COLLECTION

A set of bows and arrows made by Bryan Hartas in 2011, replicating a set made by him when a child in St Joseph's Home, Neerkol, Queensland. Donation

BUSY BEE CAFÉ COLLECTION

A collection of fixtures and fittings from the Busy Bee Café, Gunnedah, New South Wales, operated by the Zantiotis family from the 1920s until its closure in 2004. Purchase

CAMPBELL MACKNIGHT COLLECTION

Five dried trepang and a length of *karoro* cloth, illustrative of Macassan activities and connections with Indigenous people of the north coast of Australia, collected in 1969 by Australian scholar Campbell Macknight. Donation

CARMEL DURANT COLLECTION

A framed pastel drawing by Carmel Durant and two first prize certificates awarded to the artist in 1938, providing a link to family and a time before her placement as a child into 'care'. Donation

CHARLIE LLOYD COLLECTION

A hand-painted Australian flag predating Federation, commissioned by Australians, including Charlie Lloyd, who travelled to the Klondike goldfields, Canada, in 1898. Purchase

DAVID ALLEN MEDALS COLLECTION

One-hundred-and-eleven prize medals awarded at rural and urban agricultural shows across Australia from the mid-nineteenth to the early twentieth centuries. Purchase

DIANNE SHINEBERG COLLECTION

A collection of material generated from a Year 8 class oral history project in 1985 while Dianne Shineberg was a teacher at Woorabinda State School, Queensland. Donation

FATIMA KILLEEN COLLECTION

A mixed-media artwork, *Wish You Were Here*, created by Fatima Killeen in 2008, reflecting on themes surrounding identity and migration. Purchase

JAMES DE PURY COLLECTION

A brass breastplate with connections to the Burke and Wills expedition, three boomerangs and photographs associated with the Yandruwandha people and Innamincka area, collected by James de Pury in the 1920s and 1930s. Purchase

JOHN KONRADS COLLECTION

A collection of clothing, ephemera and medals associated with swimmer John Konrads, primarily from his participation in the 1956 and 1960 Olympic Games. Purchase

JUDITH HALL COLLECTION NO. 2

Six ladies' hats, a sundress and a 1937 Price Bros calendar once owned by Jean Bennett, complementing the existing collection of Bennett's ladies' daywear. Donation

KRISTINA TUCKER COLLECTION

Three items of 'protest clothing' created and worn by Kristina Tucker at the first anniversary protest of the National Apology to Forgotten Australians and Former Child Migrants in Canberra, 2010. Donation

LUDWIG LEICHHARDT COLLECTION

A gold and leaded glass medal awarded by London's Royal Geographical Society to Ludwig Leichhardt in 1847. Purchase

MELBOURNE CUP AND QUEEN'S PLATE 1867 COLLECTION

Melbourne Cup and Queen's Plate trophies won by racehorse Tim Whiffler in 1867. Purchase

NARANOLGI COLLECTION

A bark painting, *Aborigines – First Time Drinking Alcohol*, by Naranolgi of Croker Island, about 1968. Purchase

PERCY TROMPF BLUE MOUNTAINS POSTER COLLECTION

An advertising poster for Blue Mountain resorts by noted commercial artist Percy Trompf. Purchase

PHIL YUBBAGURRI BROWN COLLECTION

A didgeridoo designed and handcrafted by Phillip Yubbagurri Brown in 2010 for the NAIDOC Week exhibit *Everyday Heroes*. Purchase

PHILIP GIDLEY KING COLLECTION

A silver snuffbox presented to Governor King by Lieutenant Grant in 1801, one of the earliest pieces of silverwork made in the New South Wales colony. Purchase

QUEENIE MCKENZIE (NAKARRA) COLLECTION NO. 2

A painting, *Mistake Creek Massacre*, by Queenie McKenzie Nakarra in 1997, representing a 1915 incident in which eight Aboriginal people were killed. Purchase

ROADS AND TRAFFIC AUTHORITY OF NSW COLLECTION

A travelling maintenance crane and associated equipment used on the Sydney Harbour Bridge from 1930 to 1997. Donation

SUSAN TONKIN COLLECTION NO. 2

Original pieces of fittings from Old Parliament House, including two wooden floorboards. Donation

THEO GODSELL COLLECTION

A 1934 manifest, completed by Charles Kingsford Smith, for entry of the *Lady Southern Cross* aircraft and crew to a port (Hawai'i) of the United States of America. Donation

VERNON AH KEE COLLECTION

A digital print, *Austracism*, by Vernon Ah Kee in 2003, a text-based artwork exploring commonly expressed sentiments surrounding racism in Australia. Purchase

VICTORIAN GOLDFIELDS COLLECTION

A collection of material related to gold mining, primarily in the Ballarat region in the late 1800s, including mining equipment, Chinese scales and mining-related documents. Purchase

WANDA CARTER COLLECTION

Objects and ephemera collected by Wanda Carter and her mother while Wanda worked as a flight attendant with Trans-Australian Airlines (TAA) between 1964 and 1969. Donation

YVONNE RADZEVICIUS COLLECTION

A piece of concrete collected from the demolished swimming pool at the former Christian Brothers Clontarf Boys Town, built using the labour of the boys in 1957. Donation

ZILM FAMILY FURNITURE COLLECTION

Four armchairs and a stool, hand carved and used by members of the Zilm family, Prussian settlers to the Barossa Valley. The furniture was made between 1895 and 1896. Purchase

Appendix 4: Freedom of information

The Museum publishes a broad range of information on its website in compliance with the Information Publication Scheme (IPS), which has been established under Part 2 of the *Freedom of Information Act 1982* and commenced on 1 May 2011. The Museum's IPS entry can be accessed at www.nma.gov.au/about_us/ips.

Freedom of information (FOI) procedures and initial contact points

Enquiries or applications under the Freedom of Information 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

The Director, Assistant Directors and Chief Operating Officer are the authorised decision-makers under the Act.

Categories of documents

As part of its IPS entry, the Museum publishes an Agency Plan on its website, available at www.nma.gov.au/about_us/ips/agency_plan.

The purpose of the Museum's Agency Plan is to show what information the Museum proposes to publish, how and to whom the information will be made available, and how the Museum will otherwise comply with the IPS requirements.

The Museum holds a wide range of documents and information related to the performance of its functions. While some information the Museum holds may not be suitable for publication (under the IPS or otherwise) because of cultural sensitivities, confidentiality or copyright restrictions, the Museum is committed to reviewing and releasing its information where appropriate.

The *Freedom of Information Act 1982* recognises the Museum's role by exempting material in the historical collection from the scope of that Act. However, the Museum will consider all requests for access to its information on a case-by-case basis and facilitate such access where appropriate.

Appendix 5: Disability strategies

The Client Service Charter specifies the Museum's role as both provider and consumer, and defines the service standards for meeting the needs of people with a disability. In keeping with Australian Standard AS4269–1995, the Client Service Charter also provides a mechanism for feedback and complaints regarding the provision of facilities for this sector of the community. In 2011–12, the Museum maintained its key affiliations with bodies such as the National Relay Service, which provides phone solutions for deaf, hearing and speech impaired people, and the National Companion Card Scheme, which allows carers to enter all events and exhibitions free-of-charge. The Museum continued to improve its performance as a popular and safe destination for people with disabilities, particularly in the provision of physical aids, such as the Museum's fleet of electric scooters, the scheduling of tailored programs and the upgrade of facilities to enable easier access.

Highlights included:

- offering music and art programs catering for people with a range of disabilities
- replacing one mobility scooter and continuing to maintain all other units, ensuring that a minimum of four scooters are available at all times
- updating exhibition labels in the Old New Land gallery to improve legibility
- continuing to maintain all hearing induction loops throughout the Museum, including in the Visions and Circa theatres, and three counter-top hearing induction loops at the information desk and cloakroom
- purchasing an evacuation stair chair (Evacu-Trac CD7) to assist in safely evacuating mobility-impaired visitors in an emergency
- providing state-of-the-art equipment for guided tours, with the option of headphones which provide clearer reception
- providing braille and large-print versions of the Museum map and the guide to the Garden of Australian Dreams
- reviewing the assistance animal access guidelines to reflect changes to the Museum's building and operations
- installing automatic sliding doors in key areas.

In its role as a purchaser, the Museum continued to adhere to the requirement of Australian Government legislation, including the *Disability Discrimination Act 1992*. This included:

- making tender information available in accessible formats (both electronic and non-electronic)
- ensuring that, where appropriate, specifications for goods and services are consistent with the requirements of the Act
- ensuring that contractors and service providers comply with legislation applicable to the performance of the contract.

Appendix 6: Supporters of the National Museum of Australia

Bearcage Productions
Botanics on Jardine Florist
Canberra Institute of Technology
Capital Wines
Exhibition Centre
Rio Tinto

Appendix 7: Contact points

The National Museum of Australia operates from several Canberra locations:

Lawson Crescent, Acton, Canberra (main complex, administration and annexe)
45–47 Grimwade Street, Mitchell, Canberra (storage)
Unit 1, 92–94 Gladstone Street, Fyshwick, Canberra (storage)
9–13 and 90 Vicars Street, Mitchell, Canberra (office and repositories)
8 McEachern Place, Mitchell, Canberra (repository)

General correspondence

General correspondence to the Museum should be addressed to:

The Director
National Museum of Australia
GPO Box 1901
Canberra ACT 2601
Telephone: (02) 6208 5000
Facsimile: (02) 6208 5148
Email: information@nma.gov.au
Internet: www.nma.gov.au

Client Service Charter

www.nma.gov.au/about_us/ips
Telephone: (02) 6208 5006
Email: yourcomments@nma.gov.au

Enquiries

Corporate sponsorship and donations: (02) 6208 5493
Donations to the collection: (02) 6208 5019
Freedom of information: (02) 6208 5131
Finance: (02) 6208 5369
Library: (02) 6208 5112
Media and public relations: (02) 6208 5338
Objects in the collection: (02) 6208 5019

Compliance index

The index below shows compliance with information requirements contained in the *Commonwealth Authorities and Companies Act 1997* and in particular *Commonwealth Authorities (Annual Reporting) Orders 2011*.

REQUIREMENT	REFERENCE	PAGE
Audited financial statements	CAC Act, Schedule 1	64–101
Approval by directors	Clause 6	3
Enabling legislation	Clause 10	22, 48
Responsible minister	Clause 11	3
Ministerial directions and other statutory requirements	Clause 12	54
Directors	Clause 13	48–9, 104
Organisational structure	Clause 14	50
Statement on governance	Clause 14	48, 104–5
Key activities and changes affecting the authority	Clause 16	6–19, 54
Judicial decisions and reviews by outside bodies	Clause 17	54
Indemnities and insurance premiums for officers	Clause 19	59

While not required of statutory authorities, this report also selectively complies with the Department of Prime Minister and Cabinet's *Requirements for Annual Reports*.

REQUIREMENT	REFERENCE	PAGE
Advertising and market research expenditure	<i>Commonwealth Electoral Act 1918</i> Section 311A	38
Environmental performance and environmentally sustainable development	<i>Environment Protection and Biodiversity Conservation Act 1999</i> Section 516A	59–60
Freedom of information	<i>Freedom of Information Act 1982</i>	111
Significant events	<i>Work Health and Safety Act 2011</i>	58–9

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