national museum of australia
12–13 annual report

National Museum of Australia
12–13 Annual Report and Audited Financial Statements

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

Senator the Hon George Brandis QC   Daniel Gilbert AM

Chair's letter of transmittal

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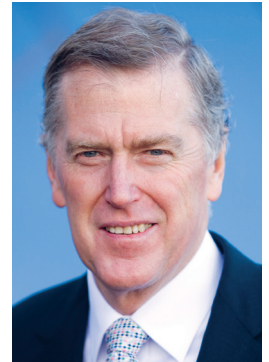Parliament House
Canberra ACT 2601

Dear Minister

On behalf of the Council of the National Museum of Australia, I am pleased to submit our annual report for the financial year ended 30 June 2013.

The Council is responsible under Section 9 of the *Commonwealth Authorities and Companies Act 1997* for the preparation and content of the report of operations of the National Museum of Australia. The 2012–13 annual report has been prepared in conformity with the *Commonwealth Authorities (Annual Reporting) Orders 2011*, and with regard to the Requirements for Annual Reports, as approved by the Joint Committee of Public Accounts and Audit under subsections 63(2) and 70(2) of the *Public Service Act 1999* and made available by the Department of the Prime Minister and Cabinet on 24 June 2013.

In accordance with a resolution of the Council, passed on 29 August 2013, the members of Council accept this report as being a fair and accurate representation of the organisation's performance during the year under review.

The Council is delighted with the achievements of the National Museum in 2012–13. Over the past year, the Museum completed major building works that have transformed visitor experience and created new educational and entertaining exhibitions about the nation and our history.

On arrival, visitors to the Museum now encounter a permanent display of large objects from our collection in the Main Hall. They can also experience the Museum's new cafe with its stunning views across Lake Burley Griffin. Completion of the new administration wing has provided accommodation for staff in a more openly collaborative environment. The exhibition program for the year was diverse and vibrant. Of particular interest was the compelling exhibition, *Glorious Days: Australia 1913*, celebrating the Centenary of Canberra. Our public and schools programs continued to attract a wide range of visitors, with a highlight of the year being the *Seven Sisters* performances by Aboriginal women from Central Australia.

We are committed to continually improving the performance of the Museum. To this end, the Council reviewed and approved the Encounters' exhibition project, a highly significant collaboration between the National Museum of Australia, the British Museum and 15 Aboriginal and Torres Strait Islander communities across the country. This will result in the exhibition of important Indigenous objects from the collection of the British Museum.

Council has overseen implementation of revised strategic priorities, a new organisational structure, and changes in the Museum's fundraising and commercial activities. We are also progressing other important initiatives, such as the digitisation of the National Historical Collection and the redesign of the popular children's Kspace facility.

I would like to acknowledge the support of all Council members in ensuring the highest levels of governance of the National Museum of Australia. The Council also joins me in congratulating the former Director, Andrew Sayers, and staff on the Museum's success in 2012–13.

Yours sincerely

Daniel Gilbert AM, Chair of Council
August 2013

Contents

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

Part four: Audited financial statements 62

Part five: Appendices 96

Part one:
Executive summary

A new direction

The National Museum of Australia's strategic priorities aim to transform the Museum and position it for the next decade. They move the focus from inward looking to outward looking, and engage strongly with the nation's Indigenous and non-Indigenous communities and traditions.

The strategic priorities seek to bring the Museum to the forefront of cultural life in the country, to a position of thought leadership in which contemporary Australia is understood in relationship to its past and its future promise. They 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 for 2012–14, approved by the Museum's Council in May 2012 were to:

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

These priorities are different to those detailed in the Portfolio Budget Statement (PBS) for the 2012–13 reporting year. At the time of preparing the PBS in 2012–13, the Museum was finalising a revised set of strategic priorities for Council approval in May, which were then implemented across the Museum on 1 July 2012.

Values

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

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

The Museum's new administration building, designed by ARM Architecture. Photograph by John Gollings.

Director's review of operations

Acting Director Mathew Trinca

This was a year of significant change for the National Museum of Australia with major physical and organisational developments that will help secure its future and engage visitors in entertaining and dynamic ways. At the same time, the Museum continued to focus on how best it can maximise its public value and serve the Australian community.

Building developments totalling approximately $11 million were completed and new facilities opened that transformed the Museum experience for visitors. In October, we installed new object displays in the Main Hall, including the much-loved Saw Doctor's wagon and an imposing painting by Martu women from Western Australia. Now, visitors to the Museum see these treasures from the National Historical Collection on arrival, leaving no doubt in their minds that the Museum is a place where the past comes to life.

In December, a new Museum cafe, designed by the original architects Ashton Raggatt McDougall (ARM Architecture), opened following the completion of a lakeside building extension project. The new facility offers dining throughout the day in a family friendly environment that has some of the best lake views Canberra has to offer. Patrons can also sit and enjoy the changing skyline of the city, while they decide what to do next at the Museum.

Most recently, in June 2013, staff moved into a new administrative wing, also designed by ARM Architecture, that connects our main public building to the administration annexe, and provides new accommodation for a range of organisational functions.

This colourful, contemporary extension provides much-needed office space in a design that is environmentally friendly and encourages staff to share and exchange ideas. It also adds to the Museum's reputation for innovative and stimulating architecture.

At the same time, we completed the first stage of an organisational restructure that sought to better align the Museum's staff and other resources with its strategic priorities. As well as strengthening connections between research, collections and a range of curatorial activities, the changes enhance the Museum's readiness to connect digitally with audiences around the country using new communications technologies. There was also work to improve the Museum's marketing and communications and its management of donors and development activities.

A significant reform concerned the operation of the National Museum of Australia's Friends, who have been stalwart supporters of the organisation over many years. Together, the Museum and Friends administrations have decided to bring this important supporter group in-house, allowing it to be run directly by the Museum with the capacity to draw on our wide range of resources. The Friends committee has been reconstituted as the Membership Program Advisory Committee to assist with strategic planning and direction, and maintain the strong input of members.

An emphasis on business review and reorganisation will continue to be important for the Museum in coming years, as it deals with an external environment that is rapidly changing. We know that the way people are

interacting and thinking about ideas is evolving quickly in the digital age, and we have to be able to identify and respond to the opportunities this brings in engaging with the public. These are organisational challenges, but they also promote a culture of innovation in the Museum, encouraging us to find new ways of explaining the nation and its history.

At its core, much of our work has been collaborative, such as the project the Museum undertook with the Commonwealth Scientific and Industrial Research Organisation (CSIRO) and the Department of Broadband, Communications and the Digital Economy to develop a 'robot guide' for online visitors. The robot allows schools and other groups to engage dynamically with the Museum's galleries and exhibitions, via the internet. Instead of a packaged media experience, they can choose what they want to see, ask questions, and feel as if they are physically in our galleries in Canberra. Delivery of the Museum's new digital asset management system in 2012–13, which by the end of June had loaded 75,056 images, has also extended our digital resources for visitors. These technologies help us connect with people across Australia and around the globe, confirming the Museum as a cultural broker taking the nation's stories to the world.

The Museum's focus on building and organisational change has meant that its touring exhibition program was curtailed this year, with a concomitant drop in visitation to our exhibitions 'on the road'. While visitation to our Canberra site was still strong, at 642,488 for the year, there was an expected and planned-for impact on our total visitation as a result of the reduced touring program. Having concluded works on-site, however, the Museum is once again working to get back on the road and take its exhibitions around the country.

Temporary exhibitions and related programs at Acton maintained our commitment to stretching the bounds of conventional exhibition practice. The *Museum Workshop: The Art, Science and Craft of the Conservator* program in the Temporary Gallery took what is commonly thought of as a 'back of house' function – conservation – and made it the subject of a 'live' exhibition. Professional staff in three workshop areas worked on textiles, restoration of the Royal Daimler landaulette, and other historical objects – in full view of visitors. They were also on hand to answer questions, discuss the treatment process and explain how we preserve and maintain our diverse collections.

The other main exhibition of the financial year, *Glorious Days: Australia 1913*, was developed by a team led by the Museum's former Director, Andrew Sayers AM. Andrew's vision was for an exhibition that both celebrated Canberra's centenary year and revealed what the nation was like on the eve of the First World War. The exhibition has a delightful range of objects, drawing heavily on the National Historical Collection, as well as borrowings from institutions around the country. A smaller exhibition, *Warakurna: All the Stories Got into our Minds and Eyes*, in the Museum's Focus Gallery, has enjoyed visitation numbers in excess of original estimates. When its Canberra run is finished, this exhibition will travel to a range of venues across Australia.

Collections development remained a key responsibility of the Museum, with several headline acquisitions over the course of the year. These included the oldest known Melbourne Cup in original condition, presented to John Tait for The Barb's win in 1866, a 1918 Australian Six motor vehicle, and an album of rare photographs of Coranderrk Aboriginal station taken in 1865–66 by photographer Carl Walter.

Other projects that were started during the year will bring lasting benefits to the Museum. The redevelopment of the children's media area, Kspace, will see a new purpose-built interactive program installed with content directly related to key themes in Australian history. We have also undertaken a planning exercise to bring more focus to our research and collections development activities, with a series of priority areas in the medium term (over the next three to five years). The Museum has also approved a plan to redevelop its permanent galleries, following the successful work already completed in the Landmarks: People and Places across Australia and Journeys: Australia's Connections with the World galleries.

Any organisation is only as good as its people, and the Museum is lucky in having capable and professional staff who are focused on giving their very best to the organisation. Their commitment and resilience has made a remarkable success of what was a challenging and full year. The Executive thanks all staff for their untiring efforts and passionate belief in the Museum and its work.

Finally, the year ended with the retirement of Andrew Sayers after three years as Director of the Museum. Andrew's commitment to scholarship and strong ideas has led our success in recent times, and his work to ensure that the Museum was ready to meet future challenges will deliver lasting benefits. I know all staff will join me in thanking him for his contribution to the organisation's ongoing development and wishing him all the very best for the future.

Dr Mathew Trinca
Acting Director
August 2013

The year at a glance

July 2012: Community consultation continues on the upcoming exhibition resulting from the Encounters project, based on Indigenous Australian collections that are held by the British Museum. This collaboration will result in two major exhibitions in London and Canberra in 2015.

October 2012: Dick Smith launches a display of large objects in the Museum Hall. Framed by beautiful views of Lake Burley Griffin, the grand-scale treasures have transformed the Main Hall into a vibrant gallery space **(1)**.

October 2012: *Museum Workshop: The Art, Science and Craft of the Conservator*, a unique exhibition that went behind the scenes with Museum conservators, opens. Here, conservator Carmela Mollica prepares a duchess satin dress from the Springfield collection for display **(2)**.

January 2013: Pioneering desert archaeologist Dr Mike Smith is awarded an AM in the 2013 Australia Day Honours list for significant service to archaeological scholarship. This image, taken by Stuart Grant, shows Mike Smith at work in the Simpson Desert **(3)**.

March 2013: Governor-General Quentin Bryce officially opens *Glorious Days: Australia 1913*. This exhibition features the fashions, cars, designs and ideas that expressed our dreams before the world changed forever. Here, the Governor-General meets the lead curator of the exhibition, Michelle Hetherington **(4)**.

March 2013: The ancient chants of the
Kungkarangkalpa: Seven Sisters Songline fill the
night as traditional dancers from Central Australia
perform under the stars at the Museum **(5)**.
March 2013: The Museum Robot is unveiled.
Students from regional and remote Australia can now
virtually visit the Museum via a robot that accompanies
a Museum educator through the gallery and streams
panoramic video from an omni-directional camera.
April 2013: Peninsula tales walking tours begin.
Wearing period costume, guides 'Catherine' (pictured)
and 'Ernest' share the history of Acton Peninsula with
visitors on a one-hour walking tour **(6)**.
**April 2013: The Museum acquires bakery cart
no. 168** operated by the Newcastle & Suburban
Co-operative Ltd, and used from 1930 to the 1960s **(7)**.

**May 2013: The Museum acquires the 1866
Melbourne Cup** that was presented to 'Honest' John
Tait, owner and trainer of the winning horse, The Barb.
June 2013: The new administration building,
designed by ARM Architecture, opens. The
administration extension has been built to meet the
equivalent of a 4.5 star NABERS (National Australian
Built Environment Rating System).
June 2013: The Royal Daimler Project generates a
community of hundreds of national and international
supporters, raising over $24,000 towards the restoration
of the Museum's 1948 DE 36hp Daimler landaulette.
This is well on the way to our target of $60,000 to mark
the 60th anniversary of the first visit to Australia by
Queen Elizabeth II in 1954.

Performance summary

The National Museum of Australia is a statutory authority. In 2012–13 the Museum sat within the Regional Australia, Local Government, Arts and Sport portfolio. The Australian Government funds the Museum to achieve an agreed outcome through a series of performance indicators, as specified in the annual Portfolio Budget Statements (PBS). The Museum's outcome is to ensure:

Increased awareness and understanding of Australia's history and culture by managing the National Museum's collections and providing access through public programs and exhibitions.
(National Museum of Australia, Portfolio Budget Statements, 2012–13)

Financial summary

The Museum's financial statements disclose an operating deficit of $1.723 million compared with the 2011–12 operating deficit of $0.787 million. Of the operating deficit, $1.031 million relates to unfunded depreciation of the National Historical Collection. Total income for 2012–13 was $45.820 million (anticipated $45.538 million in the Comprehensive Income Statement in the PBS) while total expenses for 2012–13 were $47.543 million (anticipated $46.538 million).

Revenue from government was $40.889 million and revenue from other sources was $4.931 million (anticipated $4.579 million). This includes gains from donated assets for 2012–13 valued at $0.197 million. Revenue from government decreased by $0.070 million as the result of changes to the funding of the annual Fire Services Levy, while revenue from non-government sources decreased by $1.163 million. This decrease was the result of interest earnings and revenue from sponsorship and grants being lower than anticipated.

Total expenses decreased by $0.382 million this year. This decrease was primarily in supplier and other expenses ($1.542 million). Most of the decrease was offset by an increase in depreciation ($1.074 million).

The balance sheet discloses an increase in the Museum's net assets of $10.505 million. In 2012–13 there was an increase in the asset revaluation reserve following an independent valuation of heritage and cultural assets ($10.263 million). The Museum received an equity injection in 2012–13 ($1.965 million) to fund National Historical Collection acquisitions.

Cash as at 30 June 2013 totalled $3.775 million (30 June 2012: $2.235 million), and investments totalled $34.500 million (30 June 2012: $40.000 million).

Financial summary 2012–13, measured against PBS

Budgeted outcome: **$46.538m**	Actual outcome 2012–13: **$47.543m**
Budgeted departmental appropriations: **$40.959m**	Actual appropriations: **$40.889m**
Budgeted revenue from other sources: **$4.579m**	Actual revenue from other sources: **$4.931m**

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**

Program summary

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

Program 1.1 Collection management, research, exhibitions and programs

Program 1.1 Objective
The National Museum of Australia's objectives were to:
- conduct activities to ensure the Museum has a relevant and high quality collection of objects and associated material. This includes activities associated with maintaining the collection in appropriate condition, and ensuring it is available to be used in exhibitions and other programs to meet the Museum's objectives
- conduct activities whereby visitors access objects in the collection or information about objects, and Australian history and cultures, through visiting exhibitions and attending programs throughout Australia and overseas
- undertake research to enhance awareness of Australian history and cultures, and publish information in all platforms
- develop partnerships across Australia to enhance the national reach of the Museum.

Program 1.1 Deliverables

The Museum:

- expanded the National Historical Collection through the acquisition of key objects that represent the breadth and depth of Australian history and culture
- undertook an ongoing changeover program within the permanent galleries at Acton, including updating modules within the Landmarks: People and Places across Australia and the Journeys: Australia's Connections with the World galleries
- marketed the Museum as a key destination and developed new partnerships to support its core business to reach national and international audiences
- delivered programs for regional Australia including continued participation in the Community Heritage Grants program
- toured temporary exhibitions across metropolitan and regional Australia
- presented public programs for families, children and audiences with a disability, which promoted lifelong learning opportunities
- created and disseminated collection information for internal and external users
- increased public access to collections by investing in new technologies that allow the public to access the Museum's collections online
- developed a research strategy and framework to link interdisciplinary research to the three main themes of the Museum in the 2013 to 2017 period
- delivered high quality education programs that met the standards of the Australian Curriculum
- launched the new permanent exhibits in the Main Hall, showcasing significant objects from the National Historical Collection.

"The Museum expanded the National Historical Collection through the acquisition of key objects that represent the breadth and depth of Australian history and culture."

The 1866 Melbourne Cup presented to 'Honest' John Tait, owner and trainer of the winning horse, The Barb, was just one of the Museum's new acquisitions this year.

Achievement of strategic and business priorities

Strategic priority 1: Build profile

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

The Museum builds its profile through research, collections, exhibitions, educational programs and public events that promote lifelong learning, publications and online products. Business priorities for FY 2012–14 are:

BUSINESS PRIORITIES	REPORT
1.1 Project the Museum nationally and internationally, taking opportunities offered by a new media environment	**Achieved**: • Delivered the Museum Robot Project in partnership with CSIRO and the Department of Broadband, Communications and the Digital Economy, to deliver digital outreach programs across Australia to schools and communities with high-speed broadband connections. See pp. 39, 59 • Developed virtual exhibition features for *Glorious Days: Australia 1913*, *Warakurna: All the Stories Got into our Minds and Eyes*, *Museum Workshop: The Art, Science and Craft of the Conservator* and *Inside: Life in Children's Homes and Institutions*. • Developed an online interactive on the convict love tokens collection. • Used social media including Facebook, Twitter and YouTube to reach national and international audiences. See p. 42
1.2 Extend the Museum's tourism reach through partnerships, targeted promotional campaigns and strategic communication	**Achieved**: • The *Glorious Days* exhibition is being promoted outside Canberra via 14 nationally branded accommodation properties. See p. 29 • Established networks with international travel wholesalers at Tourism Australia's Australian Tourism Exchange in April 2013. • Increased national distribution of *The Museum* magazine including into Qantas and Virgin lounges. See p. 37 • Participated in the 'Human Brochure' campaign run by Australian Capital Tourism. During this campaign approximately 4.2 million people were reached by social media and blog platforms. See p. 36
1.3 Focus the Museum's collection development activities to address collection gaps and meet program needs	**Achieved**: A new Collections Development Framework for the period 2013 to 2015 was implemented. The framework allows for the identification and prioritisation of collecting, and provides a framework for assessment of potential collection material. See p. 24
1.4 Plan for the next stage of gallery refurbishment and refine delivery of the Museum's temporary exhibition program	**Achieved**: • A Display Redevelopment Plan for the period 2011 to 2020 was revised. It outlines plans for the redevelopment of permanent galleries and public spaces. • A review of the temporary exhibition program occurred, with a focus on developing exhibitions with strong links to the National Historical Collection.
1.5 Integrate research with program development, and communicate the Museum's intellectual leadership through public programs, exhibitions and publications	**Achieved**: • A research strategy and framework was developed to provide focus for research activities in the 2013 to 2017 period. The framework links interdisciplinary research to the three main themes of the Museum. • Published seven publications and two issues of the scholarly journal *reCollections*. • Hosted the Centenary of Canberra's *Kungkarangkalpa: Seven Sisters Songline* performance featuring senior desert dancers from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. See p. 31 • Introduced an innovative series of public programs 'Door to Store: Caring for your Collection', involving conservators, registrars and curators demonstrating and discussing how the Museum cares for its collections. See p. 31

Strategic priority 2: Align people, culture and structure

The Museum has the capability to drive its strategic intent.

Delivery of programs and services to the public is made possible by the Museum's workforce, facilities, information, media and technology services, business and financial management, and executive support. Business priorities for FY 2012–14 are:

BUSINESS PRIORITIES	REPORT
2.1 Undertake workforce planning and develop leadership capabilities to support the Museum's new structure	**Achieved**: • A Management to Leadership Program was implemented for members of the Executive and Executive Level staff. See p. 55 • Completion of improved data analysis of the Museum's workforce profile over the last five years. This increased the emphasis on aligning staffing resources with strategic planning and budgeting cycles.
2.2 Embed a strategic focus in budget development, planning and reporting	**Achieved/In progress**: Linked business planning and budget development processes and created a multi-year focus for business planning. Emphasis is to better align business planning and budgets to strategic priorities.
2.3 Ensure the alignment of internal performance measures with cross-agency Key Performance Indicators developed by the Office for the Arts	**Achieved**: The Office for the Arts (OFTA) introduced a new suite of Key Performance Indicators (KPIs) for all cultural agencies within the portfolio. The Museum introduced new reporting mechanisms to capture data against each of the KPIs during the financial year, and these measures complemented existing internal performance reports. The outcomes of the OFTA KPIs were reported to OFTA and will form the basis of a report to the Minister for the Arts in September each year. See p. 23
2.4 Improve the Performance Management System (Workplace Conversations) through staff and union consultation	**Achieved**: Phase 1 of the review of the Museum's Workplace Conversations framework was completed and the cycle aligned to the budget cycle. Phase 2 consultation processes have started, with a view to improving the capability of staff to engage in meaningful and productive feedback and development processes. See pp. 54–5
2.5 Monitor the work culture of the Museum through the Performance Management System, Museum Consultative Forum and staff survey	**Achieved**: The Museum continued to monitor the work culture of the Museum through the Museum Consultative Forum and used the outcomes of the Australian Public Service Commission State of the Service survey to develop priorities for improving staff engagement at the Museum. See p. 54
2.6 Implement the Reconciliation Action Plan	**In progress**: The Museum Council's Indigenous Advisory Committee has asked for a review of the draft plan before its implementation.

Strategic priority 3: Develop strategic partnerships

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

Many Museum programs and services rely upon the support of and partnerships with other cultural agencies, organisations and individuals. Business priorities for FY 2012–14 are:

BUSINESS PRIORITIES	REPORT
3.1 Continue to implement recommendations of the review of fundraising as appropriate, including developing strategic partnerships	**Achieved**: A range of practices and programs were established to support the shift toward more effective fundraising. Examples include the deployment of a relational contact database, the development of discrete fundraising appeals and creation of a donor care program. See pp. 58–9
3.2 Build partnerships through making effective use of the Client Relationship Management system	**Achieved**: The Museum continues to build a community of interest around its work through the effective use of the Client Relationship Management system. The system supports donor and sponsor communication and improved donor acknowledgment practices.
3.3 Align with whole-of-government agendas for shared computer services, green initiatives, and the rationalisation of property and storage infrastructure	**Achieved**: • Whole-of-government panels used where appropriate, for procurement of Information and Communication Technology equipment and services. • Utilisation of cloud services for a range of applications. • Participation in the whole-of-government electricity contract and combining with other cultural agencies to seek efficiencies and reduced energy costs. See p. 60
3.4 Be a leader in the provision of education programming and curriculum materials in relation to the Australian Curriculum	**Achieved:** • The Museum successfully concluded its curriculum writing partnership with Pearson Australia with the publication of the Year 10 Australian Curriculum: History. See p. 38 • A case study examining the 200th anniversary of the crossing of the Blue Mountains for the successful *Australian History Mysteries* website was produced. See p. 38
3.5 Develop partnerships that build upon, and develop, the Museum's programs and collection strengths	**Achieved**: Relationships were established with a number of historic car clubs and collectors as part of the Royal Daimler Project. These have led to increased collection knowledge and additional fundraising capacity.

Strategic priority 4: Implement new forms of delivery

The Museum has current and emerging technologies in place.

New digital and information technologies enable the Museum to deliver programs and services to audiences wherever they are. Business priorities for FY 2012–14 are:

BUSINESS PRIORITIES	REPORT
4.1 Create concepts for using supplementary funding (2012–13 to 2015–16) to enhance access to the Museum's programs and collections	**Achieved/In progress**: The supplementary funding was used to: • Develop a new interactive exhibition. • Make improvements to collection access through digitisation, enhanced software and online search tools. • Fund the Collection Digitisation project, which generated 11,293 images of objects in the National Historical Collection. • Fund the addition of 75,056 images to the digital asset management system. See p. 25.
4.2 Extend the reach of the Museum's education and learning programs through increased use of digital delivery methods	**Achieved**: Videoconference programming for students and related professional learning opportunities for teachers was expanded. This suite of programming will be significantly increased in subsequent reporting periods. See p. 38
4.3 Complete the reconceptualising of Kspace	**In progress**: Work began on scoping and defining a new interactive experience for children and families to replace the current Kspace gallery. See pp. 38–9
4.4 Review Information and Communication Technology (ICT) service delivery arrangements to assist the Museum with delivering its strategic directions	**Achieved**: Following an internal review, the Museum's ICT system support functions were insourced and merged with audiovisual support services to operate as a single service desk. See p. 60
4.5 Consolidate the implementation of the Museum's digital collections and related asset management system	**Achieved/In progress**: • A new digital asset management system, Piction, was implemented enabling staff to preserve, request and deliver images more effectively across the Museum. • A facility is in development to improve public access to images on Piction and collection object information through the Museum's website. See p. 25

Strategic priority 5: Raise sustainable revenue

The Museum has the capacity to invest in infrastructure.

Delivery of programs and services to the public is made possible by the Museum's workforce, facilities, information, media and technology services, business and financial management, and executive support. Business priorities for FY 2012–14 are:

BUSINESS PRIORITIES	REPORT
5.1 Undertake a review of the Museum Shop's operations with an aim to increase revenue and expand the Museum's brand	**Achieved/In progress**: • The review of retail operations was completed in 2013. The recommendations include new processes and business systems, which will enable/support an ongoing sustainable revenue stream. See p. 59 • A five-year strategy is being developed to ensure viability of future revenue streams and commercial development opportunities.
5.2 Increase the commercial return for the Museum through enhancing business processes and streamlining operations	**Achieved**: • Benchmarking of audiovisual service charges against commercial providers and the introduction of a streamlined cost recovery approach. • The review of retail operations identified operational efficiencies, which will be gained through improvements to inventory management and customer service. See p. 59 • The Museum Shop will continue to embrace new processes and systems through the implementation of new technology and physical improvements to ensure a higher commercial return. See p. 59
5.3 Develop innovative programs and events of wide appeal to increase venue hire and the use of facilities, including the cafe and theatre	**Achieved**: A new 200-seat cafe was completed in December 2012. It replaced the existing fine dining restaurant and cafeteria style eatery in the Main Hall. The reshape of catering facilities liberated space in the Main Hall for more of the collection to be displayed and the cafe is available as a discrete venue for events. See p. 60
5.4 Build a donor base that includes regular giving, major gifts and bequests	**Achieved**: The Museum has established a growing donor base on which to build regular giving and major gift and bequests programs.
5.5 Source additional funding opportunities through state and federal governments	**Achieved**: • The Museum successfully secured over $750,000 in additional state and federal government funding for a range of projects including travelling exhibitions, the Museum Robot Project and content development. See p. 59 • Funding was received from the National Collecting Institutions Touring and Outreach Program to support the tour of *Yiwarra Kuju: The Canning Stock Route*. See p. 30 • Funding from the Department of Families, Housing, Community Services and Indigenous Affairs continued to support activities around the *Inside: Life in Children's Homes and Institutions* exhibition, website and collecting project. • Visions of Australia funding assisted in the touring program for the exhibition *Yalangbara: Art of the Djang'kawu*. See p. 30

The new Museum Cafe, designed by ARM Architecture. Photograph by John Gollings.

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 agencies, including the Australian Institute of Anatomy. A location was identified at Yarramundi Reach, Canberra.

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

The Museum's exhibitions, collections, programs and research focus on three interrelated 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.

Bonnie McArthur and David Caffery mingle among large-scale treasures from the Museum's collection. Photograph by Damian McDonald.

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. 100).

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

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

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

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

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

These priorities are different to those detailed in the PBS for the 2012–13 reporting year. At the time of preparing the PBS in 2012–13, the Museum was finalising a revised set of strategic priorities for Council approval in May, which were then implemented across the Museum on 1 July 2012.

Outcome achievements

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

- providing access to the Museum's collections, exhibitions, programs and website to an increasing number of visitors, demonstrated by above-target visitation rates to public programs and visits to the Museum's website
- increasing the number of collection records in digital format, with an increase on original estimates
- providing programs for schools that meet core curriculum requirements, and achieving above-target visitation numbers
- exceeding targets in relation to condition reporting and preserving objects
- exceeding targets in relation to digitising the collection
- managing the Museum's resources and budgets effectively, as outlined in the Financial Statements in Part 4, p. 62–95.

Program 1.1 Collection management, research, exhibitions and programs

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

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

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

Performance summary

In 2012–13, the Office for the Arts introduced a set of standard key performance indicators for those cultural institutions within the Regional Australia, Local Government, Arts and Sport portfolio.

NO.	KEY PERFORMANCE INDICATOR	2012–13 TARGET	ACTUALS
1.1.1	Number of paid on-site visits	44,111	42,948
1.1.2	Number of unpaid on-site visits	502,179	512,277
1.2.2	Number of on-site visits by preschool students	1000	295
1.2.3	Number of on-site visits by primary school students	67,000	72,358
1.2.4	Number of on-site visits by secondary school students	16,000	14,194
1.2.5	Number of on-site visits by post-secondary education students	300	416
1.3.1	Number of visits to the website	1,017,000	1,550,750
1.3.2	Number of page views to the website	3,036,000	3,343,891
1.4	Number of off-site visits to the organisation (travelling exhibitions)	175,000	85,186
3.1	Number of formal overseas initiatives	4	4
3.2	Number of other overseas initiatives	400	174
4.1	Operational funding (as a % of total funds from operations and government)	86%	86%
4.2	Capital funding from government (as a % of total funds from operations and government)	4%	4%
4.3	Cash sponsorship income (as a % of total funds from operations and government)	–	–
4.4	Other cash fundraising income (as a % of total funds from operations and government)	–	–
4.5	Other income (as a % of total funds from operations and government)	10%	10%
5.1	Expenditure on collection development (as a % of total expenditure)	13%	12%
5.2	Expenditure on other capital items (as a % of total expenditure)	16%	18%
5.3	Expenditure on other (i.e. non-collection development) labour costs (as a % of total expenditure)	32%	31%
5.4	Other expenses (as a % of total expenditure)	41%	39%
7.1.1	Number of acquisitions in the reporting period	1700	2419
7.2.1	Total number of objects accessioned in the reporting period	900	821
7.2.2	Total number of objects awaiting accessioning at the end of the reporting period	12,000	12,798
7.2.3	% of total objects (acquired in the reporting period) accessioned	5%	<1%
7.3.1	% of total collection available to the public	47%	46%
7.3.2	% of total collection available to the public online	42%	42.5%
7.3.3	% of total collection available to the public on display	4%	3%
7.3.4	% of total collection available to the public on tour	1%	≤1%
7.4.1	% of total objects assessed/condition checked in the reporting period	1.3%	2.53%
7.4.2	% of total objects conserved in the reporting period for preparation for display or digitisation	0.1%	0.37%
7.4.3	% of total objects treated for preservation purposes only in the reporting period	0.2%	1.54%
7.5	% of the total collection digitised	54%	85%
8.1	Number of people participating in public programs	25,640	27,541
8.2	Number of people participating in school programs	84,300	87,263

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. A new Collections Development Framework for the period 2013 to 2015 was implemented. The framework allows for the identification and prioritisation of collecting, and provided a framework in the 2012–13 financial year for assessment of potential collection material.

The 2012–13 financial year was productive for the collections development program. The Museum acquired objects for the National Historical Collection for a total of $1.999 million, including purchases acquired for $1.802 million and donations valued at $0.197 million, securing many compelling objects for the nation. Unspent funds of $164,008 from this year's budget will be carried forward into the 2013–14 financial year. Some of the significant objects acquired through the course of the year were:

- a 1918 Australian Six prototype motor vehicle. The Australian Six, manufactured from 1919 to 1925, represented a significant attempt to establish a domestic automotive industry in Australia
- the 1866 Melbourne Cup, presented to 'Honest' John Tait, owner and trainer of the winning horse, The Barb
- an album of rare photographs of Coranderrk Aboriginal station taken in 1865–66 by photographer Carl Walter
- a Sydney Brass sulky with matching harness and associated show ribbons, photographs, breeding records and other manuscript material relating to competition and breeding
- bakery cart no. 168, operated by the Newcastle & Suburban Co-operative Ltd, in original condition with extant signage, used from 1930 to the 1960s
- a photograph album of David Davis, owner of Phar Lap, featuring the finishes of all of Phar Lap's Australian wins
- a coloured chalk artwork on black paper created by artist Alexander Nganjmirra that provides

significant insight into the attitudes of Indigenous people living in Arnhem Land towards the royal tours of the British monarchy.

The Museum's Council formally approves the inclusion of objects into the National Historical Collection. This year the Council approved 39 collections, details of which are set out in Appendix 3, pp. 101–5.

Collections donated through the Cultural Gifts Program

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

Over the year, one collection was donated through the program: an untitled bark painting of an emu with eggs and a hunter by renowned Western Arnhem Land artist and senior Kunwinjku elder, Bardayal Nadjamerrek, completed in 1988 at Gunbalanya (Carol and Richard Kemp 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 821 objects.

Among the notable objects and collections accessioned this year were:

- the 1867 Melbourne Cup and the 1867 Queen's Plate trophy, both of which were won by the racehorse Tim Whiffler, who was trained by renowned trainer Etienne de Mestre
- a pre-Federation handpainted Australian flag from the Klondike goldfields
- paintbrushes, an easel and utensils belonging to Australian artist Sir William Dargie (1912–2003) used to paint a copy of his famous 1954 depiction of Queen Elizabeth II, known as 'the wattle portrait', also held within the Museum's collection
- twenty-nine containers (including baskets made from fibre and water carriers made from kelp), three woven fibre specimens and an artist's journal, representing the work of 18 Tasmanian Aboriginal women and girls who took part in the Tayenebe weaving project (2006–09)
- sixty-four violins, two violas and a display case demonstrating flute-head making, representing a century of Australian violin-making from the 1800s to

the late 1900s, collected by the prominent flute maker and violin collector Raymond Holliday.

The Museum's Archive Collection comprises collections of paper, photographic and audiovisual material that support the interpretation of the National Historical Collection. Work on the Archive Collection this year primarily focused on reconciling existing documentation to improve physical and intellectual control over the collection.

No objects were de-accessioned from the National Historical Collection during 2012–13.

Photography

The Photographic unit produces high-quality images to support the Museum's documentation, exhibitions and communication activities. This year more than 230 photographic assignments, including more than 8800 images of collection objects, and photographs of corporate and public events, were delivered.

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

- more than 500 images taken of the Museum's bark paintings collection for the *Old Masters: Australia's Great Bark Artists* exhibition
- photography of large technology objects for exhibition in the Main Hall, including 'behind-the-scenes' documentation of conservation treatment
- digitisation of over 8000 images from the National Historical Collection, which included 4000 images of postcards from the Lebovic postcard collection.

A six-month project, resulting in 11,293 images, was undertaken to digitise a range of paper objects including diaries, journals, letters and sketches. These high-resolution images will become accessible to the public through the Museum's online Collection Search facility, allowing this previously unreleased content to be viewed in detail. Funding for this project was obtained from the Australian Government's Supplementary Funding Initiative to improve remote and regional access to the Museum's holdings.

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 2012–13 the Museum's new digital asset management system, Piction, was implemented enabling staff to preserve, request and deliver images more efficiently across the institution. By June 2013, 75,056 images were being managed in the system. Further enhancements will allow for the management of moving images in the new system. Preparations were also made during this time towards developing an improved facility for the public to access these images and collection object information through the Museum's website.

Caring for the collection

Museum conservators play a significant role in the care of the National Historical Collection, 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 2012–13 included:

- the *Museum Workshop: The Art, Science and Craft of the Conservator* exhibition, which allowed visitors to see conservators preparing objects for the *Glorious Days: Australia 1913* exhibition and conserving a selection of objects from the National Historical Collection. Many visitors commented on their improved understanding of the behind-the-scenes work at the Museum
- installation of large objects that are now on display in the Museum's Main Hall.

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.

"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."

Number of conservation treatments on collection or loan items, 2001–13

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
2012–13	2880

Storing and moving the collection

Storage of objects is a continuing challenge for the Museum. About three per cent of collection objects are on display or on loan at any one time. The remainder are stored at repositories in the northern Canberra suburb of Mitchell. Work 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 792 movement requests, with 6205 objects moved within and between the four Museum sites for access, research, documentation, conservation assessment, treatment, display, permanent storage and packing for external display for travelling exhibitions and external loans
- ongoing collection storage improvements, including the installation of new secure collection storage cabinets, cantilever racking systems to improve access to collections, and inflatable vehicle enclosures that provide improved dust and pest protection for vehicles in the collection
- implementation of the 'MVWise' barcode tracking system developed by Museum Victoria, improving collection documentation and access to collections.

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:

- the Royal Agricultural Society Challenge Shield, Dally Messenger's New South Wales Rugby League cap from 1907, Eddie Mandible's Australian Rugby Union jersey from 1908, a camera used on one of the Australian Broadcasting Commission's outside broadcast vans, Vic Armbruster's New South Wales and Queensland representative caps, and a cap from 1916 honouring Bill Fahey, for display in the *Heroes and Legends* exhibition at the Rugby League Museum, Sydney
- relics from the 2003 bushfire at Mount Stromlo observatory in Canberra, including a fractured piece of yellow pyrex mirror blank from the telescope, a blackened piece of clear glass telescope lens and a scorched teacup, for display in the National Arboretum visitor centre, Canberra
- a gold mourning locket containing a photograph of Australian champion boxer Les Darcy, on loan to the Historic Houses Trust of New South Wales for display in *The Wild Ones: Sydney Stadium 1908–1970* at the Museum of Sydney
- the 1899 diary of Elizabeth McKenzie, wife of former Australian prime minister Ben Chifley; a booklet, map of Orient line routes, menus and a concert program; Christmas cards from former Australian prime minister Robert Menzies and his wife, Pattie; and a group of receipts for display in *The McKenzie Story* at the Chifley Home and Education Centre in Bathurst.

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 52 visits to the repositories, and Museum staff responded to numerous requests for information.

Visitors to the repositories included researchers, community members and groups, filmmakers, donors and their families, university students, and curators from other institutions researching for exhibitions. Enquiries related to a range of collection items, including Aboriginal and Pacific Islander material, textiles, photographs and documents, and large technology objects. Over 400 objects were retrieved from storage for access visits.

Visitors who were granted special access to Museum objects during the year included:

- members of the Bolger family, descendants of Coomee, also known as Maria of Ulladulla, who viewed a breastplate and fishing line associated with her family
- representatives of the Kuyani, Barngarla and Kokatha peoples (from Whyalla, Port Augusta and the Gawler region) who viewed objects from their areas and learned about storage methods

- Dr Katey Anderson, associate professor from York University, Toronto, who researched the gradiometer and Askion torsion balances in the Bureau of Mineral Resources collection
- Alexander Barr, PhD candidate at the University of Rochester, who studied nineteenth-century Indigenous works on paper as part of his travel grant from the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington
- Jo Acton and family, who viewed the trophy awarded to her Australian-born great-great-grandfather, William Sparkes, for his sportsmanship in a bare-knuckle fight held in Richmond, United Kingdom, in 1847
- members of the Murrumbateman, Yass Valley and Hall Men's Sheds and members of Technical Aid to the Disabled Inc. (TADACT) who visited the workshops and motor vehicle collections at Mitchell.

Online access to the collection

The public access catalogue, Collection Search, provides online access to the Museum's collection database. This year, 4253 records were made available online, increasing the total number available to the public to 67,491 records. Objects and collections released to the web included:

- bark paintings from across 84 sub-collections to fully represent the Museum's holdings of over 2100 works
- photographs, correspondence and personal effects relating to Karl Aumuller's experiences in China during the early part of the twentieth century while working for the British–American Tobacco Company
- items relating to writer Eleanor Dark's domestic life at Varuna in the Blue Mountains, now a New South Wales Heritage-listed building and writers' retreat.

Enriching exhibitions

The Museum's permanent galleries and temporary and travelling exhibitions displayed 5654 objects of which 974 were loans from 265 lenders, comprising 129 institutions and 136 private individuals.

Notable private and institutional objects loaned to the Museum during 2012–13 included:

- framed oil painting *Sewing (The Artist's Wife)* by Hans Heysen, on loan from The Cedars (formerly the Heysen family home) for the *Glorious Days: Australia 1913* exhibition
- 1940s diving helmet of the type used in the Torres Strait, on loan from the Langley collection, Queensland Museum, for the *Bipotaim: Stories from the Torres Strait* exhibition in the First Australians: Aboriginal and Torres Strait Islander Peoples gallery
- Annette Kellerman's swimsuit, on loan from the Powerhouse Museum for the *Glorious Days* exhibition

- the skull of a thylacine found on the Nullarbor Plain, on loan from the Western Australian Museum for the Old New Land: Australia's People and Environment gallery
- Sir Joseph Carruthers' regalia of the Knight Commander of the Order of St Michael and St George, on loan from the Carruthers family for the Journeys: Australia's Connections with the World gallery.

Museum development

Technology in the Museum

Major construction and gallery development projects drove the Museum's technology focus in 2012–13. New services delivered this year included:

- application of digital signage throughout the refurbished Main Hall and cafe
- implementation of audiovisual and videoconferencing solutions for the new corporate facilities and learning services classrooms.

Information management and access was another key focus area this year with:

- the continued enhancement of the Museum's Client Relationship Management system (CRM), including management of the Friends program, and corporate event management
- utilisation of the Museum's 'Isilon' storage platform to address the anticipated growth of digital assets and ensure accessibility for internal and external use
- implementation of a duplicate internet gateway, thus providing resiliency, high availability and improved performance.

Permanent galleries

First Australians: Aboriginal and Torres Strait Islander Peoples

The First Australians gallery represents the Aboriginal and Torres Strait Islander peoples of Australia, as required by Section 5 of the *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.

This year, the 'Losing our children' and 'Missions' modules in the First Australians gallery were expanded and reconfigured, with additional stories and objects. These modules tell the story of the institutional experiences of Aboriginal and Torres Strait Islander people in missions and homes, and the profound impact those experiences had and continue to have on Indigenous Australians.

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.

During 2012–13, substantial refurbishment work was completed in the gallery to clarify its thematic organisation and refresh exhibits. New objects that were placed on display included material recording the work of the Australian Playtpus Conservancy, specimens from the former Australian Institute of Anatomy, and artworks exploring the impact of climate change on rural Australia.

Eternity: Stories from the Emotional Heart of Australia

Eternity examines the lives of 50 Australians, famous and not famous, living and dead. The gallery uses these life stories to highlight larger moments, movements, events and themes in Australian history. The gallery's display is based on emotions, such as joy, hope, passion and fear, and experiences, such as loneliness, mystery, thrill, devotion, separation and chance. This year an exhibit was installed that focuses on Professor Fred Hollows, eye surgeon, and his devotion to Indigenous health.

Journeys: Australia's Connections with the World

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

This year a striking new display was installed featuring the Timothy Millet collection of convict love tokens. An innovative touch screen display allows visitors to examine the tokens in detail. This multimedia installation is now also available on the Museum's website.

Landmarks: People and Places across Australia

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

In 2012–13 a number of significant new items were added to displays. These include a silver snuffbox presented in 1801 to the New South Wales governor, Philip Gidley King, by Lieutenant James Grant; objects relating to the development of the Antill family properties at Picton, New South Wales; a coiled basket made at the Lake Condah Mission near Portland, Victoria; and a substantial collection of miners' tools used on the Victorian goldfields.

Main Hall redevelopment

In October 2012 an eclectic mix of items from the collection, based on the theme of travelling across Australia, was installed in the Main Hall of the Museum. Framed by beautiful views of Lake Burley Griffin, 11 new exhibits have transformed the Main Hall into a vibrant and convivial meeting place.

The 11 objects that were chosen from the National Historical Collection for the Main Hall exhibits are: a 1923 Citröen 5CV two-seater tourer, a replica Tasmanian bark canoe, the Ranken coach, the *Martumili Ngurra* canvas, a Percival Gull monoplane, a collection of O gauge trains, a Ransomes, Sims & Jefferies portable steam engine, a replica biplane glider, a scale model of the PS *Enterprise*, the Saw Doctor's wagon and a Malvern Star bicycle.

Gallery objects de-installed and installed

GALLERY	OBJECTS DE-INSTALLED	OBJECTS INSTALLED
First Australians	37	81
Old New Land	14	13
Eternity	8	4
Landmarks	98	66
Journeys	63	115
Total	**220**	**279**

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, linked strongly to the National Historical Collection.

In 2012–13, the Museum delivered five temporary exhibitions and toured five travelling exhibitions.

Temporary Gallery

Travelling the Silk Road: Ancient Pathway to the Modern World (31 March – 29 July 2012)
13,928 visitors

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 to host 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, interactives and impressive artefacts. Audiences were transported on an exciting journey along the legendary Silk Road, exploring the ancient cities of Asia and the Middle East over six centuries.

Museum Workshop: The Art, Science and Craft of the Conservator (25 October 2012 – 28 January 2013)
30,465 visitors

Museum Workshop was a dynamic exhibition that allowed visitors to experience how the conservation team, the people responsible for the physical care of objects in the Museum's collection, prepare objects for exhibition.

Three working conservation laboratories were set up in the Temporary Gallery: large technology, objects and paintings, and paper and textiles; and conservators worked within these laboratories preparing objects for exhibition. Visitors were able to talk with conservators about their work and take advantage of this special access to the world of a museum conservator, including:

- observing work on the 1948 Daimler landaulette used by Queen Elizabeth II during her 1954 tour of Australia
- discovering how cracks and splits are treated in Aboriginal bark paintings
- watching conservators servicing the Museum's chronometer collection.

Glorious Days: Australia 1913 (7 March – 13 October 2013)
29,020 visitors

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

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

First Australians Focus Gallery

Menagerie: Contemporary Indigenous Sculpture (12 July – 14 October 2012)
28,002 visitors

The Museum hosted this exhibition, which was developed through a collaboration between Object: Australian Design Centre and the Australian Museum. This engaging exhibition exposed the richness and breadth of contemporary Indigenous sculpture in Australia.

Menagerie included both well-known and emerging artists who produced outstanding sculptural works depicting a variety of animals. Through these works, the artists shared with us their cultural knowledge, expressions of identity and connections to country. *Menagerie* highlighted the sophistication and complexity of the art and culture of Australia's Indigenous peoples.

Warakurna: All the Stories Got into our Minds and Eyes (7 December 2012 – 3 November 2013)
57,957 visitors

This is an exhibition of contemporary paintings and sculptures that document a new art movement emerging from the Western Desert community of Warakurna. These paintings combine familiar Western Desert symbols and dots with a new, more figurative style, to recreate scenes of everyday life and to tell historical and contemporary stories.

The works are the creative vision of a group of artists including Eunice Yunurupa Porter, Judith Yinyika Chambers, Dianne Ungukalpi Golding, Jean Inyalanka Burke and Dorcas Tinamayi Bennett.

National travelling exhibitions

In 2012–13, five exhibitions travelled to a total of seven different venues across New South Wales, Queensland, Northern Territory, South Australia and Western Australia.

Of these venues, four were in metropolitan areas and three were in regional areas, and they attracted a total of 85,186 visitors. *Yiwarra Kuju: The Canning Stock Route* and *Yalangbara: Art of the Djang'kawu* were national travelling exhibitions. *Yiwarra Kuju* was supported by the National Collecting Institutions Touring and Outreach Program and *Yalangbara* was supported by Visions of Australia. Both these Australian Government programs aim to improve access to the national collections for all Australians.

Number of exhibitions at venues, 2001–13

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
2012–13	5 at 7 venues

National and international travelling exhibitions, 2012–13

EXHIBITION AND VISITATION	DESCRIPTION	VENUE	DATES
A Different Time: The Expedition Photographs of Herbert Basedow, 1903–1928 **145**	A fascinating historical record of life in remote Australia in the early 1900s	Liverpool Regional Museum, New South Wales	6 April – 13 July 2013
League of Legends: 100 Years of Rugby League in Australia **5228**	A photographic exhibition that emerged from the major temporary exhibition of the same name	Rockhampton Art Gallery, Queensland Grafton Regional Gallery, New South Wales	12 Oct – 25 Nov 2012 27 Mar – 12 May 2013
Places that Matter **30,000**	A banner display exploring the National Heritage List	Albury Library Museum, New South Wales	5 Nov – 15 Dec 2012
Yalangbara: Art of the Djang'kawu **44,723**	An exhibition of objects and artworks from north-east Arnhem Land	Museum and Art Gallery of the Northern Territory, Darwin Western Australian Museum, Perth	24 Nov 2011 – 15 Jul 2012 1 Sep – 4 Nov 2012
Yiwarra Kuju: The Canning Stock Route **4991**	An exhibition exploring the history and communities of the Canning Stock Route region	Queensland Museum, Brisbane	25 May – 14 Jul 2013

Note: date spans are for duration of exhibition, but figures are calculated from 1 July 2012.

Programs and events

In 2012–13, 27,541 people attended organised programs and events at the Museum. Programs and events were developed to focus on the Museum's collections and exhibitions, as well as highlighting aspects of core Museum operations. During the year new ground was broken with an increased focus on using broadband to develop off-site audiences. While this development is in its early stages, it reflects a clear strategy and desire to increase a national audience for programs. Overall, programs and events were developed for families and children, and adults and people with disabilities, reflecting the Museum's PBS outcome of increasing the public's awareness and understanding of Australian history and culture.

Families and children

Programs and events for families and children have continued to provide a valued and well-attended range of creative and relevant activities that connect to temporary exhibitions and the collection. During 2012–13 the following programs were undertaken:

- three family festivals
- four Discovery Space school holiday programs
- six artist-facilitated workshop programs
- four 'Little creative' toddler programs.

Highlights included the NAIDOC on the Peninsula festival that attracted 2656 people to the Museum, strengthening our connection with the Australian Institute of Aboriginal and Torres Strait Islander Studies and highlighting our Indigenous collection and galleries. Other programs that focused on our Indigenous collections included: in winter, *tjanpi* (grass weaving) art workshops facilitated by an Indigenous artist; a workshop with the theme 'The animal within', inspired by the *Menagerie: Contemporary Indigenous Sculpture* exhibition; and the summer program 'Raft craft' that drew inspiration from the newly installed paperbark canoe in the Museum's Main Hall.

Programs and events for families and children, which centred on the Museum's major temporary exhibition, *Glorious Days: Australia 1913*, included a program in the Discovery Space called 'Bunting, badges and bowties' and the highly successful 1913 Country Fair, held in the Garden of Australian Dreams, which attracted 2470 people.

The installation of 'transport-themed' objects in the Main Hall provided the inspiration for the Australia Day festival program, which attracted 2748 visitors.

Access programs

The Museum is committed to providing access to the collections and exhibitions for audiences with a disability. Its programming in this area in 2012–13 continued to provide programs for adults with a variety of disabilities and pre-schoolers (with or without a disability). Music at the Museum and Art at the Museum were presented along with the 'Eternity reminiscent' workshop for people with disabilities, dementia and Alzheimer's disease. These popular programs are developed in collaboration with community associations and workers. They will continue in 2013–14 with a strong focus on 'non-traditional audiences'.

Adult learners

The Museum developed programs and events designed to explore significant aspects of Australian social history, often linked to temporary and permanent exhibitions. This year programs and events focused on behind-the-scenes museum activities. These activities included a new series entitled 'Door to Store: Caring for your Collection', a program presented by Museum conservators, registrars and curators. 'Door to Store' is designed to show the public how the Museum cares for its collections and give practical demonstrations of how people can store their collections at home, using readily available equipment and materials. To increase its outreach potential the program is regularly broadcast via videoconference to audiences unable to attend the on-site presentation.

High-profile programs and events included the popular *Kungkarangkalpa: The Seven Sisters Songline* performance in the Museum's outdoor amphitheatre, which featured senior desert dancers from the Anangu Pitjantjatjara Yankunytjatjara Lands. This Centenary of Canberra program combined traditional elements of Indigenous song and storytelling with contemporary staging under the guidance of creative director Wesley Enoch. A second program, Selling Yarns 3, a collaboration between the Australian National University, Craft Australia and the National Museum of Australia, featured a three-day conference highlighting Indigenous weaving techniques and a vibrant market day, at which artists were able to sell their products to the general public.

A number of program series were developed in 2012–13. These included the major temporary exhibition *Glorious Days: Australia 1913* lecture series, which featured talks by the authors who contributed to the exhibition's companion publication. The first of the Research Fellowship Lecture Series was held, highlighting research being undertaken at the Museum.

Collaborations with significant partners continue to be a feature of the Museum's work. In 2012–13, the Museum successfully partnered with the Canberra International Music Festival to present *The Last Romantic Symphony*, Mahler's 9th symphony, to an audience of almost 300 people.

School students

In 2012–13 the Museum offered a range of programs for students and teachers visiting the Museum. An increasing number of requests for professional development and pre-service teacher training were received this year. Professional development for over 400 teachers and post-secondary learners was conducted, focusing on Indigenous culture and history, pedagogy relating to history teaching, and sessions based on the Australian Curriculum.

Continuing to build on the Museum's reputation for providing high-quality curriculum-relevant programs, the Museum introduced new programs that focused on history and cross-curriculum priorities.

The highly successful Come Alive Festival of Museum Theatre was run for the fourth year. More than 1000 people visited the Museum as part of the festival, which brought teenagers into the public space of the Museum to stage their interpretations of Australian history.

When surveyed, 93 per cent of teachers believed the programs provided by the Museum met core curriculum requirements. Teachers commented that they valued the interactive and child-centred programming and the interpretation provided by educators.

Our visitors and audiences

This financial year, the Museum introduced a new visitation reporting methodology in response to the new key performance indicators (KPIs) introduced by the Office for the Arts (OFTA) to establish consistent reporting approaches across all arts agencies within the portfolio.

Visitation to the Museum's main Acton site for 2012–13 was 2 per cent above the estimated target and schools visitation remained strong at 87,263, 3.5 per cent above the estimated target of 84,300. Attendance at public programs and events was 27,541, 7 per cent above the target of 25,640.

Total visitation to our temporary exhibitions was 73,413, 13 per cent below estimates over the course of the financial year. In part, this was because the Museum's experimental program in this space,

Museum Workshop: The Art, Science and Craft of the Conservator, was a hybrid work – half exhibition, half public program – which had fewer visitors than a major exhibition, but at a significantly lower cost. Visitation to the paid exhibition, *Glorious Days: Australia 1913*, was also slightly below estimates in what has proved to be a crowded celebratory year for the Canberra Centenary.

Travelling exhibition numbers were 85,186, 51 per cent below the estimated target of 175,000. This variation was due to two factors. Firstly, the delay of the touring program for our major touring exhibition *Inside: Life in Children's Homes and Institutions*, which will now tour to venues in 2013–14. Secondly, the extended timetable for building works at the Museum's Acton site had some impact on the organisation's capacity to travel exhibitions in the course of the financial year.

Total visitation for 2012–13 was 2,278,424 (including 727,674 visitors to Acton and travelling exhibitions and 1,550,750 online visitors).

Visits to the Museum's websites were well above the target of 1,101,700, exceeding the estimates for the year by 52 per cent. While this was a good result it did represent an apparent drop on website visitation recorded in the previous financial year. In part, this is due to a departmental requirement that all cultural institutions now use Google Analytics to measure website visitation, rather than the server-side analytics software (ClickTracks) previously employed by the Museum. Google Analytics does not record requests for PDF, audio, video, Flash or other file types that constitute a component of the Museum's web traffic. The new reporting also does not include social media engagement (such as with Facebook, Twitter, Flickr or YouTube), which the Museum formerly included in these statistics. However, the new approach, employing a methodology that is now common to all agencies in the portfolio, establishes a benchmark against which future growth can be measured.

The reduction in the Museum's temporary exhibition and touring program for 2012–13, due in large part to its decision to focus resources on major physical redevelopments at the main Acton site, have meant that total visitation figures (exclusive of web visitation) have fallen below the high figures reported in preceding years. This impact was expected and the Museum is now moving to re-establish its touring program in a sustainable fashion over future years.

"**Professional development for over 400 teachers and post-secondary learners focused on Indigenous culture and history.**"

Visitation numbers (excluding the web), 2001–13

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
2012–13	727,674

Monthly web visitation figures, 2012–13

MONTH	VISITATION
July	220,056
August	182,254
September	115,539
October	128,073
November	113,305
December	70,481
January	91,814
February	105,428
March	132,014
April	113,529
May	155,846
June	122,411
Total	**1,550,750**

Breakdown of visitation numbers (excluding the web), 2006–13

YEAR	2006–07	2007–08	2008–09	2009–10	2010–11	2011–12	2012–13
Permanent exhibitions	418,790	393,141	366,541	489,888	447,598	407,786	452,947*
Temporary exhibitions	105,710	89,348	95,417	91,464	255,380	197,092	73,413
Travelling exhibitions	248,641	372,407	344,512	163,388	736,811	753,387	85,186
Public programs and events	53,097	33,297	29,649	28,166	36,653	37,891	27,541
Schools	86,444	87,266	86,457	88,981	83,293	84,282	87,263
Functions/venue hire	32,528	32,397	18,785	18,143	20,839	6404	1324
Total	**945,210**	**1,007,856**	**941,361**	**880,030**	**1,580,574**	**1,486,842**	**727,674**

*2012–13 figure includes visitors to the Main Hall, which now displays large objects from the National Historical Collection

Student levels, 2012–13
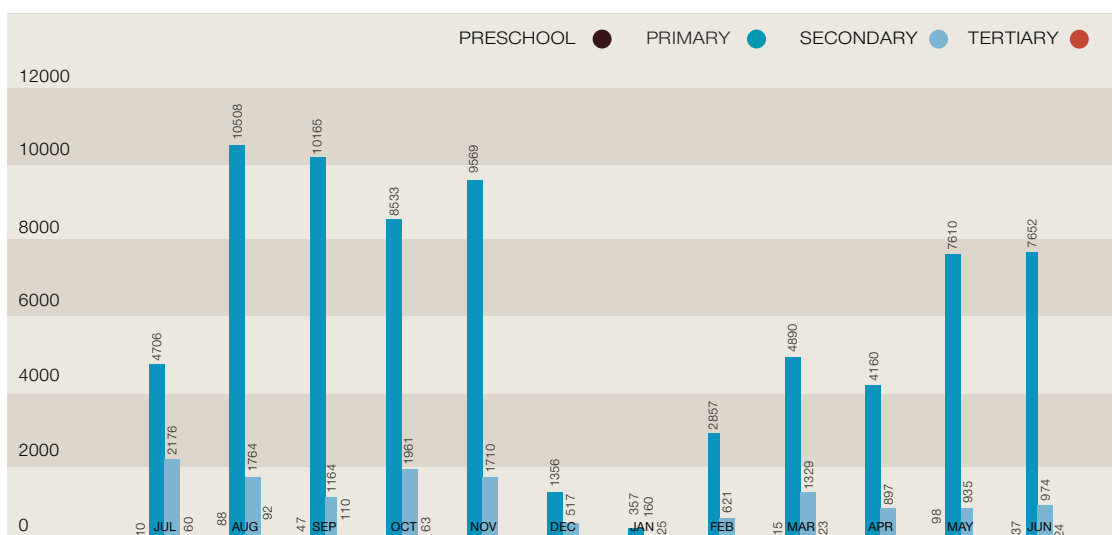
Number of students visiting per state and from overseas, 2012–13

	ACT	NSW	VIC	QLD	SA	WA	NT	TAS	INT
	12,376	42,123	11,600	11,209	4593	3382	698	942	340
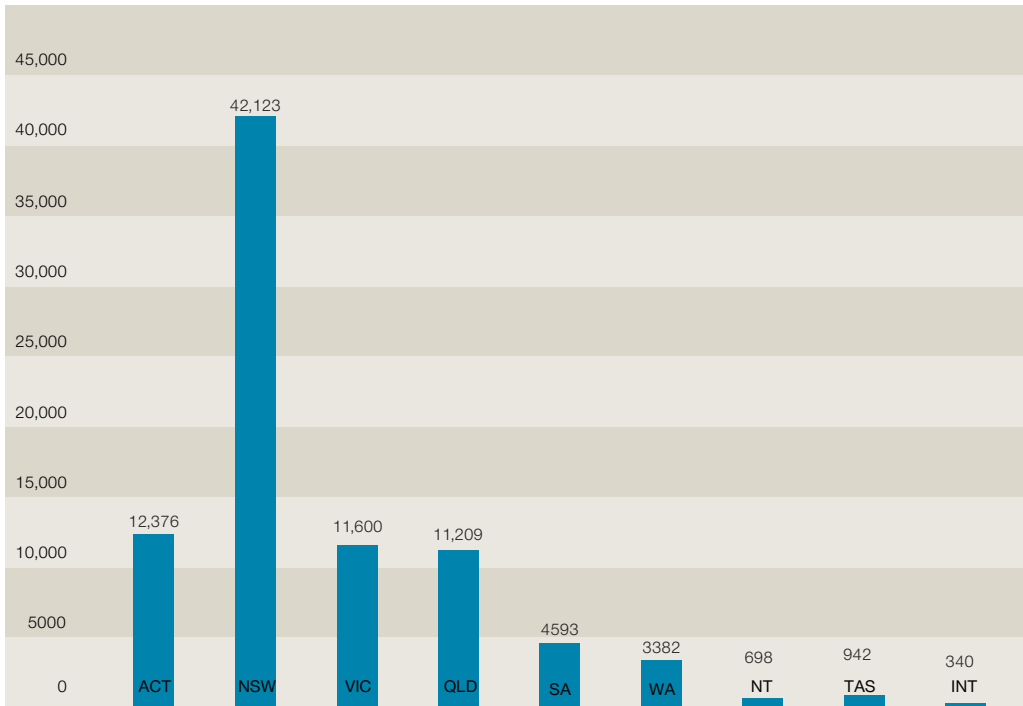
Number of paid program visits versus unpaid teacher-guided visits, 2012–13

PAID PROGRAMS ● TEACHER-GUIDED ● TOTAL ●

	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN
Paid programs	2101	4726	4397	3522	3238	263	247	1375	2540	1845	2671	3115
Teacher-guided	4851	7726	7089	7035	8041	1610	295	2103	3717	3212	5972	5572
Total	6952	12452	11486	10,557	11,279	1873	542	3478	6257	5057	8643	8687
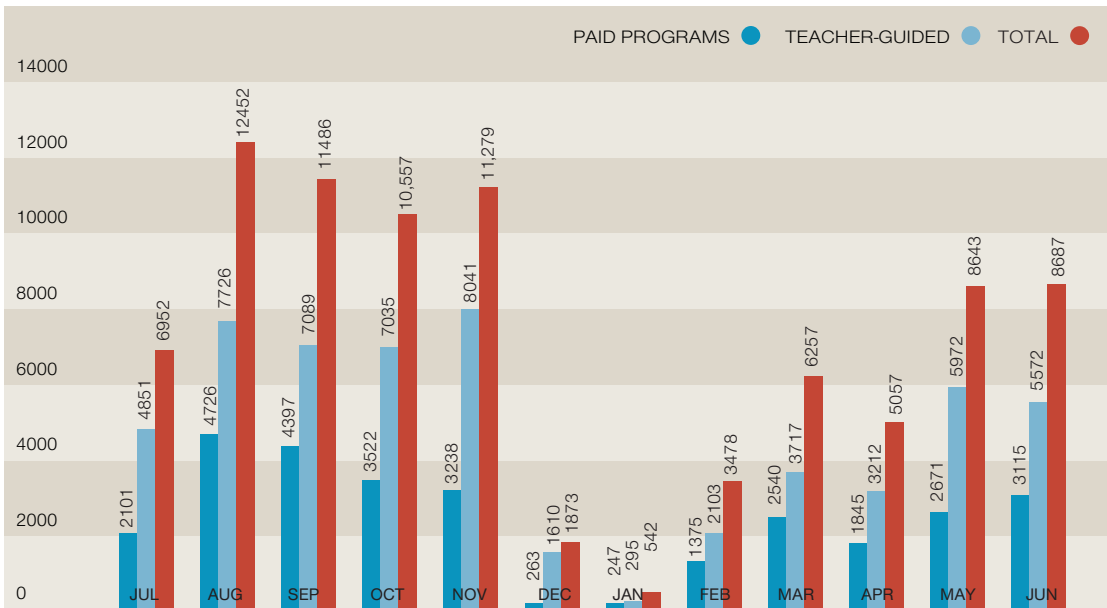
Total student visitation, 2002–13
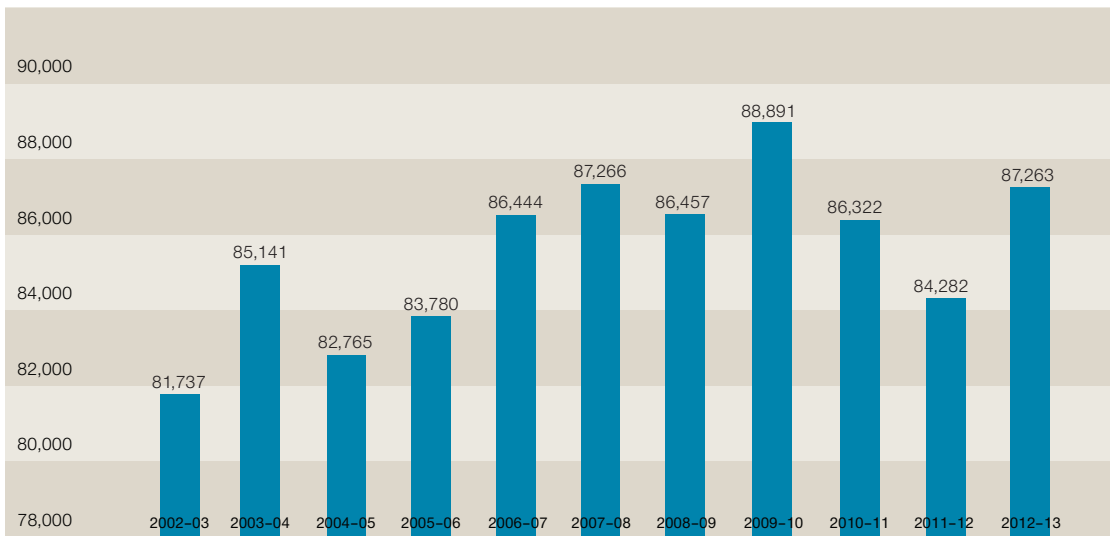
Percentage of schools bookings per state, 2012–13
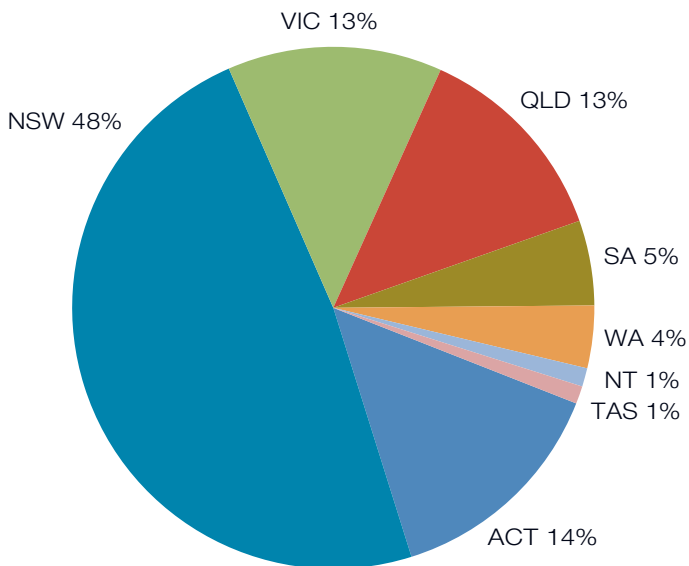
Audience and visitor research

The Museum conducts exit interviews to obtain audience feedback and invites visitors to provide written feedback through a variety of channels, including forms, online feedback, and through hosts who interact with the public and program 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. During 2012–13, the Museum conducted 400 exit interviews, focused on two peak visitation periods. Data indicated that 96 per cent of visitors were satisfied or very satisfied with their visit.

Of those interviewed:
- the majority (67 per cent) were aged over 66 years, followed by 10 per cent of visitors between 36 and 45 years of age
- the largest group of visiting children were aged between 5 and 11 years of age
- 38 per cent of those surveyed were visiting the Museum for the first time, followed by 23 per cent who had previously visited the Museum more than 10 times
- 44 per cent of those surveyed lived in the Canberra region, 45 per cent lived in other parts of Australia, while 11 per cent were visitors from overseas.

A focus on client service

The Museum's Client Service Charter is available to the public on the Museum's website. During the year, the Museum received 326 written comments from visitors using the Visitor Feedback form, an increase of 17 per cent on the previous year. Feedback was received on services, programs, exhibitions, the building and facilities.

A total of 1250 emails were received through the information@nma.gov.au and yourcomments@nma.gov.au email addresses, an increase of 11 per cent on the number received in 2011–12. These emails covered many subjects, including conservation questions, offers to donate objects, requests to assist with image reproduction or research, recruitment and venue hire.

The majority of the feedback was positive, citing successful Museum visits. In particular, visitors commented on the temporary exhibitions program, the large objects installed in the Main Hall, tours and the new Museum Cafe. Interestingly, the largest proportion of negative feedback also included the temporary exhibitions program, the displays in the Main Hall, the Museum Cafe and car parking.

Positive references to the service provided by the Museum's hosts represented the highest number of visitor comments recorded using the Visitor Feedback Form, accounting for over 24 per cent of positive feedback received in 2012–13.

Changes were made to the Museum's services, amenities and exhibitions as a direct result of visitor feedback, including the completion and installation of:
- signage and way-finding strategies
- a visitor introduction area
- an educational Think Spot
- car park improvement initiatives
- improved service procedures and menu options in the Museum Cafe.

Communicating with the community

Promoting and marketing the Museum

A key focus for 2012–13 was to develop marketing initiatives to meet the Museum's strategic priority of building the Museum's profile.

To build the Museum's profile in local, national and international markets, a digital marketing strategy was developed which included an analysis of the online audience, social media and national online advertising. Implementation of this strategy will start in the 2013–14 financial year.

The Museum participated in the Australian Tourism Exchange in Sydney, Australia's premier tourism trade event, and the Australian Tourism Export Council Symposium in Adelaide. Attending these events gave the Museum access to international distribution networks and the opportunity to raise the profile of the Museum and build relationships with suppliers, agents and wholesalers working in international tourism markets.

This financial year, the Museum launched a quarterly tourism industry e-newsletter, which is the only one of its kind from a national cultural institution. The newsletter targets the tourism and business sectors in the Canberra region and provides advance notice of key events at the Museum.

The Museum was selected to participate in the 'Human Brochure' campaign run by Australian Capital Tourism in 2012–13. The campaign was designed to generate positive perceptions of Canberra and encourage visitation during the Centenary year by creating a community of advocates. The Museum was selected under the 'arts and culture' and 'family fun' categories. In October 2012 and February 2013, the Museum was host to 'social media savvy' Australians who, in return, shared their experience with family, friends and peer networks via social media channels.

The launch of the Main Hall redevelopment, the new Museum Cafe, and the temporary exhibition program for 2012–13 have been a primary focus for marketing. Strategies and creative campaigns were developed for the major temporary exhibitions, *Museum Workshop: The Art, Science and Craft of the Conservator* and *Glorious Days: Australia 1913*, and two First Australians Focus Gallery exhibitions that opened during the year. Marketing supported an event program that helped to build awareness and strategically market these exhibitions to special interest groups. For *Glorious Days*, partnerships with the Centenary of Canberra, National Folk Festival, Crowne Plaza, Palace Electric Cinema and Foxtel were key aspects of the marketing strategies. Wholesale distribution of tickets to *Glorious Days* provided the Museum with further promotional opportunities via nationally branded accommodation properties.

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 2012–13 is summarised in the following chart:

FIRM	TYPE	VALUE
The Federal Capital Press of Australia	Media advertising organisation	$12,463.00
Canberra Times	Media advertising organisation	$37,389.00
Prime Media	Media advertising organisation	$33,866.80

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

The Museum and the media

The Museum's relationship with the public continued to be enhanced by media coverage throughout the 2012–13 year. Both print and broadcast media were used to promote exhibitions, public programs and fundraising projects. The most popular stories, as measured by broadcast audience numbers and print circulation figures, were:

- donation of equipment relating to the work of Fred Hollows
- *Menagerie: Contemporary Indigenous Sculpture* exhibition
- *Glorious Days: Australia 1913* exhibition
- Museum Robot Project
- *Museum Workshop: The Art, Science and Craft of the Conservator* exhibition
- the Royal Daimler Project.

A public callout in May 2013 for four historic bicycles to enhance the Museum's collection resulted in an overwhelming public offer of donations and led to an ongoing ABC radio slot to promote the Museum's activities year-round.

In 2012–13 the Museum reached a combined broadcast and print media audience of 49,098,369. This included a radio audience of 2,377,800, a television audience of 5,465,000 and print circulation to 41,255,569 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 readers and exhibition catalogues.

In 2012–13 the press published two exhibition-related books, *Glorious Days: Australia 1913* and *Behind the Lines: The Year's Best Political Cartoons 2012*. It also published *Collection Stories*, which highlighted significant objects in the Museum's National Historical Collection and a publication, *Landmarks: A History of Australia in 33 places*, that drew on objects from the Landmarks: People and Places across Australia permanent gallery.

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

Connecting with the community

Reaching a national schools audience

In 2012–13, 87,263 students visited the Museum from all states and territories, the third highest total since opening in 2001.

Over 20 different on-site programs were available for school groups visiting the Museum, offering students the opportunity to engage with digital technologies and primary sources to develop curriculum-relevant understandings about citizenship and Australian history.

Of particular note is the rollout of the prototype iPad digital learning experience, *The Museum Game*. The game uses iPads, the Museum's wireless network and

Museum objects to create student-centred, game-based learning experiences for groups visiting the Museum. The program can now be booked by schools, and a growing number of school groups are enjoying this as part of their Museum experience.

The Museum continued to deliver a range of outreach programs for students around Australia. Remote, digital visits to the Museum grew through the Museum Robot Project (see p. 39) and videoconferencing programming. The Museum also continued to make a significant contribution to the provision of curriculum-relevant digital resources through partnerships and independent projects.

Museum staff contributed to classroom pedagogy and museum education by speaking at conferences and providing on-site professional development programs and events for teachers. Staff spoke at national teaching conferences in Perth and Canberra and at museum conferences in Adelaide and Canberra. Staff represented the Museum internationally, giving a keynote address at the International Council of Museums Committee for Education and Cultural Action (ICOM-CECA) Asia Pacific Museum Education conference at the Museum of Japanese History in Sakura, Japan. The Museum has also built a strong community of practice with local and regional educators though professional development sessions as well as on-site exhibition previews and lectures.

Australian Curriculum initiatives

During 2012–13 the Museum continued to provide resources and programs that are relevant to the Australian Curriculum. In particular, a successful project partnership was established with Education Services Australia, producing four new digital resources for the national history curriculum for the early years of primary schooling (Foundation to Year 4). These resources significantly enhance the Museum's curriculum offerings in this critical area of Australian schooling.

The Museum also continued to sponsor the History Teachers' Association of Australia National History Challenge. The Museum-sponsored category of this program offers primary and secondary students the opportunity to present their understandings of Australian history through a museum display relating to their chosen topic. In 2012 the winner of this category and the overall winner of the competition was a Year 6 student from Tasmania, Chloe Meffre. Her entry explored the theme 'People and consequences' through a display on prominent Tasmanian, Lady Jane Franklin.

Major curriculum resource developments

The Museum continues with a number of publishing partnerships resulting in high-quality publications related to Australian history for young people. Notably, a new case study investigating the 1813 crossing of the Blue Mountains has been produced for the *Australian History Mysteries* website. This resource builds on the wealth of curriculum-relevant case studies already available through subscription to the website.

During 2012–13 the Museum partnered with the *Canberra Times* to produce a Newspapers In Education supplement. This 16-page lift-out explores the themes of the exhibition *Glorious Days: Australia 1913* through an array of stories and primary sources and uses digital platforms to enhance students' understanding of history. The supplement works as a stand-alone, paper-based classroom resource, but is also overlaid with substantial digital content through a digital enhancement process called augmented reality. This involves holding a smart device over images in the printed supplement enabling students to explore additional still and moving images, audio and text. The supplement has been distributed to over 150 schools in the ACT region.

The Museum produced a further unit of work for the nationally distributed e-magazine *Studies of Society and Environment*. This unit explored *Glorious Days* and further increased access to museum collections and exhibitions for students unable to physically visit the Museum. The unit of work will also be available on the Museum's website.

The fourth in the series of Pearson Australia's *Australian Curriculum: History* textbook series (Year 10) was also published during the reporting period. As with the previous volumes, the Year 10 textbook includes material written by Museum education staff in relation to Aboriginal and Torres Strait Islander history.

Kspace redevelopment

During 2012–13 work began on scoping and defining a new interactive experience for children and families to replace the current Kspace gallery at the Museum. This first phase of the project included preliminary research undertaken into relevant programs, experiences and technologies, and a series of roundtables and workshops with staff and audiences.

Concepts were shortlisted, tested and reviewed through audience focus groups and roundtable sessions with staff to determine which concept was the best fit for the audience and a suitable expression of the goals of the Museum. This review process identified a strong preference for a concept that places visitors inside a virtual interactive historical scene and challenges them to discover where they are by solving a series of puzzles.

A Request for Tender process has been undertaken for the complete design, production, build and installation of the new experience using this concept as its basis. The concept will be further developed

and refined with the contracted supplier during the next phase of the project, which is expected to begin in late 2013.

Museum Robot Project

Throughout 2012–13 the Museum participated in the Mobile Telepresence for Museums Initiative, funded by the Department of Broadband, Communications and the Digital Economy, with technology developed by the Commonwealth Scientific and Industrial Research Organisation (CSIRO) to take advantage of the internet bandwidth provided by the emerging National Broadband Network.

The result is the successful installation of the Museum Robot, which enables students from around Australia – particularly in rural and regional areas – to participate in live, immersive and interactive guided tours of the Museum from computers in their school or local library. Currently operating in the Museum's Landmarks: People and Places across Australia gallery, the semi-autonomous mobile robot accompanies a Museum educator through the gallery and streams panoramic video from an omni-directional camera via the Museum's newly expanded wi-fi network. It includes interactive features including audience polling and the ability to access additional digital information about exhibits and objects.

The robot can accommodate multiple connections from outside the Museum (currently up to 16 simultaneous connections) with the result that multiple students and locations can share the robot and tour the Landmarks gallery at the same time, while also having a unique visual experience. Participants can interact with the Museum educator and watch and hear each other interact, just as if they were together in the gallery.

The Museum Robot was launched in March 2013 by Senator the Hon Stephen Conroy, the then Minister for Broadband, Communications and the Digital Economy. Additional funding from the Broadband, Communications and the Digital Economy portfolio was recently provided to enable the Museum Robot Project to operate until 30 June 2015. The Museum is currently designing stimulating, curriculum-relevant learning experiences to take advantage of the opportunities presented by a virtual visit to the galleries.

Curatorial and collections outreach

Exhibitions and programs at the Museum often contain a strong focus on place and community. Curators, the Research Centre and other collections management staff travel extensively to visit historic sites, research objects, consult with communities and engage with donors and lenders of collection material.

Staff work hard to develop long-term relationships with stakeholders, and often maintain contact over a number of years.

Museum staff also connect with community through attendance at special events, giving talks and presentations, and participating in open days and public programs. They often consult and provide advice to colleagues in regional and remote museums.

Over the course of 2012–13, curatorial and collections staff conducted formal and informal outreach and engagement activities, and were also part of larger teams conducting research in close collaboration with a range of communities across Australia.

National outreach and engagement in the reporting year included:

- involvement in One River, a Centenary of Canberra project that engages scientists, traditional owners, artists and communities with the Murray–Darling Basin
- comprehensive staff involvement in the Museums Australia conference in May 2013, with Museum staff acting as presenters, panel members, chairs, facilitators and volunteers
- establishing strong links to local and interstate historic car clubs through the Royal Daimler Project
- in their roles as adjunct professors at the Australian National University, Dr Michael Pickering, Dr Mike Smith and Margo Neale continued outreach to the tertiary education sector.

Museum staff are involved in a range of Australia Research Council (ARC) partnership projects which involve cooperation and collaboration with education- and community-based organisations in Australia and overseas. These ARC projects include:

- Alive with the Dreaming! Songlines of the Western Desert – Margo Neale, Dr Mike Smith, Dr Libby Robin, the Australian National University, the University of New England, and major Aboriginal partner organisations
- Modern Human Origins and Early Behavioural Complexity in Australia and Southeast Asia – Dr Mike Smith with the University of Queensland and the University of Wollongong.

International outreach

The Papua New Guinea Project, which began in May 2011, focuses on the Hugh Stevenson collection, an important contemporary Papua New Guinea collection housed at the University of Papua New Guinea.
In the 2012–13 year the Museum:

- provided an internship for staff from the University of Papua New Guinea and the National Museum and Art Gallery of Papua New Guinea to learn practical collection management skills
- provided a five-day training workshop on collections care for library staff from the University of Papua New

Angela Casey presents to a student from regional Australia at the launch of the Museum Robot.

Guinea and colleagues from the National Museum and Art Gallery of Papua New Guinea, National Library of Papua New Guinea and Goroka University. This was part of a larger, three-year project providing support and training for Papua New Guinea library and museum staff on managing mixed collections including contemporary art material

- provided archival materials to rehouse the Hugh Stevenson collection and commenced the rehousing of the collection.

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. The project enables curators from Australia and the United Kingdom to share information about this material with local Indigenous communities and builds capacity within these communities to engage with the British Museum. Community consultations have taken place across Australia and will continue for the life of the project. The project will result in an exhibition that 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 ancestral remains and secret/sacred objects. It also provides information to the media and public about repatriation. The management of ancestral remains and secret/sacred objects is strictly controlled to ensure that material is cared for in a culturally sensitive and appropriate manner, as well as in accordance with museum best practice.

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

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

During 2012–13 the Museum continued to consult with communities regarding the repatriation of ancestral remains and to house remains when requested by communities to do so. The Museum also provided contacts and introductions to a number of individuals to facilitate the return of secret/sacred items to Indigenous communities.

The Museum has received funding from the Office for the Arts to facilitate the return of remains and secret/sacred objects to their communities of origin through community consultation.

Sharing our resources and expertise

Indigenous development

The Museum's Aboriginal and Torres Strait Islander Program is committed to the delivery of projects relevant to Aboriginal and Torres Strait Islander cultures and histories and which are based on thorough consultation. Many outreach projects incorporate elements of community advice and training.

Curators were involved in a series of continuing community consultations with 12 Indigenous communities from all over Australia as part of the Encounters project: Albany, Perth, Kimberley (Western Australia); Tiwi (Northern Territory); Torres Strait Islands, Cairns, Cardwell (Queensland); Richmond River, Sydney (New South Wales); Warrnambool (Victoria); Tasmania; and Killapaninna (South Australia). Consultations included filming of community members reflecting on the exhibition and the role of collections in connecting with their heritage.

Museum curators also worked closely with the Warakurna community and Warakurna Artists art centre in putting together the temporary exhibition *Warakurna: All the Stories Got into our Minds and Eyes*. The Raukkan community (South Australia) were consulted during the development of a new story for the 'Missions' module in the First Australians: Aboriginal and Torres Strait Islander Peoples gallery. Curators liaised with the Redfern Aboriginal community in Sydney and the Kinchela Aboriginal Boys Home Aboriginal Corporation for the refurbishment of the 'Losing our children' module in the First Australians gallery, which opened in May 2013. In March and June 2013, representatives of the Willandra Lakes Three Traditional Tribal Groups visited the Museum to talk with curators about the future *On Country: Connect, Work, Celebrate* exhibition.

During the reporting year the Museum formalised its continued support of the Gab Titui Art Awards as part of the memorandum of understanding with the Gab Titui Cultural Centre, which is based on Thursday Island

in the Torres Strait. This 'History through art' award encourages artists to articulate the past and support cultural traditions and continuity.

One issue of *Goree: Aboriginal and Torres Strait Islander News* was published and delivered to more than 10,000 communities, schools, organisations and individuals across Australia. *Goree* is also available online.

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

The Museum continued to engage with online audiences via social media. Its Flickr collection increased to 7400 items, with the addition of images of the Museum's school holiday Discovery Space programs. The Museum's Facebook page was used to promote the availability of content such as the 'Door to Store: Caring for your Collection' series of videos. These posts were regularly shared by other museums and galleries.

Exhibition websites were developed for *Glorious Days: Australia 1913*, *Warakurna: All the Stories Got into our Minds and Eyes*, *Museum Workshop: The Art, Science and Craft of the Conservator*, and for the new displays of large objects in the Main Hall. A virtual exhibition was completed for *Inside: Life in Children's Homes and Institutions*, and digital and photo media students from the Australian National University developed the *Digital Landmarks* website with works based on their creative responses to the Landmarks: People and Places across Australia gallery.

Five collection highlights featuring the Fred Hollows collection, a gate from the Kinchela Aboriginal Boys Home, the *Sugu Mawa* (octopus mask) artwork by Alick Tipoti, the Daisy Bates collection and the Murray–Darling Basin Authority collection were developed. A website displaying the Museum's collection of agricultural show medals, certificates and awards, *Urban Farming and the Agricultural Show*, was developed in collaboration with Canberra University.

An online interactive, *Convict Love Tokens*, enabling international audiences to browse, examine and comment on 314 love tokens in the Museum's collection, was also developed to enhance the online experience of the Journeys: Australia's Connections with the World gallery.

The Museum continued to offer audio programs and video content online. Thirty new audio programs with transcripts were published, including 'The Compleat Archaeologist' forum, celebrating Dr Mike Smith's 30 years of work in desert archaeology, and the 'Door to Store: Caring for your Collection' series, a look behind the scenes at the work of museum conservators.

More than 70 new videos were shared on YouTube or on the Museum's website, including 'Not so silent films of 1913', highlights from the 1913 Country Fair, 'Warakurna works explained', and 'Giant of the outback', a feature on the Museum's Simplex windmill from Kenya station in central Queensland.

Three online educational video series were also produced:
- 'The lost art of stratigraphy' for university students – Dr Mike Smith's seven-part lecture series
- a series of six videos for early learners, *What is This?*, exploring different historical objects
- 'Feeding the family' for primary school students and teachers.

The Friends of the National Museum of Australia Association

The Friends of the National Museum of Australia, in cooperation with the Museum, delivered a vibrant and varied calendar of events for members.

Highlights included:
- a sell-out lecture by Hugh Mackay, 'Why we love our gardens', held in collaboration with Open Gardens Australia
- monthly sell-out talks by prominent and passionate Australian women in the Landmark Women lecture series
- exclusive Friends-only hosted tours and talks, revealing the behind-the-scenes work of Museum curators, conservators and researchers
- a day trip to the Shoalhaven Arts Centre for the Margaret Dredge retrospective.

In March 2013, the Friends of the National Museum of Australia Association voted to transfer membership program and service responsibility to the Museum. This transfer was completed on 1 July 2013. Together, the Museum and Friends administrations have decided to bring this important supporter group in-house, allowing it to be run directly by the Museum with the capacity to draw on our wide range of resources. The Friends committee has been reconstituted as the Membership Program Advisory Committee to assist with strategic planning and direction, and maintain the strong input of members.

> "The Museum continued to engage with online audiences via social media. Its Flickr collection increased to 7400 items."

Research and scholarship

The Museum has legislative responsibility to undertake and support research. Under the terms of the *National Museum of Australia Act 1980*, the Museum is bound to 'conduct, arrange for or assist in research into matters pertaining to Australian history'. The Research Centre, now integrated into the Curatorial and Research section, plays a key role in fulfilling this responsibility. During the year, new research framework and research strategy policy documents were implemented. These important documents define the future directions for research and scholarship at the Museum for the next five years.

The Research Centre takes an active part in scholarly research across a range of fields and activities relevant to the Museum. The highlights of the year include:

- publication of three books: *The Archaeology of Australia's Deserts* by Dr Mike Smith (Cambridge University Press, 2013), *Black Saturday at Steels Creek* by Dr Peter Stanley (Scribe, 2013) and *Where is Dr Leichhardt? Australian History's Greatest Mystery* by Dr Darrell Lewis (Monash University Press, 2013)
- consultations with Indigenous communities in preparation for the Encounters exhibition
- *Kungkarangkalpa: Seven Sisters Songline* performances
- hosting three staff fellowships – all contributing to a wider knowledge and understanding of our collection, and making this knowledge available to the public
- the Award of an Order of Australia to Dr Mike Smith and the hosting of a major conference 'A tribute to Dr Mike Smith AM'.

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) and the Australian Academy of Science. 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; and the Swedish Royal Institute of Technology, Stockholm.

Supporting the research program

Our newly refurbished Library is part of the Research Centre and supports research across the institution. It holds more than 45,000 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 the public, and a 'special collections' reading room is available for use. To complement *Glorious Days: Australia 1913* our librarians ran a 'Mixing Bowl' blog on the website, cooking and sharing food and recipes from 1913.

reCollections: A Journal of Museums and Collections

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

Part three:
Accountability and management

The highly successful 1913 Country Fair, held in the Garden of Australian Dreams, featured carousel rides, tango lessons and old-style handicrafts. Photograph by Paul Chapman.

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. 100).

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. In 2012–13 the Museum sat within the Regional Australia, Local Government, Arts and Sport portfolio.

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

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

The Commonwealth Remuneration Tribunal determines remuneration for non-executive members. At 30 June 2013, the Council comprised the following non-executive members:

Governance model

Accountability
Parliament
Government
Minister
Council
Other stakeholders

Controls
Legislation
Delegations
Values
Codes of conduct
Ethics
Enterprise Agreement
Internal circulars

Strategy
Mission
Performance management framework
• plans, policies and procedures
• strategic and business plans
Personal performance plans
Organisational structure
Risk management
Committees
Culture

Performance
Internal and external performance, evaluation and reporting

The Council of the National Museum of Australia: (left to right) Barbara Piscitelli AM, Nicholas Davie, Andrea Hull AO, John Morse AM, Andrew Sayers AM, Daniel Gilbert AM, Rae Francis, David Jones, Peter Yu, Catharine Lumby (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 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/CEO of the Victorian College of the Arts for 14 years. She is an executive coach and a non-executive director of a range of boards, including the Board of the Florey Institute of Neuroscience and Mental Health. She was until recently trustee of the National Gallery of Victoria and is a former board member of the Western Australian Museum and Western Australian Art Gallery.

Mr David Jones is Managing Director of Angeleno Group in Australia, running their new solar financing fund. He was previously executive director of Better Place (Australia), having been in private equity for 17 years. He is also a non-executive director of four organisations: Global Sources Limited (NASDAQ), EMR Capital, EC Group and Derwent Executive.

Professor Catharine Lumby is Professor of Media at Macquarie University where her research spans media studies, gender studies and media content regulation.

Accountability chain as at 30 June 2013

```
                          PARLIAMENT ...........................
                              │                                :
                          MINISTER .......... AUDITOR-GENERAL
                              │
  COUNCIL COMMITTEES ....... COUNCIL OF THE NATIONAL MUSEUM OF AUSTRALIA
                              │
                          DIRECTOR NATIONAL MUSEUM OF AUSTRALIA
       ┌──────────────────────┼──────────────────────┐
  AUDIENCE, PROGRAMS    COLLECTIONS, CONTENT      OPERATIONS
  AND PARTNERSHIPS       AND EXHIBITIONS
```
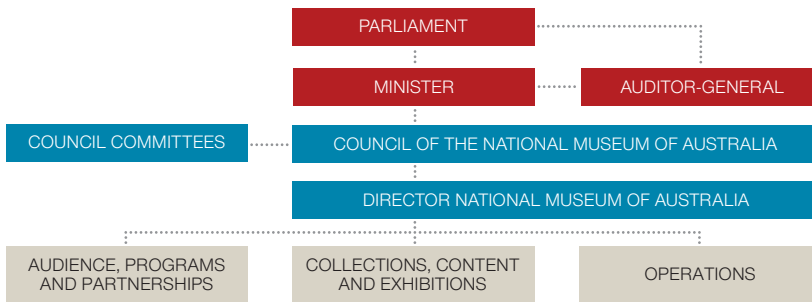
Since 2004, she has worked in a pro-bono role advising the National Rugby League on cultural change and education programs for players. Before entering academia in 2000, she was a journalist and opinion writer and has worked for the *Sydney Morning Herald*, the ABC and the *Bulletin* magazine.

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

Dr Barbara Piscitelli AM is a freelance consultant and researcher in education and the arts. Her research explores cultural policy and childhood, children's learning in museums, and early childhood visual arts education. She is a member of the Board of the Queensland Museum.

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

The Museum Council held five meetings during 2012–13. A senior executive staff officer from the Office for the Arts attended the meetings as an observer.

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

The Council has policy and procedures for the disclosure and resolution of any matter for its consideration that may result in a conflict of interest. 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 Indigenous exhibitions and other matters. Details of Council and committee meetings are listed in Appendix 1, p. 98.

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 Partnerships

Helen Kon joined the Museum in 2011 after working in senior management positions at the National Library of Australia and the State Library of New South Wales.

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

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 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.

Graham Smith, Chief Operating Officer

Prior to joining the Museum as Chief Operating Officer in November 2010, Graham Smith worked at the Royal Australian Mint for four years, firstly as Deputy Chief Executive Officer and then Acting Chief Executive Officer. He was influential in leading the Mint through major transformational change in both visitor facilities and work processes. 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.

National Museum of Australia organisation chart as at 30 June 2013

Director
Andrew Sayers

Executive Support Manager
Stephanie Bull

Audience, Programs and Partnerships Division Assistant Director
Helen Kon

Collections, Content and Exhibitions Division Assistant Director
Mathew Trinca

Operations Division Chief Operating Officer
Graham Smith

Development Head
Monica Lindemann

Conservation Head
Vicki Humphrey

Finance Chief Finance Officer
Ian Campbell (a/g)

Learning Services and Community Outreach Head
David Arnold

Registration Head
Sara Kelly

Information Services and Assurance Chief Information Officer
Stephen Delaney

Communications and Marketing Head
Karen Dempster (a/g)

Aboriginal and Torres Strait Islander Peoples

Facilities Manager
Greer Gehrt

Visitor Services and Front of House Head
Tina Brandt

Australian Society and History Head
Guy Hansen

Human Resources Manager
Anne Mayberry

Copyright and Production Services Manager
Denis French

People and the Environment Head
Kirsten Wehner

Design and Environment Manager
Greer Gehrt

Publishing Manager
Julie Ogden

Collections Unit Head
Ian Coates

Legal Services Manager
Fiona Dalton/ Belinda Carman

Multimedia and Web Manager
Tikka Wilson

Exhibitions and Gallery Development Manager
Rebecca Coronel

Retail Operations Manager
Stephen Quinn

Research Centre (and Library) Manager
Anne Faris (a/g)

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 is currently under review.

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 Council endorsed revised strategic priorities at their meeting in May 2012. These priorities form the basis of business in the 2012–13 reporting year. The key priorities are reported against in Part One: Executive summary – Achievement of strategic and business priorities (p. 6–19).

Business planning

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

Project management

The Museum's Project Management Methodology was reviewed and simplified in the financial year. A working group of key users assisted in simplifying processes while ensuring government requirements were met.

Museum Performance Management Framework overview
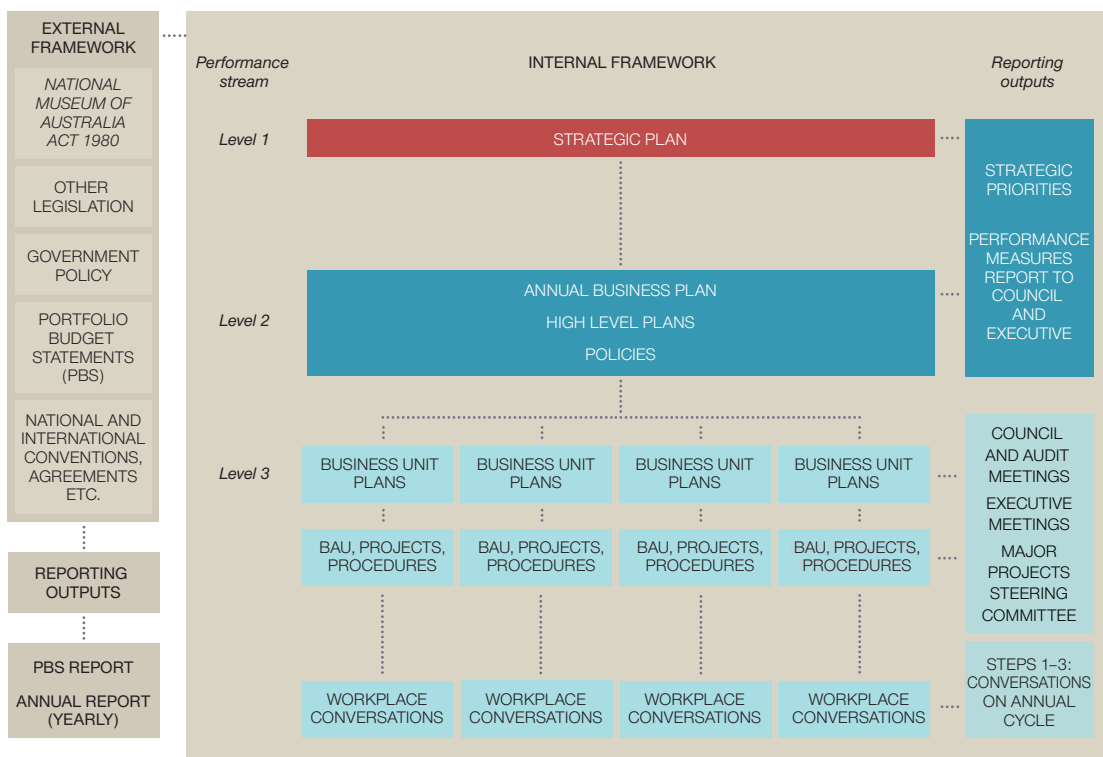
Policies and plans

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

Internal and external scrutiny

Internal audit

Synergy Group Australia Ltd, the Museum's internal audit service provider, has maintained a focus on ensuring the completion of prior audit outcomes, the delivery of value-adding services and completion of the Strategic Internal Audit Plan for 2012–13. Activities included the following five compliance and process improvement audits:

- an information and communication technology (ICT) governance review to assist the Museum with the insourcing of its ICT service desk operations in December 2012. The audit was conducted in two parts, the first in October 2012 and a post-transition follow up in June 2013
- a compliance review of the Museum's financial controls environment – examining the full purchasing cycle from procurement to accounts payable
- a compliance review of the Museum's contract management practices – focusing on the ongoing management of contract arrangements with suppliers primarily in the exhibitions business areas
- an operations review of Facilities Management to investigate the current control environment and provide recommendations on service delivery following the completion of the Administration Extension Project
- a post-implementation review of the Digital Assets Management Software (DAMS) project.

During the year the Museum introduced a new reporting format, which aligns audit reports to the Museum's Risk Management Framework. The Museum and internal auditors also provide regular horizon scanning briefings to the Museum's Audit, Finance and Risk Committee on the wider audit and risk environment.

A Strategic Internal Audit Plan for 2013–14 has been approved and incorporates a two-year audit outlook for 2014–15 and 2015–16.

External audit

The Australian National Audit Office is responsible for auditing the Museum's annual financial statements. An unqualified audit opinion precedes the annual financial statements in Part Four of this report – Audited financial statements (see pp. 62–95).

Risk management

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

The Museum's risk management framework focuses on categories including workplace health and safety, preservation of the 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 integrity, safety and security throughout the organisation, and has developed, and continues to maintain:

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

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

The Museum continues to participate in Comcover's Annual Risk Management and Insurance Benchmarking program and as a result received an increased discount on its 2013–14 premium.

Fraud control

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

The Museum's Fraud Risk Assessment and Control Plan is endorsed by Council and reviewed every two years. It is scheduled for review in 2013–14. Fraud is reported as a standing item to the Audit, Finance and Risk Committee. There have been no reported instances of fraud at the Museum during 2012–13.

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

Freedom of information

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

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

Details of the Museum's compliance with the IPS requirements during 2012–13 are available in Appendix 4, p. 106.

There were five requests for access to documents under Section 15 of the FOI Act during 2012–13.

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 2012–13.

Formal decisions/notifications/ministerial directions

The Museum received no formal notifications or ministerial directions from the Minister for Finance and Deregulation during 2012–13. Ministerial directions from previous financial years that continue to apply in 2012–13 relate to the Commonwealth Procurement Rules and annual reporting requirements for Commonwealth authorities.

There are no general policies of the Australian Government that were notified to the Museum before 1 July 2008 under Section 28 of the *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, judicial decisions and particulars of reports

The Museum did not advise the Minister of any significant events during 2012–13, in accordance with the CAC Act. There have been no judicial decisions or decisions of administrative tribunals that have had, or might have, a significant effect on the operations of the Museum. There have been no amendments to legislation that affect the operation or structure of the Museum.

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

Legal actions

In 2012–13 the Museum did not settle any claims as a result of any legal action.

Ombudsman

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

Sustainability

Taking care of people

The Museum is committed to creating a supportive, productive, and collaborative work environment that attracts and retains talented employees who are capable of contributing to the Museum's success. The Museum values performance, innovation, creativity and diversity and, in 2012–13, it continued to review, develop and implement workplace practices and programs that support staff to achieve their best.

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

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

The *National Museum of Australia Enterprise Agreement 2012–14* provides for individual employees to negotiate pay and conditions enhancements through Individual Flexibility Agreements (IFAs). These are designed to supplement the terms of the enterprise agreement with payments, benefits and/or conditions to recognise particular skills, capabilities or additional responsibilities, or to meet special workplace circumstances, operational requirements or to provide individual flexibility. A number of IFAs have been negotiated and approved across the Museum.

At 30 June 2013, the Museum employed 262 staff consisting of 219 ongoing and 43 non-ongoing employees, which represented a full-time equivalent number of 231.87.

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
2012–13	262

Attracting the right people

The Museum continues to promote diversity and strives to establish a staffing profile that is representative of the Australian community. The Museum employs a range of technical, professional and administrative staff and successfully competes for and attracts quality applicants for positions; only a limited number of specialist roles were difficult to fill in 2012–13.

Staffing by division as at 30 June 2013

DIVISION	ONGOING	NON-ONGOING	TOTAL
Executive Support	3	1	4
Operations	53	11	64
Collections, Content and Exhibitions	72	14	86
Audience, Programs and Partnerships	91	17	108
Total	**219**	**43**	**262**

Staffing by employment status as at 30 June 2013

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	52	97	149
Ongoing part-time SES	0	0	0
Ongoing part-time non-SES	14	53	67
Non-ongoing full-time SES	0	0	0
Non-ongoing full-time non-SES	10	18	28
Non-ongoing part-time SES	0	0	0
Non-ongoing part-time non-SES	4	10	14
Total	**83**	**179**	**262**

Staffing by Australian Public Service (APS) level as at 30 June 2013

APS LEVELS	MALE	FEMALE	TOTAL
PEO	1	0	1
SESB2	0	0	0
SESB1	2	1	3
Executive Level 2	6	18	24
Executive Level 1	16	21	37
APS6	17	26	43
APS5	11	31	42
APS4	8	36	44
APS3	3	20	23
APS2	19	25	44
APS1	0	1	1
CADET	0	0	0
Total	**83**	**179**	**262**

Supporting and maintaining a high performance culture

The Museum's performance management framework, Workplace Conversations, was developed in 2003 and reviewed in 2006. The Museum started a second review of the framework in 2013, as required under the *National Museum of Australia Enterprise Agreement 2012–14.* The revised framework aims to promote discussion of broader workplace issues, clarify staff responsibilities, rights and obligations, and improve staff understanding of Museum budget information and issues.

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.

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. A CPSU representative sits on the Museum Consultative Forum and the Workplace Consultative Committee.

Supporting and making workplace diversity a priority

The Museum is committed to developing and maintaining a diverse workplace by fostering, recruiting and retaining a workforce that reflects, and makes the best use of, the diversity of the Australian community. The Museum aims to achieve this through the development and implementation of specific strategies and, wherever possible, participating in Australian Public Service recruitment programs. The Museum has published a commitment to diversity statement on its website (nma.gov.au).

The Museum will consult with key stakeholders to review and implement a revised Workplace Diversity Plan in 2013–14 that strengthens and supports a broad range of diversity initiatives. In 2012–13 the Museum continued to support the Museum Workplace Diversity Reference Group and three supporting workgroups – Aboriginal and Torres Strait Islander Working Group, Disability Working Group and Cultural and Linguistic Working Group. These groups work collaboratively to develop and implement strategies that support and promote diversity within the workplace.

This year, progress has been achieved on a number of diversity initiatives, including:

- an ongoing commitment to Indigenous employment, through the Indigenous cadetship program
- creation of a Diversity and Wellbeing Officer position
- development and implementation of a Reasonable Adjustment policy
- ongoing, active support for ill and injured staff and return to work programs
- ongoing support for employees and job applicants with disabilities through Job Access
- creation of identified positions for Aboriginal and Torres Strait Islanders
- ongoing support for employees who may be the subject of bullying and discrimination.

"This financial year 69 volunteers contributed 3671 hours to areas including curatorial and administration, and events, such as festival days."

Museum staff diversity

GROUP	NO.	% TOTAL STAFF
Aboriginal and Torres Strait Islander peoples	11	4.2
People with disabilities	11	4.2
Culturally and linguistically diverse backgrounds	38	14.5
Females	179	68.3

Enhancing our leadership capability

The Museum focused on developing management capabilities in 2012–13 and introduced the Management to Leadership program for senior managers. The program builds on the existing capabilities of executive level staff and strengthens their capacity to work collaboratively to deliver the Museum's strategic priorities.

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 throughout the year that are aligned with strategic and business priorities.

To provide wider recognition of significant contributions and achievements by its staff, the Director presented Australia Day Achievement medallions to four employees who had made noteworthy contributions to the work of the Museum during the past year, or over a number of years. The recipients were Sara Kelly, Keryn De Majnik, Greer Gehrt and Vicki Humphrey.

The contribution of volunteers

This financial year 69 volunteers contributed 3671 hours to areas including curatorial and administration, and events, such as festival days.

The Museum's largest volunteer program supports the 134-year-old paddle steamer, PS *Enterprise* – the crew being drawn entirely from volunteers. Depending on qualifications and experience, the 34 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 2012. In 2012–13 the volunteer crew contributed 1173 hours.

Volunteers also contributed to:

- Education: Thirty volunteers contributed 2183 hours assisting in the delivery of the Museum's Education programs, enhancing the students' and teachers' experience of Australian history

- Public Programs: Six volunteers contributed 148.75 hours assisting in delivering school holiday programs to families and providing assistance with festival days
- Library: One volunteer spent 59 hours assisting Library staff
- Aboriginal and Torres Strait Islander Program: Two volunteers contributed 24.50 hours providing office assistance
- Records Management: One volunteer contributed 83 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, including three students from Germany.

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 2012–13. 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 Museum continues to review existing WHS procedures and guidelines to ensure that they meet the requirements of the WHS legislation.

In 2012–13, the Museum formally established a wellbeing program for staff and volunteers. Some of the wellbeing initiatives undertaken during the year included voluntary health assessments, a flu vaccination program, health and wellbeing information sessions, regular lunchtime walking groups and lunchtime exercise groups.

Training for staff and volunteers is recognised as one of the key elements in achieving and maintaining a high standard of workplace safety. Training provided during 2012–13 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
- an all-staff presentation on WHS obligations
- ongoing recruitment and training of building wardens, first aid officers, and health and safety representatives
- manual handling training.

The Museum continued to ensure that all contractors working on Museum sites received a site induction prior to commencing work. Site inductions are aimed at increasing contractor awareness of 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. Following review, inspection and reporting tools were disseminated to health and safety representatives to help them conduct regular workplace inspections and report findings to the WHS Committee.

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

There were a total of 53 minor injuries (those that require no medical treatment or only first aid treatment and include potential exposures to chemicals) and two 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 and number of reported incidents, 2007–13

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
2012–13	53	2	5

A volunteer assists a young Museum visitor at Discovery Space in the Main Hall.

Security

The Museum continues to prioritise the safety and security of visitors, staff, contractors and collections, including the National Historical Collection. This is achieved with a combination of controls and the use of education and awareness programs.

In November 2012 the Museum upgraded the role of the security coordinator to an agency security advisor. This new role brings together responsibility for security, ICT security, risk management and internal audit coordination.

The agency security advisor is also tasked with increasing the Museum's focus on security compliance based on security best practice, which is detailed in the Australian Government Protective Security Policy Framework (PSPF).

The partnership between the Museum's security officers and its contracted security service providers continues to be supportive and vital in enabling the Museum to achieve its business objectives. A range of significant projects were completed in 2012–13, including:

- defining security controls for the new administration extension and cafe spaces
- establishing interim security controls for temporary work spaces
- introducing email archiving for compliance
- introducing an online incident reporting system, shared by the Museum and contractors
- enhancing visitor management processes, including incident response

- presenting staff information sessions on security matters, including the implications of the new PSPF.

The security infrastructure contract was approved with a three-year tenure period and options to extend for a further one-year period.

Indemnities and insurance

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

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

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

Taking care of our environment

The Museum is committed to the conservation of natural resources through ongoing improvements to its energy management program and the implementation of a number of other initiatives aimed at minimising environmental impact from its operations.

The Museum's Environmental Management System (EMS) incorporates guidelines for all Museum activities to reduce its impact on the environment. It also promotes the management of energy, waste and water on all Museum sites. The EMS complies

with ISO14001:1996 'Environmental management systems – specification with guidance for use' and can be accessed on the Museum's intranet.

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

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 in high consumption areas, such as the building's thermal plant and environmental systems
- increasing waste recycling and actively tracking recycling and landfill quantities
- decreasing water use via water management and metering systems
- using more environmentally friendly cleaning chemicals, including water-based cleaning products.

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

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 improvements to heating, ventilation and air conditioning (HVAC) and the mechanical operating plant
- provision of improved control strategies for thermal heating and cooling systems and operation of the HVAC plant
- installation of oxygen/CO_2 control systems for boilers to reduce gas consumption to maximise efficiency
- continued assessment and replacement of existing light fittings with energy efficient LED lighting.

The Museum's recently completed administration and cafe extensions were built using energy efficient materials and finishes. The administration extension was built to meet the equivalent of a 4.5 star NABERS (National Australian Built Environment Rating System).

Recycling

The Museum continues to recycle paper, cardboard, toner cartridges, and glass and plastic bottles from 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. In 2012–13 the Museum sent 90 per cent of its waste to landfill, exceeding the target of 80 per cent. The figures will be used as a baseline for measuring improvements in future years.

Water use

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

Environmentally friendly cleaning practices

The Museum continues to use a new range of environmentally friendly cleaning products that feature readily biodegradable components, have very low or no toxicity, ultra-low volatile organic compounds, no phosphates or bleach, and concentrated formulas to reduce waste in both packaging and transport.

The Museum also continues to use toilet paper and paper handtowels made from 100 per cent recycled material. These products are Australian made and certified by Good Environmental Choice Australia (GECA).

Greenfleet

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

Generating external revenue and support

Sponsorship and development

Donations

During the reporting year, the Museum received over $120,000 in cash donations and pledges to the National Museum of Australia Fund supporting the acquisition, conservation and exhibition of the National Historical Collection. The Museum has established a growing donor base on which to build regular giving, major gift and bequests programs.

The Museum continues to build a community of interest around the Royal Daimler Project, which

supports the conservation of the 1948 Daimler used by Queen Elizabeth II in the 1954 royal tour of Australia. Over 150 individuals are currently following the conservation project and have contributed $24,000 to the vehicle's restoration.

Grants

In 2012–13 the Museum received over $900,000 in government and philanthropic grant funding supporting a range of key projects. These include:

- $576,000 from the Department of Broadband, Communications and the Digital Economy and CSIRO to support the CSIRO/Museum collaborative Museum Robot Project
- $35,000 from the Office for the Arts to support travelling exhibitions
- $25,000 from the Gordon Darling Foundation for the publication of a book featuring 200 paintings from the National Museum of Australia's extensive barks collection. This publication will support the Museum's planned December 2013 exhibition, *Old Masters: Australia's Great Bark Artists*
- $20,000 from the Department of Sustainability, Environment, Water, Population and Communities for the development of an Indigenous photographic exhibition, *On Country: Connect, Work, Celebrate.*

Corporate support

The Museum has received a range of services valued at over $500,000 during the period. Companies that have contributed to this include:

ADS Solutions
Bearcage Productions
Botanics on Jardine
Capital Wines
Crowne Plaza Canberra
Foxtel: History Channel
Qantas
Virgin Australia

Merchandising and retail

Retail operations

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. In 2012–13 average retail sales were 25 per cent above budget, which was 17 per cent above the previous year and the highest ever achieved.

The Museum Shop successfully leveraged commercial opportunities from the 2012–13 exhibitions program, with temporary exhibition shops operating for *Travelling the Silk Road: Ancient Pathway to the Modern World* and *Glorious Days: Australia 1913.* The *Glorious Days* shop was themed around vintage nostalgia and proved very popular with exhibition visitors. The Museum Shop continued to support the travelling exhibition *Yiwarra Kuju: The Canning Stock Route* by providing merchandise that features artworks from the exhibition to host venues.

A review of retail operations also took place during this year, with recommendations that will see the business develop a five-year strategic plan to include business development, enhanced technology and improved processes and customer service.

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 2012–13 four new consultancy contracts were entered into involving total actual expenditure of $15,678. In addition, 12 ongoing consultancy contracts were active during the 2012–13 year, involving total actual expenditure of $130,281. Major consultancy services included a review of the Museum Council functions, concept development options for the Kspace gallery, a review of the Museum restructure, and a range of asset infrastructure reports.

Facilities management

Capital works projects, such as the Museum Cafe and administration extension, were the focus during 2012–13. Throughout the year, both the Facilities and the Design + Environment (D+E) teams have provided technical and operational assistance to deliver these projects.

Despite the Administration Extension Project (AEP) and new cafe construction resulting in an increase in floor area of about 1200m^2, cleaning costs have been kept within budget. The Museum's cleaning contractor, Rolfe Property Services, worked collaboratively with the Museum to review products and processes used to achieve cost savings.

During the year the Museum retendered its facilities maintenance contract, signing up for a three-year period until 2016 with two one-year extension options. Several technical consultancies were also completed during the year to assist in the Museum's overall energy management strategies. These included a condition and infrastructure report on the Garden of Australian Dreams and a review of gallery set points for environmental conditions.

The Facilities team has reviewed the Environment Management Plan as well as the site induction booklet to ensure that contractors and consultants appreciate the unique working conditions within a cultural institution.

On average, the Facilities team raises more than 450 work requests per month, which are completed in accordance with service delivery standards.

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

Design + Environment (D+E)

The construction of major capital works to the value of approximately $11 million was completed in 2013. These included:

- redevelopment of the Friends Lounge
- the Administration Extension Project (AEP)
- the new Museum Cafe.

These three projects were delivered within budget and timeframe.

The AEP, completed in June 2013, created a multipurpose and flexible work environment to challenge and stimulate the Museum workforce. It utilises a design strategy that encourages the principles of engagement, communication and transparency. During excavation works on the AEP, two small fragments of asbestos were discovered. The discovery resulted in a six-month delay to the AEP at a cost of $1.8 million in both capital and supplier funds. The site was remediated in accordance with an approved Remediation Plan. The Museum now has an Environmental Management Plan for the long-term management of site contamination in place.

The Museum Cafe, completed in December 2012, emboldens the existing Museum architecture, creating a 'destination place' on the lake edge, with seating for up to 200 people. The relocation of the cafe to a purpose-built extension has allowed the installation of large objects from the collection in the Museum's Main Hall. This is the first step towards reconceiving the whole of the peninsula as the Museum's public space.

Enhancing key services: Information and communication technology (ICT)

The Museum established a new three-year ICT strategic plan covering 2013–15. The plan promotes the adoption of innovative technologies, new business approaches to deliver operational efficiencies and the streamlining of business processes.

The Museum's Client Relationship Management (CRM) system, which has operated for 12 months, is an enterprise platform providing integrated information flows for all commercial activities across the Museum. Planned enhancement of the CRM for 2013–14 will include online membership sales and management, integration with the Museum Shop point-of-sale, an enhanced online shop and expanded electronic marketing activities.

During 2012–13 a range of infrastructure, business system and operational improvements were completed, including:

- insourcing of the Museum's ICT service desk and system support functions, to increase services and flexibility, and achieve significant operational savings
- merging the ICT support and audiovisual support services into a single service desk
- installation of the Isilon storage platform to address the Museum's current and future digital data holdings for digital assets and corporate records
- introduction of smart devices to enable paperless meetings and achieve efficiencies for key staff and systems
- upgrading and configuring the TRIM electronic records management system to enable the introduction of electronic record keeping for all staff in 2013–14
- identification and cataloguing of analogue media assets within TRIM in preparation for a future digitisation program.

The new Museum Cafe, designed by ARM Architecture, takes full advantage of the Museum's waterfront location.
Photograph by John Gollings.

Part four:
Audited financial statements

Conservator Jess Wignell at work during the *Museum Workshop* exhibition.

Australian National Audit Office

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 2013, 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 2013 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office

S. Buchanan

Serena Buchanan
Audit Principal

Delegate of the Auditor-General

Canberra
29 August 2013
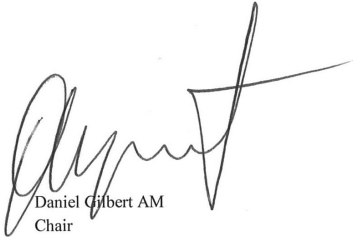
National Museum of Australia

STATEMENT BY THE COUNCIL MEMBERS, DIRECTOR AND CHIEF FINANCE OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2013 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.
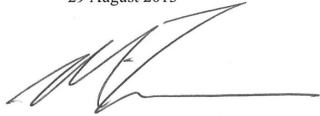
In our opinion, at the date of this statement, there are reasonable grounds to believe that the National Museum of Australia will be able to pay its debts as and when they become due and payable.

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

Daniel Gilbert AM
Chair

29 August 2013

Mathew Trinca
Acting Director

29 August 2013

Ian Campbell
Acting Chief Finance Officer

29 August 2013

Statement of Comprehensive Income for National Museum of Australia
for the period ended 30 June 2013

	Notes	2013 $'000	2012 $'000
EXPENSES			
Employee benefits	3A	**21,561**	21,182
Supplier	3B	**17,473**	18,828
Depreciation and amortisation	3C	**8,401**	7,327
Write-down and impairment of assets	3D	**6**	147
Other expenses	3E	**72**	259
Loss (gain) on sale of assets	3F	**30**	182
Total expenses		**47,543**	47,925
LESS:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	4A	**2,591**	2,562
Interest	4B	**1,982**	2,883
Other revenue	4C	**161**	452
Total own-source revenue		**4,734**	5,897
Gains			
Donated assets	4D	**197**	961
Total gains		**197**	961
Total own-source income		**4,931**	6,858
Net cost of services		**42,612**	41,067
Revenue from Government	4E	**40,889**	40,280
Deficit attributable to the Australian Government		**(1,723)**	(787)
OTHER COMPREHENSIVE INCOME			
Changes in asset revaluation surplus		**10,263**	12,540
Total other comprehensive income before income tax		**10,263**	12,540
Total comprehensive income		**8,540**	11,753

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

Balance Sheet for National Museum of Australia

as at 30 June 2013

	Notes	2013 $'000	2012 $'000
ASSETS			
Financial assets			
Cash and cash equivalents	5A	**3,775**	2,235
Trade and other receivables	5B	**854**	1,522
Held-to-maturity investments	5C	**34,500**	40,000
Total financial assets		**39,129**	43,757
Non-financial assets			
Land and buildings	6A	**106,603**	99,044
Property, plant and equipment	6B,C	**304,153**	295,563
Intangibles	6D,E	**1,556**	2,294
Inventories	6F	**556**	398
Other non-financial assets	6G	**493**	546
Total non-financial assets		**413,361**	397,845
Total assets		**452,490**	441,602
LIABILITIES			
Payables			
Suppliers	7A	**3,701**	3,370
Other payables	7B	**922**	647
Total payables		**4,623**	4,017
Provisions			
Employee provisions	8A	**5,631**	5,854
Total provisions		**5,631**	5,854
Total liabilities		**10,254**	9,871
Net assets		**442,236**	431,731
EQUITY			
Contributed equity		**21,472**	19,507
Reserves		**157,182**	146,919
Retained surplus		**263,582**	265,305
Total equity		**442,236**	431,731

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 2013

	Retained earnings		Asset revaluation surplus		Contributed equity		Total equity	
	2013 $'000	2012 $'000	2013 $'000	2012 $'000	2013 $'000	2012 $'000	2013 $'000	2012 $'000
Opening balance								
Balance carried forward from previous period	265,305	266,092	146,919	134,379	19,507	17,583	431,731	418,054
Adjusted opening balance	265,305	266,092	146,919	134,379	19,507	17,583	431,731	418,054
Comprehensive income								
Other comprehensive income	-	-	10,263	12,540	-	-	10,263	12,540
Surplus (Deficit) for the period	(1,723)	(787)	-	-	-	-	(1,723)	(787)
Total comprehensive income	(1,723)	(787)	10,263	12,540	-	-	8,540	11,753
Transactions with owners								
Contributions by owners								
Equity injection	-	-	-	-	1,965	1,924	1,965	1,924
Sub-total transactions with owners	-	-	-	-	1,965	1,924	1,965	1,924
Closing balance as at 30 June	263,582	265,305	157,182	146,919	21,472	19,507	442,236	431,731

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 2013

	Notes	2013 $'000	2012 $'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		**40,889**	40,280
Sales of goods and rendering of services		**2,611**	2,797
Interest		**2,411**	3,193
Net GST received		**2,765**	2,095
Other		**62**	443
Total cash received		**48,738**	48,808
Cash used			
Employees		**(21,677)**	(20,720)
Suppliers		**(21,333)**	(20,699)
Other		**(72)**	(259)
Total cash used		**(43,082)**	(41,678)
Net cash from operating activities	9	**5,656**	7,130
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment		**30**	41
Investments redeemed		**90,000**	45,922
Total cash received		**90,030**	45,963
Cash used			
Purchase of property, plant and equipment		**(11,554)**	(9,307)
Purchase of intangibles		**(57)**	(652)
Investments deposited		**(84,500)**	(45,000)
Total cash used		**(96,111)**	(54,959)
Net cash used by investing activities		**(6,081)**	(8,996)
FINANCING ACTIVITIES			
Cash received			
Contributed equity		**1,965**	1,924
Total cash received		**1,965**	1,924
Net cash from financing activities		**1,965**	1,924
Net increase (decrease) in cash held		**1,540**	58
Cash and cash equivalents at the beginning of the reporting period		**2,235**	2,177
Cash and cash equivalents at the end of the reporting period	5A	**3,775**	2,235

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 2013

	2013	2012
BY TYPE	**$'000**	$'000
Commitments receivable		
Net GST recoverable on commitments	**(627)**	(2,023)
Other receivables	**(180)**	(276)
Total commitments receivable	**(807)**	(2,299)
Commitments payable		
Capital commitments		
Property, plant and equipment[1]	**-**	9,286
Intangibles	**-**	42
Total capital commitments	**-**	9,328
Other commitments		
Operating leases[2]	**3,251**	5,217
Other[3]	**3,645**	7,986
Total other commitments	**6,896**	13,203
Total commitments payable	**6,896**	22,531
Net commitments by type	**6,089**	20,232
BY MATURITY		
Commitments receivable		
One year or less	**(807)**	(2,299)
From one to five years	**-**	-
Over five years	**-**	-
Total commitments receivable	**(807)**	(2,299)
Commitments payable		
Capital commitments		
One year or less	**-**	9,328
From one to five years	**-**	-
Over five years	**-**	-
Total capital commitments	**-**	9,328
Operating lease commitments		
One year or less	**1,976**	2,111
From one to five years	**1,275**	3,106
Over five years	**-**	-
Total operating lease commitments	**3,251**	5,217
Other Commitments		
One year or less	**2,664**	4,554
From one to five years	**981**	3,432
Over five years	**-**	-
Total other commitments	**3,645**	7,986
Total commitments payable	**6,896**	22,531
Net commitments by maturity	**6,089**	20,232

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:

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

[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

Table of Contents - Notes

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

Note 1: Summary of Significant Accounting Policies

1.1 Objectives of the National Museum of Australia

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

The National Museum of Australia is structured to meet the following outcome:
Outcome 1: Increased awareness and understanding of Australia's history and culture by managing the National Museum of Australia's collections and providing access through public programs and exhibitions.

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

1.2 Basis of Preparation of the Financial Statements

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

The financial statements have been prepared in accordance with:
  a)   Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2011; and
  b)   Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

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

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

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

1.3 Significant Accounting Judgements and Estimates

In the process of applying the accounting policies listed in this note, the National Museum of Australia has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:
  - The fair value of land has been taken to be the market value as assessed by management;
  - The fair value of buildings has been taken to be the depreciated replacement cost as assessed by management; and
  - The fair value of heritage and cultural assets has been taken to be the market value of similar heritage and cultural assets as determined by an independent valuer.

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

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 material financial impact, and are not expected to have a future financial impact on the National Museum of Australia.

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

- AASB 9 *Financial Instruments*
- AASB 13 *Fair Value Measurement*
- AASB 1055 *Budgetary Reporting*

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

1.5 Revenue

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

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

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

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

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

Revenue from Government
Funding received or receivable from 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.

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

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

1.6 Gains

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

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

1.7 Transactions with the Government as Owner

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

1.8 Employee Benefits

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

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

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 leaves is non-vesting and the average sick leave taken in future years by employees of the National Museum of Australia is estimated to be less than the annual entitlement for sick leave.

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

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

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.

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

1.9 Leases

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

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

1.10 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.

1.11 Financial Assets

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

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

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

Income is recognised on an effective interest rate basis except for financial assets that are recognised at fair value through profit or loss.

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

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

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.

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

1.12 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).

1.13 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 2012-13 or 2011-12.

1.14 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.

1.15 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:

Asset class	Fair value measurement
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

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

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.

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:

	2013	2012
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 2013. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

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

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

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

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

1.16 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 (2011-12: 4 to 8 years).

All software assets were assessed for indications of impairment as at 30 June 2013.

1.17 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.

1.18 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.

Note 2: Events After the Reporting Period

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

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

Note 3: Expenses

	2013	2012
	$'000	$'000
Note 3A: Employee benefits		
Wages and salaries	**16,799**	15,878
Superannuation:		
Defined contribution plans	**1,060**	982
Defined benefit plans	**1,771**	1,650
Leave and other entitlements	**1,618**	2,252
Separation and redundancies	**313**	420
Total employee benefits	**21,561**	21,182
Note 3B: Supplier		
Goods and services		
Cost of goods sold	**846**	880
Travel	**469**	562
IT services	**2,160**	2,513
Property services	**6,671**	6,452
Staff support costs	**1,327**	944
Professional services	**814**	914
Exhibitions	**1,135**	2,609
Collection management	**221**	322
Advertising and promotions	**403**	459
Other	**557**	716
Total goods and services	**14,603**	16,371
Goods and services are made up of:		
Provision of goods - related entities	**-**	-
Provision of goods - external parties	**2,722**	2,971
Rendering of services - related entities	**1,853**	2,013
Rendering of services - external parties	**10,028**	11,387
Total goods and services	**14,603**	16,371
Other supplier expenses		
Operating lease rentals - related entities:		
Minimum lease payments	**410**	402
Operating lease rentals - external parties:		
Minimum lease payments	**1,835**	1,754
Contingent rentals	**(1)**	16
Workers compensation expenses	**626**	285
Total other supplier expenses	**2,870**	2,457
Total supplier expenses	**17,473**	18,828
Note 3C: Depreciation and Amortisation		
Depreciation:		
Infrastructure, plant and equipment	**6,553**	5,541
Buildings	**1,317**	1,294
Total depreciation	**7,870**	6,835
Amortisation:		
Intangibles	**531**	492
Total amortisation	**531**	492
Total depreciation and amortisation	**8,401**	7,327

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

	2013 **$'000**	2012 $'000
Note 3D: Write-down and impairment of assets		
Asset write-downs and impairments from:		
Impairment on financial assets	**-**	1
Impairment of property, plant and equipment	**-**	8
Inventory write off	**6**	138
Total write-down and impairment of assets	**6**	147
Note 3E: Other expenses		
The Museum provides subsidies to support research in Australian history and cultures		
Subsidies	**72**	259
Total other expenses	**72**	259
Note 3F: Loss on sale of assets		
Property, plant and equipment:		
Proceeds from sale	**30**	41
Carrying value of assets sold	**(60)**	(223)
Net gain (loss) from sale of assets	**(30)**	(182)
Note 3G: Operating expenditure for heritage and cultural assets[1]		
Operating expenditure	**5,677**	6,062
Total	**5,677**	6,062

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

	2013	2012
Note 4A: Sale of goods and rendering of services		
Provision of goods - related entities	**-**	-
Provision of goods - external parties	**1,663**	1,704
Rendering of services - related entities	**-**	-
Rendering of services - external parties	**928**	858
Total sale of goods and rendering of services	**2,591**	2,562
Note 4B: Interest		
Deposits	**1,982**	2,883
Total interest	**1,982**	2,883
Note 4C: Other revenue		
Donations and bequests	**39**	69
Sponsorship and grants	**122**	383
Total other revenue	**161**	452

GAINS

	2013	2012
Note 4D: Donated assets		
Donated assets	**197**	961
Total donated assets	**197**	961

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

	2013 **$'000**	2012 $'000
Note 4E: Revenue from Government		
Department of Regional Australia, Local Government, Arts and Sport		
CAC Act body payment item	**40,889**	40,280
Total revenue from Government	**40,889**	40,280

Note 5: Financial Assets

Note 5A: Cash and cash equivalents

Cash on hand or on deposit	**3,775**	2,235
Total cash and cash equivalents	**3,775**	2,235

Note 5B: Trade and other receivables

Goods and services:		
Goods and services - related entities	**330**	98
Goods and services - external parties	**90**	175
Total receivables for goods and services	**420**	273
Other receivables:		
GST receivable from the Australian Taxation Office	**174**	561
Interest	**260**	688
Total other receivables	**434**	1,249
Total trade and other receivables (gross)	**854**	1,522
Receivables are expected to be recovered in:		
No more than 12 months	**854**	1,522
Total trade and other receivables (net)	**854**	1,522
Receivables are aged as follows:		
Not overdue	**796**	1,419
Overdue by:		
0 to 30 days	**20**	46
31 to 60 days	**22**	16
61 to 90 days	**16**	41
More than 90 days	**-**	-
Total receivables (gross)	**854**	1,522

Note 5C: Held-to-maturity investments

Deposits	**34,500**	40,000
Total other investments	**34,500**	40,000
Total held-to-maturity investments are expected to be recovered in:		
No more than 12 months	**34,500**	40,000
Total other investments	**34,500**	40,000

Investments are with the National Museum of Australia's bankers and earn effective interest rates of 3.85%, 3.93%, 4.05%,4.07%,4.10%,4.11%,4.35% and 4.39% (2012: 5.25%, 5.82%, 5.85% and 5.88%), 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

	2013	2012
	$'000	$'000
Note 6A: Land and buildings		
Land:		
Land at fair value	6,306	6,306
Total land	6,306	6,306
Buildings on freehold land:		
Work in progress	6,145	-
Accumulated depreciation	(1,038)	-
Fair value	92,563	91,099
Total buildings on freehold land	97,670	91,099
Leasehold improvements:		
Fair value	1,641	1,639
Accumulated depreciation	(280)	-
Work in progress	1,266	-
Total leasehold improvements	2,627	1,639
Total land and buildings	106,603	99,044

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.

	2013	2012
Note 6B: Infrastructure, plant and equipment		
Heritage and cultural:		
Fair value	250,034	238,803
Accumulated depreciation	-	-
Total heritage and cultural	250,034	238,803
Other infrastructure, plant and equipment:		
Fair value	54,267	50,184
Accumulated depreciation	(5,498)	-
Work in progress	5,350	6,576
Total other infrastructure, plant and equipment	54,119	56,760
Total infrastructure, plant and equipment	304,153	295,563

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

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

Revaluations of non-financial assets

Revaluations were conducted in accordance with the revaluation policy stated at Note 1. On 30 June 2013, an independent valuer conducted the revaluation of the Heritage and Cultural assets

A revaluation increment of nil for land (2012: increment of $165,000) and increments of nil for buildings on freehold land (2012: decrement of $319,247),increments of nil for leasehold improvements (2012: increment of $325,397), increment of nil for plant and equipment (2012: increment of $7,405,107) and an increment of $10,263,821 for heritage and cultural (2012: increment of $5,614,385) were credited to asset revaluation surplus by asset class and included in the equity section of the balance sheet; no decrements were expensed (2012: 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 2013

	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 2012						
Gross book value	6,306	92,738	99,044	238,803	56,752	394,599
Accumulated depreciation and impairment	-	-	-	-	-	-
Net book value 1 July 2012	6,306	92,738	99,044	238,803	56,752	394,599
Additions:						
By purchase	-	8,876	8,876	1,802	2,579	13,257
By donation/gift	-	-	-	197	-	197
Revaluations and impairments recognised in other comprehensive income	-	-	-	10,263	-	10,263
Depreciation expense	-	(1,317)	(1,317)	(1,031)	(5,522)	(7,870)
Disposals:						
Gross book value	-	-	-	-	(83)	(83)
Accumulated depreciation and impairment	-	-	-	-	24	24
Other movements from prior year - WIP recognition	-	-	-	-	369	369
Net book value 30 June 2013	6,306	100,297	106,603	250,034	54,119	410,756
Net book value as of 30 June 2013 represented by:						
Gross book value	6,306	101,614	107,920	250,034	59,617	417,571
Accumulated depreciation and impairment	-	(1,317)	(1,317)	-	(5,498)	(6,815)
Net book value 30 June 2013	6,306	100,297	106,603	250,034	54,119	410,756

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 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 or internally developed	-	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
Impairments recognised in the operating result	-	-	-	-	-	-
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 2013	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

	2013	2012
	$'000	$'000
Note 6D: Intangibles		
Computer software:		
Purchased - in use	10,636	10,473
Purchased - in progress	25	395
Accumulated amortisation	(9,850)	(9,533)
Total computer software	811	1,335
Other intangibles:		
Internally developed - in use	1,582	1,583
Internally developed - in progress	-	-
Accumulated amortisation	(837)	(624)
Total other intangibles	745	959
Total intangibles	1,556	2,294

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 2013

	Computer software purchased $'000	Other intangibles internally developed $'000	Total $'000
As at 1 July 2012			
Gross book value	10,868	1,583	12,451
Accumulated amortisation and impairment	(9,533)	(624)	(10,157)
Net book value 1 July 2012	1,335	959	2,294
Additions:			
By purchase	162	-	162
Amortisation	(317)	(214)	(531)
Other movements from prior year - WIP recognition	(369)		(369)
Net book value 30 June 2013	811	745	1,556
Net book value as of 30 June 2013 represented by:			
Gross book value	10,661	1,583	12,244
Accumulated amortisation and impairment	(9,850)	(838)	(10,688)
Net book value 30 June 2013	811	745	1,556

Note 6E (Cont'd): 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	10,218	1,583	11,801
Accumulated amortisation and impairment	(9,256)	(409)	(9,665)
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	10,868	1,583	12,451
Accumulated amortisation and impairment	(9,533)	(624)	(10,157)
Net book value 30 June 2012	1,335	959	2,294

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

	2013 **$'000**	2012 $'000
Note 6F: Inventories		
Inventories held for sale:		
Work in progress	**46**	4
Finished goods	**510**	394
Total inventories held for sale	**556**	398
Total inventories	**556**	398

During 2013, $5,123 of inventory held for sale was recognised as an expense (2012: $137,920).

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	**493**	490
Prepaid leasehold contribution	**-**	56
Total other non-financial assets	**493**	546
Total other non-financial assets - are expected to be recovered in:		
No more than 12 months	**493**	546
More than 12 months	**-**	-
Total other non-financial assets	**493**	546

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

Note 7: Payables

Note 7A: Suppliers		
Trade creditors and accruals	**3,639**	3,307
Operating lease rentals	**62**	63
Total suppliers payables	**3,701**	3,370
Suppliers payables expected to be settled within 12 months:		
Related entities	**81**	250
External parties	**3,620**	3,120
Total	**3,701**	3,370

Settlement was usually made within 30 days.

Note 7B: Other payables		
Wages and salaries	**610**	491
Superannuation	**85**	95
Prepayments received / unearned income	**227**	61
Total other payables	**922**	647
Total other payables are expected to be settled in:		
No more than 12 months	**922**	647
More than 12 months	**-**	-
Total other payables	**922**	647

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

Note 8: Provisions

	2013 $'000	2012 $'000
Note 8A: Employee provisions		
Leave	**5,631**	5,854
Total employee provisions	**5,631**	5,854
Employee provisions are expected to be settled in:		
No more than 12 months	**1,921**	2,262
More than 12 months	**3,710**	3,592
Total employee provisions	**5,631**	5,854

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	**3,775**	2,235
Balance sheet	**3,775**	2,235
Difference	**-**	-
Reconciliation of net cost of services to net cash from operating activities:		
Net cost of services	**(42,612)**	(41,067)
Add revenue from Government	**40,889**	40,280
Adjustments for non-cash items		
Depreciation / amortisation	**8,401**	7,327
Net write down of non-financial assets	**6**	147
(Gain) loss on disposal of assets	**30**	182
Donated assets	**(197)**	(961)
Changes in assets / liabilities		
(Increase) / decrease in net receivables	**668**	310
(Increase) / decrease in inventories	**(164)**	40
(Increase) / decrease in prepayments other	**53**	547
Increase / (decrease) in employee provisions	**(223)**	389
Increase / (decrease) in supplier payables	**(1,470)**	(127)
Increase / (decrease) in other payable	**275**	63
Net cash from operating activities	**5,656**	7,130

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

Note 10: Council members' remuneration

	2013	2012
	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**	7
$30,000 to $59,999	**1**	1
Total	**8**	8
	$	$
Total remuneration received or due and receivable by non-executive members of the Council of the National Museum of Australia	**137,765**	139,957

Council members are paid in accordance with Remuneration Tribunal determinations as required 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	*Period of Appointment*
Mr D Gilbert AM	*27 March 2009 to 26 March 2012 and*
	5 April 2012 to 4 April 2015

Non-Executive Members	
Mr N Davie	*7 September 2009 to 6 September 2012 and*
	25 October 2012 to 24 October 2015
Prof R Frances	*25 February 2010 to 24 February 2013 and*
	30 May 2013 to 29 May 2016
Prof A Hull AO	*1 2 December 2008 to 11 December 2011 and*
	12 December 2011 to 11 December 2014
Mr D Jones	*25 February 2010 to 24 February 2013 and*
	30 May 2013 to 29 May 2016
Prof C Lumby	*30 May 2013 to 29 May 2016*
Mr J Morse AM	*28 November 2008 to 27 November 2011 and*
	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 and*
	30 May 2013 to 29 May 2016

Executive Member	
Mr Andrew Sayers AM	*14 April 2010 to 1 July 2013*

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.

A consultancy procurement contract was made to Yuco Pty Ltd, of which Mr P Yu is a director. The value is $30,000. It was approved by Council in August 2012 and was made on normal terms and conditions. Mr Yu took no part in the relevant decisions of the Council.

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

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

Note 12: Senior executive remuneration

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

	2013	2012
	$	$
Short-term employee benefits:		
Salary	**731,658**	553,256
Annual leave accrued	**58,366**	51,229
Performance bonuses	**43,887**	40,161
Motor vehicle and other allowances	**51,334**	47,974
Total short-term employee benefits	**885,245**	692,620
Post-employment benefits:		
Superannuation	**107,505**	94,536
Total post-employment benefits	**107,505**	94,536
Other long-term benefits:		
Long-service leave	**21,799**	23,751
Total other long-term benefits	**21,799**	23,751
Total employment benefits	**1,014,549**	810,907

Notes:

1. 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).

2. Note 12A excludes acting arrangements and part-year service where total remuneration expensed for a senior executive was less than $180,000.

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

Note 12B: Average annual reportable remuneration paid to substantive senior executives during the reporting period

2013 Average annual reportable remuneration[1]	Senior Executives No.	Reportable salary[2] $	Contributed superannuation[3] $	Reportable allowances[4] $	Bonus paid[5] $	Total $
Total remuneration (including part-time arrangements):						
$210,000 to $239,999	3	181,067	35,395	-	-	216,462
$300,000 to $329,999	1	223,219	62,709	-	-	285,928
Total	**4**					

2012 Average annual reportable remuneration[1]	Senior Executives No.	Reportable salary[2] $	Contributed superannuation[3] $	Reportable allowances[4] $	Bonus paid[5] $	Total $
Total remuneration (including part-time arrangements):						
$180,000 to $209,999	1	126,249	63,176	-	-	189,425
$210,000 to $239,999	1	182,017	39,850	-	-	221,867
$300,000 to $329,999	1	196,718	76,409	-	40,161	313,288
Total	**3**					

Notes:

1. This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.

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 senior executives 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 senior executives including superannuation, motor vehicle and expense payment fringe benefits. Salary sacrifice benefits are reported in the 'reportable salary' column, excluding salary sacrificed superannuation, which is reported in the 'contributed superannuation' column.

Note 12C: Other highly paid staff

There were no other staff receiving remuneration over $180,000 in 2013. (2012:Nil)

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

Note 13: Remuneration of auditors

	2013	2012
	$'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	**54**	58
	54	58

No other services were provided by the ANAO.

Note 14: Financial instruments

Note 14A: Categories of financial instruments
Financial assets
Held-to-maturity:

Term deposits	**34,500**	40,000
Total	**34,500**	40,000
Loans and receivables:		
Cash and cash equivalents	**3,775**	2,235
Receivables for goods and services	**420**	273
Interest receivable	**260**	688
Total	**4,455**	3,196
Carrying amount of financial assets	**38,955**	43,196

Financial liabilities
At amortised cost:

Supplier payables	**3,701**	3,370
Total	**3,701**	3,370
Carrying amount of financial liabilities	**3,701**	3,370

Note 14B: Net income and expense from financial assets
Held-to-maturity

Interest revenue	**1,642**	2,377
Net gain / (loss) held-to-maturity	**1,642**	2,377
Loans and receivables		
Interest revenue	**340**	506
Net gain from loans and receivables	**340**	506
Net gain from financial assets	**1,982**	2,883

The net income from financial assets not at fair value from profit and loss is $1,982,620 (2012: $2,883,294).

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.

	2013	2012
	$'000	$'000
Financial assets		
Cash and cash equivalents	**3,775**	2,235
Investments	**34,500**	40,000
Trade and other receivables	**680**	961
Total	**38,955**	43,196
Financial liabilities		
Trade creditors	**3,701**	3,370
Total	**3,701**	3,370

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
	2013	2012	**2013**	2012
	$'000	$'000	**$'000**	$'000
Cash and cash equivalents	**3,775**	2,235	**-**	-
Investments	**34,500**	40,000	**-**	-
Trade and other receivables	**622**	858	**58**	103
Total	**38,897**	43,093	**58**	103

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 2013

	On demand		1 to 2 years	2 to 5 years	> 5 years	Total
	$'000		**$'000**	**$'000**	**$'000**	**$'000**
Trade creditors	**3,701**	**-**	**-**	**-**	**-**	**3,701**
Total	**3,701**	**-**	**-**	**-**	**-**	**3,701**

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

The National Museum of Australia had no derivative financial liabilities in either 2013 or 2012

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 120 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 2013

			Effect on	
	Risk variable	Change in risk variable	Profit and loss	Equity
		%	$'000	$'000
Interest rate risk	**Interest**	**1.20**	**414**	**414**
Interest rate risk	**Interest**	**(1.20)**	**(414)**	**(414)**

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

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

The method used to arrive at the possible change of 120 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

	Notes	2013 $'000	2012 $'000
Financial assets			
Total financial assets as per balance sheet		**39,129**	43,757
Less: non-financial instrument components:			
Trade and other receivables	5B	**174**	561
Total non-financial instrument components		**174**	561
Total financial assets as per financial instruments note		**38,955**	43,196

Note 16: Compensation and debt relief

No payments were made in respect of compensation and debt relief during the reporting period (2012: 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.

	2013 $'000	2012 $'000
Total amount held at the beginning of the reporting period	**45**	-
Receipts	**39**	69
Payments	**(67)**	(24)
Total amount held at the end of the reporting period	**17**	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	
	2013 **$'000**	2012 $'000
Departmental		
Expenses	**47,543**	47,925
Own-source income	**4,931**	6,858
Net cost of outcome delivery	**42,612**	41,067

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

Note 19: Net cash appropriation arrangements

	2013 **$'000**	2012 $'000
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations[1]	**7,509**	10,754
Plus: depreciation / amortisation expenses previously funded through revenue appropriation	**1,031**	999
Total comprehensive income – as per the Statement of comprehensive income	**8,540**	11,753

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

In Discovery Space, children created costume accessories inspired by the *Glorious Days: Australia 1913* exhibition.

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 2013

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

Mr Nicholas Davie
BA, La Trobe University
Shareholder and former CEO, Publicis Mojo
Board of Trustees, Sport and Tourism Youth Foundation
Co-Chairman, the Bestest Foundation
25 October 2012 – 24 October 2015 (reappointed)
7 September 2009 – 6 September 2012
Attended 3/5 meetings

Professor Rae Frances
BA (Hons), MA, University of Western Australia
PhD (History), Monash University
Dean of Arts and Professor of History, Monash University
30 May 2013 – 29 May 2016 (reappointed)
25 February 2010 – 24 February 2013
Attended 5/5 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 4/5 meetings

Mr David Jones
BEng (Hons), University of Melbourne
MBA, Harvard Business School
Non-Executive Director, Derwent Executive
Non-Executive Director, EMR Capital
Non-Executive Director, EC Group
Non-Executive Director, Global Sources Limited (NASDAQ)
30 May 2013 – 29 May 2016 (reappointed)

25 February 2010 – 24 February 2013
Attended 5/5 meetings

Professor Catharine Lumby
BA (Hons), LLB, University of Sydney
PhD (Media and Communication), Macquarie University,
Editorial board member of *Public Communication Review*, *International Journal of Cultural Studies*, and *Feminist Media Studies*
Foundation Chair, Media and Communications Department, Sydney University
Foundation Director, Journalism and Media Research Centre, University of New South Wales
30 May 2013 – 29 May 2016
Attended 0/5 meetings

Mr John Morse AM
Advisor on Indigenous tourism
Owner, John Morse Art
Chair, Mutitjulu Foundation
23 November 2011 – 22 November 2014 (reappointed)
28 November 2008 – 27 November 2011
Attended 4/5 meetings

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

Mr Peter Yu
Chair, North Australian Indigenous Land and Sea Management Alliance Ltd
Director, Yawuru PBC Aboriginal Corporation
Partner, Stellar Corporate Solutions
30 May 2013 – 29 May 2016 (reappointed)
25 February 2010 – 24 February 2013
Attended 4/5 meetings

EXECUTIVE MEMBER

Mr Andrew Sayers AM
BA (Hons), University of Sydney
Director, National Museum of Australia
14 April 2010 – 15 April 2015 *
Attended 4/5 meetings
*Andrew Sayers elected to finish his term on 1 July 2013

OUTGOING MEMBERS IN 2012–13
None

DEPUTIES OF PART-TIME MEMBERS APPOINTED UNDER SECTION 15(1) OF THE ACT
None

DIRECTIONS TO THE COUNCIL BY THE MINISTER
None

MEETINGS

Five meetings were held in Canberra as follows:
10 August 2012 (no. 141)
25 October 2012 and 19 November 2012 (no. 142)
7 March 2013 (no. 143)
4 April 2013 (via teleconference)
23 May 2013 (no. 144)

Audit, Finance and Risk Committee of Council

TERMS OF REFERENCE

The National Museum of Australia Council Audit, Finance and Risk Committee terms of reference are to:

• provide independent assurance and advice to Council on the Museum's risk, control and compliance framework and financial responsibilities
• provide advice independent of Museum management
• help the Museum and Council members comply with the obligations under the *Commonwealth Authorities and Companies Act*
• provide a forum for communication between Council members, Museum Executive managers, and internal and external auditors of the Museum
• examine and recommend the Museum's annual financial statements for Council's endorsement.

MEMBERS AS AT 30 JUNE 2013

Mr David Jones (Council member and Committee Chair)
Attended 4/4 meetings
Professor Andrea Hull AO (Council member)
Attended 4/4 meetings
Dr Barbara Piscitelli AM (Council member)
Attended 4/4 meetings
Mr Andrew Sayers AM (Executive member)
Attended 4/4 meetings

MEETINGS

Four meetings were held in Canberra as follows:
9 August 2012 (no. 63)
24 October 2012 (no. 64)
6 March 2013 (no. 65)
22 May 2013 (no. 66)

National Museum of Australia Indigenous Advisory Committee

The National Museum of Australia Indigenous Advisory Committee (IAC) is constituted under Section 21 of the *National Museum of Australia Act 1980* as a committee of the Council of the National Museum of Australia (Council).

Its initial role was to provide expert Indigenous advice regarding the Museum's Encounters project. In May 2013 the Committee's role and responsibilities were expanded to review the broader suite of Museum programs and activities of relevance to Indigenous people.

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

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

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

MEMBERS AS AT 30 JUNE 2013

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
Mr Vic McGrath
Attended 1/2 meetings
Mr Greg Lehmann
Attended 0/2 meetings
Ms Irene Stainton
Attended 1/2 meetings

MEETINGS

The National Museum of Australia Indigenous Advisory Committee meets twice a year.
Two meetings were held in Canberra as follows:
24 October 2012 (no. 4)
22 May 2013 (no. 5)

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
        ba) from time to time as the occasion requires, to exhibit, by itself or in collaboration with others, in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
    c) to conduct, arrange for or assist in research into matters pertaining to Australian history
    d) to disseminate information relating to Australian history and information relating to the Museum and its functions
    e) to develop and implement sponsorship, marketing and other commercial activities relating to the Museum's functions.
2   The Museum shall use every endeavour to make the most advantageous use of the national collection in the national interest.

Powers of the Museum

1   Subject to the *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 2012 – 30 June 2013

Material acquired and approved 10 August 2012

JOHN AND SHIRLEY KILLEEN COLLECTION

A M20 BSA motorcycle and sidecar manufactured in 1939 and acquired from army surplus by John Killeen in 1951. Donation

JAMES NORTHFIELD COLLECTION

A coloured lithograph by James Northfield commissioned by the Aircraft Construction Branch of the Department of Supply and Development around 1942. Purchased

JACKIE HUGGINS COLLECTION

A canary yellow two-piece suit with matching blouse, shoes, scarf, badge and earrings, which belonged to Jackie Huggins. Donation

LYCETT'S *VIEWS IN AUSTRALIA* COLLECTION

A colour-plate book containing a series of engraved landscapes of New South Wales and Tasmania taken from drawings by Joseph Lycett. Purchased

PALING VORONKA LETTERS COLLECTION

Two letters relating to Australian aid worker Valerie Paling. The first is a letter of reference for Mrs Voronka-Tarnawska and, the second, a personal letter written in 1952. Donation

PRISCILLA TAYLOR COLLECTION

A sewing textbook, *Successful Dressmaking*, and a school sewing test, given to Priscilla Taylor while at Spence Cottage Home in Adelaide. Donation

WILLIAM JAMES SIMPSON COLLECTION

A monogrammed, hand-knitted vest worn by William Simpson as a child in the 1970s. Donation

ROSEANNE DAVENPORT-WEST COLLECTION

A homemade banner created by Roseanne Davenport-West and carried by her at the National Apology to Forgotten Australians and Former Child Migrants first anniversary march in Canberra on 16 November 2010. Donation

MIM DEKKER COLLECTION

The painting *Depression: Abuse in Children's Homes and Work as an Adult* by Mim Willson-Dekker. Donation

BRUCE BLYTH AND WILLIAM BRENNAN COLLECTION

A leather strap made by William Brennan and given to Bruce Blyth. Brennan grew up in the Christian Brothers' homes of Castledare and Clontarf, Perth. Donation

JUNIUS CUP COLLECTION

A nineteenth-century silver trophy that is known to be the earliest extant Australian-made racing trophy. Purchased

JOSEF LEBOVIC COLLECTION

Ninety-six board games, all of which were made in Australia or have an Australian theme. Purchased

WAL FIFE COLLECTION

A former cook's galley, which is a metal and timber road-hauled carriage, mounted on wagon wheels and containing various fittings associated with the galley's purpose of meal preparation for rural workers in the chaff-cutting business. Donation

CSIRO WLAN COLLECTION

A number of equipment packages made up of four metal boxes containing custom electronics, a spectrum analyser and two laptop computers. It also includes a version of the custom Fast Fourier transform (FFT) integrated circuit that was originally developed by CSIRO for use in radio astronomy and then used in the wireless local area network (WLAN) system. Donation

WAGGA RAILWAY BRIDGE COLLECTION

An iron plaque, a section of iron lattice and a section of iron clamp. The lattice and clamp sections are fixed to a timber base. Donation

THE GERMAINE GREER COAT COLLECTION

A coat made by Germaine Greer in 1969 from a paisley-patterned shawl and lined with brown viyella. Donation

OWEN SWALLOW COLLECTION

A plan of Yarra View, the St John of God Home for boys at Lilydale, Victoria, as it was in the 1960s, drawn by Owen Swallow, a former resident. Donation

PATRICIA SLATTERIE COLLECTION

A memorial cardboard cross, one of two identical crosses worn by sisters Patricia Slatterie and Jeanette Blick to the National Apology to the Forgotten Australians and Former Child Migrants, 16 November 2009, in memory of their deceased brother John. Donation

ANDREW AND HILARY SKEAT COLLECTION

A fibreglass and timber canoe in which the Australian environmental philosopher and activist Val Plumwood was attacked by a crocodile in Kakadu National Park in 1985. Donation

DAVID SYME COLLECTION

Two acrylic on masonite paintings produced in 1978 by Burrud (Lindsay Roughsey). Donation

CHINESE IN AUSTRALIA RARE BOOKS COLLECTION

A book, an advertising flyer, and a group of 18 parliamentary papers from 1862 to 1891. These documents reflect the anti-Chinese attitudes that were prevalent at the time. Purchased

Material acquired and approved
25 October 2012

NSW CENTENARY OF FEDERATION COMMITTEE COLLECTION

The Nations Within a Nation float (with accompanying trailer) and a long fabric language banner from the Journey of a Nation: The Federation Parade, held in Sydney on 1 January 2001. Donation

AUNTY MARGARET P MCLEOD COLLECTION

A black T-shirt featuring a photograph of Aboriginal activist Charles Perkins and, on the reverse, a listing of the performers at the annual Survival Day festival in Sydney on 26 January 2001. Donation

SIR ISAAC ISAACS COLLECTION

A blackwood walking stick from the estate of former Australian Governor-General, judge and politician, Sir Isaac Isaacs. Purchased

EMU CREEK GOLD COLLECTION

Four gold nuggets and a piece of paper in which the nuggets were wrapped. Purchased

PHILIP WIRTH COLLECTION

An umbrella handle cut down to form a riding crop. Purchased

DAVID HAUSWIRTH COLLECTION

A 200-page binder used by automotive engineers and designers at General Motors workshop in Detroit during the construction of the first three test vehicles that were to become Australia's first Holden car. Purchased

DAME STEPHANIE SHIRLEY COLLECTION

A wooden walking stick made in late nineteenth-century Australia. It presents a carved history of Australia, with the inscription 'Advance Australia 1888', indicating that it was intended to mark the centenary of settlement. Donation

DAISY BATES COLLECTION

A black skirt, long-sleeved ribbed top and white scarf owned and worn by Daisy Bates; Bates's personal copy of the first edition of her book *The Passing of the Aborigines* (1938), which features some of Bates's handwritten notes and corrections and an inscription by the Hon Sir George Murray; Bates' copy of 'Kabbarli', a 1948 script about her life by Doris Dyson; eight photographs of Bates in her final years (late 1940s); and, about 30 newspaper article clippings relating to Bates. Donation

SWAN RIVER EMIGRANT MANUAL COLLECTION

The book *The Colony of Western Australia: A Manual for Emigrants to that Settlement or its Dependencies*. Purchased

THOMAS SIMMS COLLECTION

A leave pass issued to convict Thomas Simms in 1843. Such passes were issued to convicts who already held a ticket of leave and were therefore working and living independently within a specified police district. Purchased

CARRUTHERS FAMILY COLLECTION

A full-length, bespoke, cream silk and tulle court dress with a silk underskirt. Donation

BERT OLDFIELD COLLECTION

A number of items that belonged to William Albert Oldfield, the Australian wicketkeeper between 1922 and 1937, a period that included the controversial 1932–33 Bodyline series. The objects are a 1935–36 test series baggy green cap, a 1936–37 test series blazer, and a pair of wicketkeeper's gloves used by Oldfield during the 1930s. Purchased

CARBINE LITHOGRAPH COLLECTION

A hand-coloured lithograph of 1890 Melbourne Cup winner Carbine, painted and published by Fred Woodhouse junior, after the original pictures painted by him and printed by JM Ferguson of Melbourne. It includes text detailing the horse's racing achievements, breeding, owner and trainer. The lithograph is part of the Woodhouse's Australasian Winners series. Purchased

GEORGE BARRINGTON COLLECTION NO. 3

Two books, purportedly by George Barrington. These include a rare early provincially printed Lancashire edition of *A Voyage to New South Wales*, one of only four known copies of the first and most significant text attributed to Barrington, and a second edition of *The History of New South Wales* (London, M. Jones, 1810), unchanged from the first edition of 1802, but with a new preface and 39-page supplement. Purchased

MARTIN SHARP COLLECTION NO. 2

A colour-offset lithograph *Legalise Cannabis*, printed in red and black ink on gold metallic-foil paper, designed by iconic Sydney artist Martin Sharp, former art director of political and satirical 1960s underground magazine *Oz*, and currently Australia's foremost pop artist. Purchased

EDWARD RISBY COLLECTION

A land grant awarded to Edward Risby by Governor Macquarie in 1813, entitling him to 30 acres in the Argyle district of Van Diemen's Land. The grant features the signatures of other colonial notables, such as Henry Antill, Macquarie's aide-de-camp, and CW Whalen. Purchased

BARRIE AND JENNIFER HADLOW COLLECTION

A wooden shield, digging stick, club, coolamon and mulga wood spear, and two egg-shaped wooden objects collected in Central Australia in the 1950s. Barrie Hadlow bought the boomerang, club and shield in 1955–57 on the outskirts of Hermannsburg. Jenny Hadlow bought the spear, container and two wooden items at Curtin Springs in 1957. Donation

ALBY CLARKE COLLECTION NO. 2

This collection consists of a lightweight road bicycle hand-painted with Gunditjmara designs. Albert 'Alby' Clarke, a Gunditjmara man from Warrnambool, has been a professional cyclist since 1950. Purchased

Material acquired and approved 7 March 2013

Note: At Council meeting no. 143 (7 March 2013) Council approved in principle the inclusion of historical material to the National Historical Collection. The Council formally endorsed the inclusion of the material to the National Historical Collection at meeting no. 145 held on 28 August 2013.

KALGOORLIE WEAPONS COLLECTION

Three Aboriginal weapons: a wooden spear tip, spear-thrower with incised designs, and club or throwing stick. Purchased

JIM MAPLE-BROWN COLLECTION

The collection complements and extends the existing holdings of material relating to the Faithfull family of Springfield station, south of Goulburn. It comprises about 360 individual and groups of items. The collection includes drafting equipment, family photograph albums, and various items of family correspondence. It also includes an extensive collection of archival material relating to the Fonthill Merino stud, which was developed and managed by Jim Maple-Brown from the early 1950s to the early 2000s. Donation

THE KYOGLE COLLECTION

Framed prize certificates awarded for a wheat collection and a Merino ram, a prize cup awarded for grain, a handwritten receipt, and two photographs. Donation

HAROLD AND DORIS GILES COLLECTION

Personal and domestic items used by the Giles family at Springvale and Elsey stations, eight glass negatives of photographs taken by Harold Giles, three beadwork items made by women at Elsey station, two presentation axes, two dillybags, and stone tools. Donation

MACINANTE FAMILY COLLECTION

Material recording a close and enduring relationship between Dame Mary Gilmore and the Macinante family, including a dressing table, three handkerchiefs, two pillowslips, a brooch, three photographs, a Christmas card, a newspaper clipping, and three letters. Donation

AUTOGRAPH QUILT COLLECTION

A white cotton quilt with embroidered signatures and motifs that was probably made in Melbourne around 1894. Purchased

CAROL AND RICHARD KEMP COLLECTION

A bark painting by the renowned western Arnhem Land painter and senior Kunwinjku elder, Bardayal Nadjamerrek. Donation

PATRICK MCCUE COLLECTION NO. 4

A gold fob watch presented to Patrick McCue, a distinguished dual international sportsman who represented Australia in rugby union and rugby league. Donation

ARCHIBALD WILLIAM HAYES COLLECTION

A model sulky in a glass display case, a carved toy monkey, and a row of carved wooden heads, all handmade by Archibald William Hayes. Accompanying the handmade objects is a first prize certificate from the Wollongong Agricultural, Horticultural and Industrial Association's Annual Show 1908, awarded for the sulky model. Donation

JAMES SPRENT COLLECTION

A large and early map of Tasmania (1859), a sealed parchment manuscript (James Sprent's degree certificate) in a zinc document case, a Reeves parallel ruler, three small certificates for short courses at the University of Glasgow dated 1822–23 and a wooden box. The objects relate to Sprent's distinguished career as a surveyor in Van Diemen's Land from 1830 until his death in 1863. Purchased

ALLAN PRICE COLLECTION

A booklet, *Frozen Lessons: A Handbook of Ski Technique*. Donation

JENNIFER ANNE MURPHY COLLECTION

Fifty-eight handbells that belonged to the Lynch family bellringers, 13 miscellaneous spare bell parts, and one framed publicity poster. Donation

LORETTA EDMONSTON COLLECTION

Sixty-seven glass plates housed in four boxes, a postcard featuring the *Quilpue* ship being loaded with Sunshine brand agricultural equipment bound for Argentina, and six copies of the *Sunshine Review*. Donation

DR ROBERT GEORGE LESSLIE COLLECTION

An oak chair, a carved persimmon timber inkwell, a metal name stamp, and an 1884 edition of *Australian Botany* by William Guilfoyle, inscribed by the author. Donation

NELSON'S DOG COLLAR COLLECTION

A nineteenth-century metal dog collar that belonged to Nelson, a newfoundland who, on 15 November 1881, saved cab driver Thomas Brown from drowning in a flash flood in Swanston Street, Melbourne. Purchased

CAROLINE CARROLL COLLECTION

A certificate awarded by the British Ballet Organization in 1965. Donation

ELVIE HORNSBY COLLECTION

A 1930s wedding dress made of cream satin, with pearl buttons, a high collar and a long train. Donation

CJ YEN COLLECTION

A Paddy Pallin bamboo-framed canvas backpack from around 1940–42; a fawn-coloured felt bowler-style hat with a maroon and beige grosgrain ribbon band and bow stamped with the merchant's name 'Yen's Mercers Adaminaby'; a box of R Bell & Co wax vesta matches; and an Akubra hatbox. Donation

NOLA FIRTH COLLECTION

A 1950s toy koala made from kangaroo fur. Donation

STRZELECKI GOLD AND SILVER COLLECTION

Paul Edmund Strzelecki's *Gold and Silver* (Longman, Brown, Green and Longmans, London, 1856). The book is a supplement to Strzelecki's *Physical Description of New South Wales and Van Diemen's Land* (1845). Purchased

RM THOMAS GOLDFIELDS BOOK COLLECTION

Robert Morris Thomas's *The Present State of Melbourne, and the Gold Fields of Victoria* (W Kent & Co, London, 1853), and the solander case in which it is housed. Purchased

ADAM HILL COLLECTION

A mixed media artwork by Indigenous artist Adam Hill, *Bennelong Had a Point*. Commission

JOHN AND SHIRLEY KILLEEN COLLECTION – ADDITIONAL DOCUMENTATION

Three handbooks relating to the BSA Motorcycle, handwritten notes and diagrams about the BSA, two photographic prints of the sidecar attached to a motorcycle and a cartoon drawing of the BSA motorcycle. Donation

J LEAHY FAMILY COLLECTION

A wedding dress, designed by The House of Franke, Stuart, from 1948; a red ball gown adorned with butterfly motifs, also designed by Franke, Stuart; and the 1947 and 1948 clothing coupons associated with the purchase of the wedding dress. Donation

AUSTRALIAN GOLD DIGGINGS MAP COLLECTION

An advertising handbill featuring a 'Map of the Australian Gold Diggings', accompanied by text describing the discovery of gold in the region north-west of Melbourne around Buninyong, as well as the subsequent rush to the area and an account of the physical nature of the region. Purchased

VICTORIA FOUNTAIN COLLECTION

A silver presentation jug made by Melbourne-based silversmith William Edwards. Purchased

HUDSON FYSH COLLECTION

A case containing a miniature set of eight medals awarded to Hudson Fysh, two ribbon bars, Royal Flying Corps cap badge, a set of medal ribbons, Australian Flying Corps badges attached to a uniform epaulette, a piece of emu feather (probably from a light horse slouch hat), and a copy of *Qantas Rising: The Autobiography of Hudson Fysh* (1965), inscribed by the author to his sister 'Peggy' Alexander. Purchased

ROVER THOMAS *BARUGU* COLLECTION

A painting in natural ochres on canvas, painted by Rover Thomas in 1984–85. Purchased

JACK AMESBURY COLLECTION

An album of approximately 140 photographs, inscribed postcards and Christmas and birthday cards sent to Jack Amesbury (1903–1997) when he was a boy living and working with older brothers and sisters on dairy farms in the Lismore district. It includes postcards and other items sent by his brother while serving in the First World War in Europe, photographs of the various family members, lyrics to a war song and souvenirs. Donation

MISS AUSTRALIA 1962 COLLECTION

The collection documents Trisha Reschke's (now Schooley) experience as Miss Australia 1962 and her participation in the 1963 International Beauty Congress (Miss International). The collection consists of two gowns, a sash and rosette worn by Reschke during the Miss International competition and a plaque given to all contestants. Donation

Material acquired and approved 23 May 2013

Note: At Council meeting no. 144 (23 May 2013) Council approved in principle the inclusion of historical material to the National Historical Collection. The Council formally endorsed the inclusion of the material to the National Historical Collection at meeting no. 145 held on 28 August 2013.

WARAKURNA TJANPI COLLECTION NO. 1

Two camel sculptures woven from grass, wool and leather created by Warakurna artists Dianne Golding, Jean Burke and Kanytjupai Armstrong. Purchased

TIRRANNA RACE CLUB COLLECTION

A complete series of minute books and other official records, documents and photographs associated with the Tirranna Race Club, which operated in the Goulburn district of southern New South Wales from 1855 until the early 1930s. Donation

ROSE KIRBY COLLECTION

Ten feather flowers, of various designs, made by Rose Kirby. Purchased

THOMAS PEEL COLLECTION

A hand-coloured etching by British illustrator Robert Seymour featuring Thomas Peel, *Cousin Thomas, or the Swan River Job* (London, 1 June 1829). Purchased

IRENE DAVIDSON COLLECTION

An untitled bark painting, about 1963, by Yolngu artist Narritjin Maymuru (about 1922–1982). Purchased

DR ATHOL K CHASE COLLECTION

A range of spears and other tools, women's baskets and bags, and children's pastel drawings. The collection also includes some items of performance attire worn by Athol K Chase when he was initiated into the Lockhart Aboriginal community. Donation

NARRITJIN MAYMURU COLLECTION

A painted bark *anngum* (container), attributed to senior Yolngu artist Narritjin Maymuru at Yirrkala in 1965. Purchased

BRIAN ROBINSON COLLECTION NO.1

An etching by renowned Torres Strait Islander artist Brian Robinson that is printed in three colours from one plate and published by Djumbunji Press, KickArts Fine Art Printmaking. Purchased

ROBERT PURUNTATAMERI COLLECTION

A ceramic vessel made by Robert Puruntatameri, a Tiwi potter from Melville Island. Purchased

WARAKURNA ARTISTS COLLECTION

A women's collaborative painting *Keeping Culture Strong*. Purchased

CONVICT HULKS ENGRAVING COLLECTION

A hand-coloured paper engraving dating from between approximately 1776 and 1793. Purchased

WARAKURNA TJANPI COLLECTION NO. 2

Five woven fibre art pieces produced by artists from the Warakurna Aboriginal community. Purchased

DAVID DAVIS COLLECTION

The personal photograph album of Phar Lap's owner, David Davis, which includes 36 black and white photographs, featuring each of Phar Lap's race wins in Australia, mounted in pairs on white card on right-hand pages, each with race details inscribed on the mount. Purchased

WARAKURNA HISTORY PAINTINGS COLLECTION NO. 2

Nine acrylic paintings on canvas. Purchased

JUDITH SAMSON COLLECTION

An acrylic painting that tells the story of sisters Molly and Daisy Craig walking home to Jigalong along the rabbit- proof fence from the Moore River Native Settlement in 1931. Purchased

JOHN TAIT COLLECTION

The 1866 Melbourne Cup, made in London in 1865 by Daniel and Charles Houle, and imported to Australia by Walsh Brothers Jewellers, who ordered it on behalf of the Victorian Racing Club. Purchased

THEVENOT COLLECTION

A leather-bound first edition *Relations de divers voyages curieux*, by French author, scientist, diplomat and cartographer, Melchisédech Thévenot (1620–1692). Purchased

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 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, Chief Operating Officer and Manager, Legal Services, 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 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 2012–13, 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
- maintaining a fleet of mobility scooters for use by the general public
- maintaining hearing induction loops throughout the Museum, including in the Visions and Circa theatres, and three countertop hearing induction loops at the Information Desk and cloakroom
- installing an evacuation stair chair (Evacu-Trac CD7) and training staff in its use 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 and include t-switch functionality for people with hearing aids
- providing braille and large-print versions of the Museum map and the guide to the Garden of Australian Dreams
- updating the guidelines for access of assistance animals to reflect changes to the Museum's building and operations
- installing automatic sliding doors in key areas
- modifying the Information Desk to provide assistance for a range of impairments, including wheelchair access for staff and visitors, and reducing the desk width to minimise stretching and reach for people with a range of impairments and disabilities.

In its role as a purchaser, the Museum continued to adhere to the requirements of Australian Government legislation, including the *Disability Discrimination Act 1992*. This included:
- making tender information available in accessible formats (both electronic and non-electronic)
- ensuring that, where appropriate, specifications for goods and services are consistent with the requirements of the Act
- ensuring that contractors and service providers comply with legislation applicable to the performance of the contract.

Appendix 6: Supporters of the National Museum of Australia

The National Museum of Australia acknowledges and thanks the following organisations for their support during 2012–13:

ADS Solutions
Australia Council for the Arts
Bearcage Productions
Botanics on Jardine
Capital Wines
Commonwealth Scientific and Industrial Research Organisation (CSIRO)
Crowne Plaza Canberra
Department of Broadband, Communications and the Digital Economy
Department of Regional Australia, Local Government, Arts and Sport
Department of Sustainability, Environment, Water, Population and Communities
Foxtel: History Channel
Gordon Darling Foundation
Qantas
Virgin Australia

The Museum also acknowledges the generous support of individuals, including a number of anonymous donors, who have contributed to the National Historical Collection and the conservation and exhibitions work of the Museum:

Graeme and Linda Beveridge
Mable AL Carruthers
Wayne Chamley
Daimler and Lanchester Owners Car Club of Australia
Roseanne Davenport-West
Sue Daw OAM
Mr B and Mrs J Hadlow
Natalia Josephs
Wayne and Vicki McGeoch
Margaret McLeod
Ann Pigott and Peter Pigott AM
Jan L Robertson
Dame Stephanie Shirley
Graham Smith
Priscilla Rhonda Taylor (nee McMorron)
Mim Willson-Dekker

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

Facsimile: 1300 765 587
Email: information@nma.gov.au
Web: nma.gov.au/about_us/contact_us

Client Service Charter

nma.gov.au/about_us/ips
Telephone: (02) 6208 5006
Email: yourcomments@nma.gov.au

Enquiries

Telephone: (02) 6208 5000 (Freecall 1800 026 132)
Corporate sponsorship and donations: (02) 6208 5493
Donations to the collection: (02) 6208 5019
Freedom of information: (02) 6208 5131
Finance: (02) 6208 5369
Library: (02) 6208 5112
Media and public relations: (02) 6208 5338
Objects in the collection: (02) 6208 5019

Compliance index

The index below shows compliance with information requirements contained in the *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	62–95
Approval by directors	Clause 6	3
Enabling legislation	Clause 10	21, 46
Responsible minister	Clause 11	3
Ministerial directions and other statutory requirements	Clause 12	53
Directors	Clause 13	46–8, 98
Organisational structure	Clause 14	50
Statement on governance	Clause 14	46, 98–9
Key activities and changes affecting the authority	Clause 16	6–19, 53
Judicial decisions and reviews by outside bodies	Clause 17	53
Indemnities and insurance premiums for officers	Clause 19	57
Index of annual report requirements	Clause 21	108

While not required of statutory authorities, this report also selectively complies with the Department of Prime Minister and Cabinet's *Requirements for Annual Reports.*

REQUIREMENT	REFERENCE	PAGE
Advertising and market research expenditure	*Commonwealth Electoral Act 1918* Section 311A	37
Environmental performance and environmentally sustainable development	*Environment Protection and Biodiversity Conservation Act 1999* Section 516A	57–8
Freedom of information	*Freedom of Information Act 1982*	106
Significant events	*Work Health and Safety Act 2011*	53

Index

Where our
Stories live

national
museum
australia