

An abstract artwork featuring organic, flowing shapes in various shades of teal, green, and white, set against a dark, textured background. The shapes resemble natural elements like stones or biological forms. A horizontal purple band is positioned across the upper portion of the image, containing the report's title.

National Museum of Australia 09–10 Annual Report

**National Museum
of Australia 09–10
Annual Report and
Audited Financial
Statements**
.....



Cover: Yulparija artist Jan Billycan's 2008 paintings, *Kiriwirri*, from the Museum's Canning Stock Route collection.

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National Museum of Australia 09–10 Annual Report and Audited Financial Statements

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Australian Government

Department of the Environment,
Water, Heritage and the Arts





The Museum's Discovery Space in the main Hall is a popular venue for children's programs.



The Hon Simon Crean MP

Chair's letter of transmittal

.....

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

Dear Minister

On behalf of the Council of the National Museum of Australia, I am pleased to submit our annual report for the financial year ended 30 June 2010. The report is presented in accordance with Section 9 and Schedule 1 of the *Commonwealth Authorities and Companies Act 1997*, and it has been prepared in conformity with the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008*.

This year saw a change of Director with Craddock Morton, Director since 2004, retiring on 26 March 2010. I take this opportunity to recognise and thank him for his contribution. Andrew Sayers, previously Director of the National Portrait Gallery, joined the Museum on 1 June 2010 and I look forward to working with him as the Museum moves into the next stage of its development. In March 2011 the Museum celebrates the 10th anniversary of its opening on Acton Peninsula. I will be taking that opportunity to



Daniel Gilbert AM

outline a forward plan for the Museum built on its present and past success.

The terms of longstanding Council members, Ms Sally Anne Hasluck, Dr John Fleming and Dr John Hirst, ended during the year. I welcome new Council members Mr Nicholas Davie, Professor Raelene Frances, Mr David Jones and Mr Peter Yu and acknowledge the support of all Council members in ensuring the highest levels of governance for the Museum. The Museum has achieved the outcomes set for it by government for 2009–10, and there have been no significant developments since the end of the financial year.

Council looks forward to working with you and acknowledges the support of the Minister for the Environment, Heritage and the Arts, Hon Peter Garrett AM MP, through 2009–10.

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

Yours sincerely

Daniel Gilbert AM
Chair of Council
National Museum of Australia
September 2010

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Part one:
Executive
summary

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Vision

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

Mission

To promote an understanding of Australia's history and an awareness of future possibilities by:

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

Values

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

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

School children from Craigburn Primary School taking in the Garden of Australian Dreams during a visit to the Museum.



The opening of the Barks, Birds & Billabongs symposium.

Director's review of operations

My term as Director of the National Museum commenced towards the end of the financial year (1 June 2010), when many of the Museum's strategic and business priorities for the year were in the final stages of delivery.

Earlier in the financial year, the Museum's internal planning and reporting framework was restructured to incorporate four performance streams: collection and stewardship, audience and access, environmental impact, and organisational health and culture. The Museum has performed well against internal measures and indicators set within these streams.

In reviewing the year, a number of achievements stand out. The government agreed that the Museum's reserves could be used to fund the extension of the administration wing, which will free up an estimated 650 square metres in the main building for public use. The Museum's website continued to build visitation beyond expectations and a record number of students participated in school programs at Acton. Relationships and partnerships with key organisations were deepened: for example, a Memorandum of Understanding was developed with our neighbour on the Acton Peninsula, the Australian Institute for Aboriginal and Torres Strait Islander Studies.

I am proud of the extent to which Indigenous people and culture were a focus of Museum activities during the year including the travelling exhibition *From Little Things Big Things Grow* and the international symposium, *Barks, Birds & Billabongs: Exploring the legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land*. The Museum also produced *First Australians: Plenty Stories*, a major curriculum resource for primary school students and completed significant work on *Yiwarra Kuju: The Canning Stock Route* (exhibition opening 29 July 2010).

At the international level, the Museum took the exhibition *Papunya Painting: Out of the Australian Desert* to the National Art Museum of China in Beijing, as a flagship program of the Australian Government's *Imagine Australia: Year of Australian Culture in China*.

I am pleased to report that the Museum's budget outcome was as predicted. The Museum's commitment to accountability is exemplary. I would like to take this opportunity to acknowledge that the substantial organisational results of 2009–10 are attributable to the leadership of the previous Director, Craddock Morton, who retired on 26 March 2010.



Director Andrew Sayers AM

There are challenges ahead for the National Museum and I will be devoting significant energy to them over the coming year. The challenges as I see them are to be relevant, to engage as fully as possible with all parts of the Australian community, to maximise the opportunities offered by a national curriculum and to find solutions for some of the Museum's infrastructure needs.

I have been impressed with the dedication and commitment of Museum staff and look forward to working with them to celebrate the 10th anniversary of the opening of the Museum in March 2011. The celebrations will see the announcement of major new plans for the Museum over the next 10 years including the redevelopment of the Acton Peninsula site, the refurbishment of galleries and public spaces and a dynamic schedule of exhibitions and programs.

Finally, the Friends of the National Museum of Australia, our many volunteers and our partners have added significantly to our success. I also wish to thank and congratulate every staff member for their commitment and contributions this year.

Andrew Sayers AM
August 2010



The year at a glance

Key moments

August

Memorandum of Understanding signed with Neil MacGregor, Director of the British Museum, to collaboratively develop a major exhibition on the Australian Indigenous collections held in the British Museum (1).

September

Film and television director Rachel Perkins opens *From Little Things Big Things Grow: Fighting for Indigenous Rights 1920–1970*, an exhibition reflecting the struggle for Indigenous equality and legal recognition (2).

November

Representatives from the Museum attend National Museums in a Transnational Age: A Conversation between Historians and Museum Professionals, an international conference held in Prato, Italy, organised jointly by the Museum, the Smithsonian Institution, Monash University and the University of Technology, Sydney.

An international symposium, *Barks, Birds & Billabongs: Exploring the Legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land*, was opened by the Governor-General Quentin Bryce AC (3).

December

United States Ambassador to Australia, Jeffrey L. Bleich, visits the exhibition *Water: H₂O=Life*, and confirms the importance of Australian–American cultural exchange (4).



March

Prime Minister Kevin Rudd announces an exhibition on the Irish presence in Australia that will open 17 March 2011.

The Director visits the National Art Museum of China to progress discussions about an exchange of exhibitions supported by the Department of Foreign Affairs and Trade.

Museum Council and Friends farewell retiring Director, Craddock Morton (5).

April

Launch of *First Australians: Plenty Stories*, a unique curriculum resource for primary schools on the histories, cultures and identities of Aboriginal and Torres Strait Islander peoples (6). The series was written by senior Indigenous Education Officer, Trish Albert.

May

The Museum's 2008–09 annual report wins a gold award in the Australasian Reporting Awards and wins gold for its online report in the Institute of Public Administration of Australia (ACT) awards (7).

June

The Governor-General, Quentin Bryce AC, and the Museum's new Director, Andrew Sayers AM, officiate at the opening of *Papunya Painting: Out of the Australian Desert* at the National Art Museum of China, Beijing (8). The Museum's first website in a language other than English goes live to support the exhibition.

Performance summary

The National Museum of Australia is a statutory authority within the Environment, Water, Heritage and the Arts 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, 2009–10)

Financial summary

Total revenue for 2009–10 was \$47,344 million (anticipated \$44,548 million). Revenue from government was \$40.182 million and revenue from other sources was \$7.162 million (anticipated \$4.366 million).

The Museum's financial statements disclose an operating deficit of \$2.246 million compared with the 2008–09 operating surplus of \$0.004 million. The Museum received approval from the Minister for Finance and Deregulation to incur an operating loss in 2009–10. The Museum also received an equity injection of \$1.863 million in 2009–10 to fund National Historical Collection acquisitions.

Revenue from non-government sources decreased by \$0.342 million this year. The decrease was the result of decreased retail sales and decreased interest earnings. Donated assets for 2009–10 were valued at \$0.538 million.

Total expenses increased by \$1.815 million. The balance sheet discloses an increase in the Museum's net assets to \$6.317 million. In 2009–10 there was an increase in the asset revaluation reserve following an independent valuation of land and buildings (\$0.015 million) and heritage and cultural assets (\$6.685 million).

Cash as at 30 June 2010 totalled \$2.246 million (30 June 2009: \$1.488 million) and investments totalled \$45.777 million (30 June 2009: \$47.208 million).

Financial summary 2009–10, measured against PBS

Budgeted outcome: \$44.378m	Actual outcome: \$49.590m
Departmental appropriations: \$40.182m	Actual appropriations: \$40.182m
Revenue from other sources: \$4.366m	Actual revenue from other sources: \$7.162m

Financial summary 2008–09, measured against PBS

Total price of outputs: \$45.471m	Actual price of outputs: \$47.775m
Departmental appropriations: \$40.275m	Actual appropriations: \$40.275m
Revenue from other sources: \$5.196m	Actual revenue from other sources: \$7.504m

Financial summary 2007–08, measured against PBS

Total price of outputs: \$48.759m	Actual price of outputs: \$47.979m
Departmental appropriations: \$40.952m	Actual appropriations: \$40.764m
Revenue from other sources: \$7.807m	Actual revenue from other sources: \$7.386m

Financial summary 2006–07, measured against PBS

Total price of outputs: \$44.431m	Actual price of outputs: \$47.081m
Departmental appropriations: \$40.026m	Actual appropriations: \$40.026m
Revenue from other sources: \$4.405m	Actual revenue from other sources: \$10.705m



A replica of George Augustine Taylor's 1909 biplane glider on display in the Hall.

Program summary

Quantitative and qualitative performance indicators were met or exceeded across the two programs within the Museum's one outcome:

Program 1.1 Collection development and management

The target of 100 per cent for the proportion of acquisitions acquired in accordance with the Collection Development Framework was achieved. The estimate for the percentage (75 per cent) of the National Historical Collection being packed or stored at, or above, appropriate museum standards was 81 per cent.

The Museum acquired 108 collections as part of the National Historical Collection. The number of conservation treatments completed was 1469, against an estimate of 1000 treatments. Against the anticipation that documentation for 7500 collection items would be made available on the Museum's website, 15,877 were made available.

Program 1.2 National exhibitions, programs and services

Visitor satisfaction with the Museum (94 per cent) exceeded the target (85 per cent) and 99 per cent of school visits met the core curriculum requirements (target 80 per cent).

The target of 3,270,000 for the number of visitors or users of the Museum's collections, exhibitions and programs (including web) was substantially exceeded with a total of 4,171,904 (880,030 visitors or users and 3,291,874 web visitors).

The target of 75 per cent for the proportion of visitors and users who indicated the Museum's exhibitions and public programs contributed to a new or different awareness or perspective on Australia's history or culture was reached (75 per cent achieved).

Achievement of strategic and business priorities

Strategic priority 1: Enhance exhibitions, programs and services

BUSINESS PRIORITIES	REPORT
1.1 Complete Stage 1 of planning for Discovery Centre and K-Space redevelopment (Audience and access)*	Scheduling dependent on development of long-term capital plan.
1.2 Continue development of Landmarks: People and Places across Australia (Audience and access)*	Achieved The Landmarks gallery development project is on track, with the completion of the documented design for the gallery and the selection of a successful tenderer for the primary and secondary works. <i>See p. 32</i>
1.3 Develop and deliver a temporary gallery program (Audience and access)*	Achieved Exhibition development included: <ul style="list-style-type: none"> • content development for an exhibition on the experience of the Irish in Australia • content development for <i>Yalangbara</i> • design documentation for <i>Exploration and Endeavour: The Royal Society of London and the South Seas</i> • installation of <i>From Little Things Big Things Grow</i> • installation of <i>Tayenebe: Tasmanian Aboriginal Women's Fibre Work</i> • installation of <i>Water: H₂O=Life</i> • fabrication of <i>Yiwarra Kuju: The Canning Stock Route</i>. <i>See pp. 33–35</i>
1.4 Redevelop the broadcast studio into a temporary gallery space (Audience and access)*	Achieved The first exhibition, <i>Exploration and Endeavour: The Royal Society of London and the South Seas</i> , will be installed in September 2010.

Strategic priority 2: Develop the National Historical Collection and improve collections storage

BUSINESS PRIORITIES	REPORT
2.1 Develop the collection through key acquisitions and targeted collecting projects (Collection and stewardship)*	Achieved A total of \$1.869 m was invested in acquisitions for the National Historical Collection, and 108 significant collections were approved by Council. Targeted collecting projects included the Tasmanian Women's Basket collection and the 2009 Political Cartoons collection. <i>See pp. 24–26</i>
2.2 Develop storage and management plans that ensure the long-term preservation and sustainability of Museum collections (Collection and stewardship)*	Achieved Plans developed for projects included the Preventative Collections Preservation Program and Stage 1, Legacy Collections Project. <i>See p. 26</i>
2.3 Increase the quantity, quality and accessibility of collection information (Collection and stewardship)*	Achieved National Historical Collection items accessible via the Museum's website increased by 15,877 this reporting year compared to last year's 10,742. <i>See pp. 26–27</i>

Strategic priority 3: Strengthen research and scholarship capability

BUSINESS PRIORITIES	REPORT
3.1 Consolidate the Centre for Historical Research and continue a program of research, conferences and publications (Collection and stewardship)*	Achieved Programs included Barks, Birds & Billabongs symposium (November 2009) and Collections Symposium 2010: Caring for Collections (May 2010). <i>See pp. 45–46</i>
3.2 Integrate the operations of the Centre for Historical Research into existing Museum research in history, museums studies and material culture (Collection and stewardship)*	Achieved Integration continued through a range of products developed including publications, articles and talks. <i>See pp. 45–46</i>
3.3 Continue a program of research in history, museum studies and material culture (Collection and stewardship)*	Achieved Individual research programs completed as per research schedule. Workshop held with key historians to explore defining moments in Australian history (November 2009). <i>See pp. 45–46</i>
3.4 Establish research partnerships with academic and institutional partners (Collection and stewardship)*	Achieved Partnerships have been formed with The Australian National University, the Menzies Centre for Australian Studies in London and Curtin University's Centre for Advanced Studies in Australia, Asia and the Pacific. One Australian Research Council Grant project was completed and three projects await approval to proceed. <i>See p. 46</i>

* Relevant performance stream as per revised Performance Management Framework.

Strategic priority 4: Enhance national and international profile

BUSINESS PRIORITIES	REPORT
4.1 Build relationships and collaborations with the museum sector in Australia and internationally (Audience and access)*	<p>Achieved Director travelled to Japan in February 2010 to progress discussions about exhibition exchange.</p> <p>Director officiated at the opening of the <i>Papunya Painting: Out of the Australian Desert</i> exhibition in Beijing in June 2010, building relationships with the National Art Museum of China and Chinese Government officials.</p> <p><i>See pp. 37–38</i></p> <p>The Museum jointly created the <i>Yalangbara</i> exhibition with the Museum and Art Galleries of the Northern Territory (MAGNT), which will be exhibited at both the Museum and MAGNT in December 2010.</p>
4.2 Deliver travelling exhibitions and associated outreach programs (Audience and access)*	<p>Achieved Outreach programs and travelling exhibitions included:</p> <ul style="list-style-type: none"> • <i>Papunya Paintings: Out of the Australian Desert</i> (an international exhibition supported by the Australian Government) • <i>Behind the Lines: The Year's Best Cartoons 2009</i> (tour ongoing) • <i>From Little Things Big Things Grow</i> (tour ongoing) • <i>Symbols of Australia</i> (tour ongoing) • the education program 'Snapshots' delivered in Queensland. <p><i>See pp. 37–44</i></p>
4.3 Continue development of rich web content to extend access to the National Historical Collection and programs, exhibitions, research and activities and explore for online community engagement (Audience and access)*	<p>Achieved 33 collection highlights published, including eight major features such as 'Bottles from the basin'</p> <p>Five programs completed, including 'Forgotten Australians' and 'Inside life in children's homes' blog and community consultation). 108 audio-on-demand programs were made available including papers delivered at the Indigenous Participation in Australian Economies conference (25 programs).</p> <p><i>See p. 44</i></p>
4.4 Engage with key Australian government cultural, educational and equity initiatives (Audience and access)*	<p>Achieved The Museum provided advice on the development of the first four subjects for the Australian curriculum, including history, and supported the Parliament and Civics Education Rebate Program in the Australian Capital Territory.</p> <p><i>See p. 40</i></p> <p>The Museum was a major partner in the Community Heritage Grants Program funded by the Department of the Environment, Water, Heritage and the Arts.</p> <p><i>See p. 44</i></p>

Strategic priority 5: Develop staff, business practices and infrastructure

BUSINESS PRIORITIES	REPORT
5.1 Develop and implement the new Workplace Diversity Plan (Organisational health and culture)*	In progress Workplace Diversity Plan developed and implementation commenced. <i>See p. 71</i>
5.2 Design and build administration wing extension (Organisational health and culture)*	In progress Government approved use of Museum reserves to fund the administration wing extension.
5.3 Augment the Museum's information technology infrastructure to enable automated disaster recovery for key business systems (Organisational health and culture)*	Achieved New automated disaster recovery solution implemented. <i>See pp. 11, 79</i>
5.4 Develop and implement the Digital Asset Management Strategy (Collection and stewardship)*	In progress Procurement process completed with implementation to be completed in 2010–11. <i>See p. 30</i>

* Relevant performance stream as per revised Performance Management Framework.

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. Collecting officially began with significant collections inherited from Australian Government collections, including the Australian Institute of Anatomy. A location was identified at Yarramundi Reach, Canberra.

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

The Museum's exhibitions, collections, programs and research focus on three interrelated themes, specified in the *National Museum of Australia Act 1980*. 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.

Conservation and Registration staff rolling out *Ngurrara Canvas I*, a large canvas from the Western Desert, for documentation in the Hall.



Conservator Mark Henderson and assistant registration officer Samantha Lillie document the *Ngurrara Canvas I* and *Martumili Ngurra* paintings.

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. 120.)

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 two programs, which together lead to this 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.

For the Australian public, the Museum's vision statement captures the essence of the organisation's role:

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

At the operational level, the National Museum of Australia's Strategic Plan and annual business priorities outline the organisation's strategic goals and guide the activities of all Museum business units. The key priorities, outlined in the Strategic Plan for 2007–10 and described in the Museum's Charter of Operations, were to:

- enhance exhibitions, programs and services
- develop the National Historical Collection and improve collections storage
- strengthen research and scholarship capability
- enhance the Museum's national and international profile
- develop staff, business practices and infrastructure.

The reports that follow provide quantitative measurement of the Museum's performance against the PBS, and qualitative discussion of its achievements as a cultural institution and in relation to the Strategic Plan.

Outcome achievements

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

- acquiring collection items in accordance with the Collection Development Framework
- storing the National Historical Collection in accordance with appropriate museum standards
- conservation treatment to maintain appropriate condition of items
- documentation of the National Historical Collection
- providing access to the Museum's collections, exhibitions, programs and website
- ensuring visitors are satisfied with the exhibitions, programs and services
- meeting core curriculum requirements for visiting schools
- contributing through Museum programs and exhibitions to a new or different awareness or perspective on Australia's history or cultures.

These measures are also seen in relation to the efficacy with which the Museum manages resources and budgets. This year the Museum continued to meet all targets specified for the delivery of its PBS outcome, as the following tables indicate.



Big Boss with Whip, by Nancy McDinny, recalls the conflict between pastoralists and Indigenous people in northern Queensland.

Program 1.1 Collection development and management

.....

The National Museum of Australia seeks to build and care for a broad-based collection that provides a material record of Australian history. The National Historical Collection is the Museum’s core collection, and consists of the most historically and culturally significant objects acquired by the Museum. There are more than 200,000 items in this collection. The Museum’s other collections include the Archive Collection, comprising documents, photographs, and sound and vision recordings associated with material in the National Historical Collection; the Education Collection, comprising materials that support Museum programs and activities; and the Museum Collection, which supports the exhibition program.

As has been the case each year since its opening in 2001, the Museum met or exceeded Program 1.1 measures this year.

Performance summary, measured against PBS

PERFORMANCE INDICATORS	ACHIEVEMENTS
QUALITY 100% of National Historical Collection acquisitions are consistent with acquisitions policy	ACTUAL: 100%
75% of the National Historical Collection stored in accordance with appropriate museum standards	ACTUAL: 81%
QUANTITY 1000 conservation treatments undertaken to maintain appropriate condition of items	ACTUAL: 1469
7500 National Historical Collection items accessible via the Museum’s website	ACTUAL: 15,877

Developing the collection

The National Historical Collection was originally made up of objects transferred to the Museum by the Australian Government following the Museum's establishment in 1980. Until then, most of these objects had been held by the former Australian Institute of Anatomy, the former Institute of Aboriginal Studies and the University of Sydney, as well as some government departments and agencies. Since 1980, the Museum has acquired objects through donations and purchase. The Museum's Collections Development Plan guides its acquisition practice, as measured by the PBS performance indicators. Development of the Museum's collections was identified as a business priority for 2009–10.

“The Museum spent a total of \$1.869 million on acquisitions for the National Historical Collection.”

This year was extremely productive for the collections development program, which is implemented by curatorial teams and supported by the work of the Registration and Conservation sections. The Museum spent a total of \$1.869 million on acquisitions for the National Historical Collection, including \$1.863 million from a special acquisitions fund provided by the Australian Government, and secured many compelling artefacts for the collection. Some of the important objects acquired through the course of the year were:

- a silver salver presented in 1862 to William Landsborough by Sir Henry Barkly, Governor of Victoria
- a sterling silver cup presented to James Simpson in 1834 in recognition of his service as the police magistrate of the District of Campbell Town, Van Diemen's Land
- an Aboriginal breastplate given to Aboriginal head stockman Gallawang, of the Kurtjar people, in 1893 for superior service at Delta Downs station, Queensland
- *Ngurrara Canvas I*, painted by Mangkaja artists at Fitzroy Crossing in 1997 for the Ngurrara Native

Title claim hearing by the National Native Title Tribunal

- a 1948 Daimler landaulette used in Queen Elizabeth II's royal tour of Australia in 1954
- a drawing in brown ink entitled *Transportation to Botany Bay*, about 1790, attributed to Edward Francis Burney
- a collection of 98 board games made in Australia and which have an Australian theme
- five paintings by Gordon Syron from the Black Fellas Dreaming Gallery collection
- an Aboriginal basket collected at Oenpelli in June 1928 by Frank Feast as a member of the Mackay Exploring Expedition to Arnhem Land
- an inkstand made by the boys of the Nautical School Ship *Sobraon* and presented by their Captain, Frederick Neitenstein, to Sir Henry Parkes.

The Museum's Council formally approves the inclusion of objects into the National Historical Collection. This year, Council approved 108 significant collections during the year, details of which are set out in Appendix 3, pp. 121–125.

Curatorial teams working on two new galleries, Australian Journeys and Landmarks: People and Places across Australia (as part of the ongoing implementation of the Review of Exhibitions and Public Programs (2003), see pp. 32–33), focused on collecting material relating to the histories of Australian places connected with pastoralism, agriculture, mining, transport, communications, exploration and settlement.

Other targeted collecting projects included gathering material related to political cartooning, the history of Aboriginal missions and reserves, the history of the Indigenous civil rights movement, the experience of children in institutional care in Australia, the history of religious practice and objects relating to the experience of Irish people in Australia. Some of these objects will be displayed in the permanent galleries or in forthcoming temporary exhibitions in the near future.

In 2009–10 the Museum committed to the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions. The charter aims to promote and reinforce best practice approaches to the acquisition, display and deaccessioning of Indigenous works of art. The charter complements the Indigenous Australian Art Commercial Code of Conduct and ensures that participating institutions work at the highest level of ethical principles when dealing with the Indigenous art market. The Museum published the charter on its website in February 2010 and is reviewing existing policy and practices to ensure they accord with the provisions of the charter. The charter will be fully applied and operational in 2010–11.



Devereux Bowly clock brought to Australia by John Blaxland in 1807.

Cost of acquisitions, 2001–10

FINANCIAL YEAR	COST OF ACQUISITIONS
2001–02	\$190,000
2002–03	\$381,000
2003–04	\$566,000
2004–05	\$1,930,000
2005–06	\$2,002,000
2006–07	\$2,292,000
2007–08	\$2,762,000
2008–09	\$3,851,000
2009–10	\$1,869,000

Collections donated under the Cultural Gifts Program

Every year the Museum facilitates the acquisition of donations under the Australian Government’s Cultural Gifts Program. This program encourages donations of culturally significant items from private collections to public museums, art galleries and libraries and archives. Donors 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 over a period of five income years.

Over the year, six collections were donated through the program. These were:

- a collection of 294 items, including toys, business archives, and manufacturing hardware dating back to the 1930s, documenting the history of

Australian toy manufacturing company Lindsay's of Leichhardt

- 21 violins and associated educational material representative of Australian violin craftsmanship from the late 1800s through to the late 1900s
- 43 artworks, referring to aspects of the Awelye ceremony and featuring women's body paint designs, created during the 1990s by artists including Emily Kame Ngwarreye, Gloria Petyarre and Angelina Pwerle, at the Ngkawenyerre camp in the Utopia homeland
- a large woven basket made in 2006 by Wipana Jimmy, Anne Dixon and Timpula Mervin from the homeland community of Watarru, north-western South Australia
- the complete body of documentation recording the design achievements of Balarinji Design Studio over a 25-year period from 1983 to 2008 by leading Australian designers, John and Ros Moriarty
- a large and significant archive of books, posters, plans and papers relating to Australian history, heritage and museums.

Managing the collection

Accessioning objects

Accessioning is the process that formally registers an object into the Museum's permanent collection. During the year the Museum's Registration team accessioned 10,259 objects. Among the notable objects and collections accessioned this year were: the writing box of Colonel William Light, surveyor and founder of the City of Adelaide; a stream anchor from Matthew Flinders' ship the *Investigator*; geological specimens collected by CM Chidley, Clement Victor Latz, Percival Douglas Boerner and AG Smith; 25 bark paintings by prominent western Arnhem Land artist Bobby Bardjarai Nganjimirra; and a 17th-century hand-stitched convict shirt.

The Museum's Archive Collection contains collections of paper and photographic material that support the interpretation of the National Historical Collection. Over the past year, more than 2400 records for items in 190 collections were prepared and uploaded to the Museum's collection management database. Thirteen new collections containing 165 photographic items and 130 paper items were also accessioned.

Highlights from these collections include:

- photographs and documents relating to Joan Stanbury, winner of the Miss Australia Quest in 1959
- documentation associated with the provenance of early Papunya artworks.

No objects were de-accessioned from the National Historical Collection during 2009–10.

Documenting the collection

A key business activity for 2009–10, supporting the strategic priority 'Develop the National Historical Collection, enhance collections management and improve collections storage', was to build upon the success of the previous Accessions Backlog Project by further addressing the documentation of the collection.

In October 2009, the Legacy Collections Project was established to better manage undocumented collection material. Over the course of the year, project staff processed 13,085 objects, largely through accessioning or disposal. Greater object location management was also achieved through employment of the Museum's barcoding system. As part of the project, consultancies identified inventory objects from two major collections: the Horse Era Museum and Bureau of Mineral Resources collections.

Documentation by photography

Images are an important component of object documentation and are included in collection database records, and also feature in publications, the website, marketing activities and media information. This year the Photographic team produced over 2800 images of collection and loan objects, undertook 54 field trips and attended corporate and public events.

Some significant projects this year were:

- development of a photographic essay documenting the Australian Government's Apology to the Forgotten Australians
- the production of over 1500 object images for the development of the Landmarks: People and Places across Australia gallery
- location photography of a number of sites and subjects, including Aaminaby, New South Wales, and Mataranka and Elsey stations in the Northern Territory, for use in the Landmarks gallery.

Other activities included photography of launches and events, education programs, and Indigenous community visits.

Online access to the collection

Online access to the Museum's collection database is provided by the Museum's online public access catalogue, 'Search our collections'. In 2009–10, 15,877 records were made available online, increasing the total number available to the public to 45,472 records. Two major improvements were made during 2010 to improve online access to the collection. Firstly, all records published on 'Search our collections' were made available to Picture Australia, the Collections



Conservator Melanie Forward and Registration staff member, Paul Peisley unpack an exhibit for the forthcoming Landmarks gallery.

Australia Network (CAN) search, and the Libraries Australia federated search. Secondly, a thumbnail image of a collection object, if available, was added to all published records.

Storing and moving the collection

Storage of objects is a continuing challenge for the Museum. Fewer than 4 per cent of collection objects are on display 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:

- consolidating and improving archival storage at 9–13 Vicars Street, Mitchell
- continuing the rehousing of the Museum's collection of bark paintings into new custom-made cabinets

- the installation of an electronic compactus art rack system for large paintings from the Canning Stock Route collection
- improving packing and pallets for collection storage located at 90 Vicars Street, Mitchell
- improving storage and access to exhibition componentry
- attending to 454 movement requests, with 5020 objects moved between Museum sites for a variety of purposes, including access for research, documentation, conservation assessment, treatment, display or permanent storage.

Conserving the collection

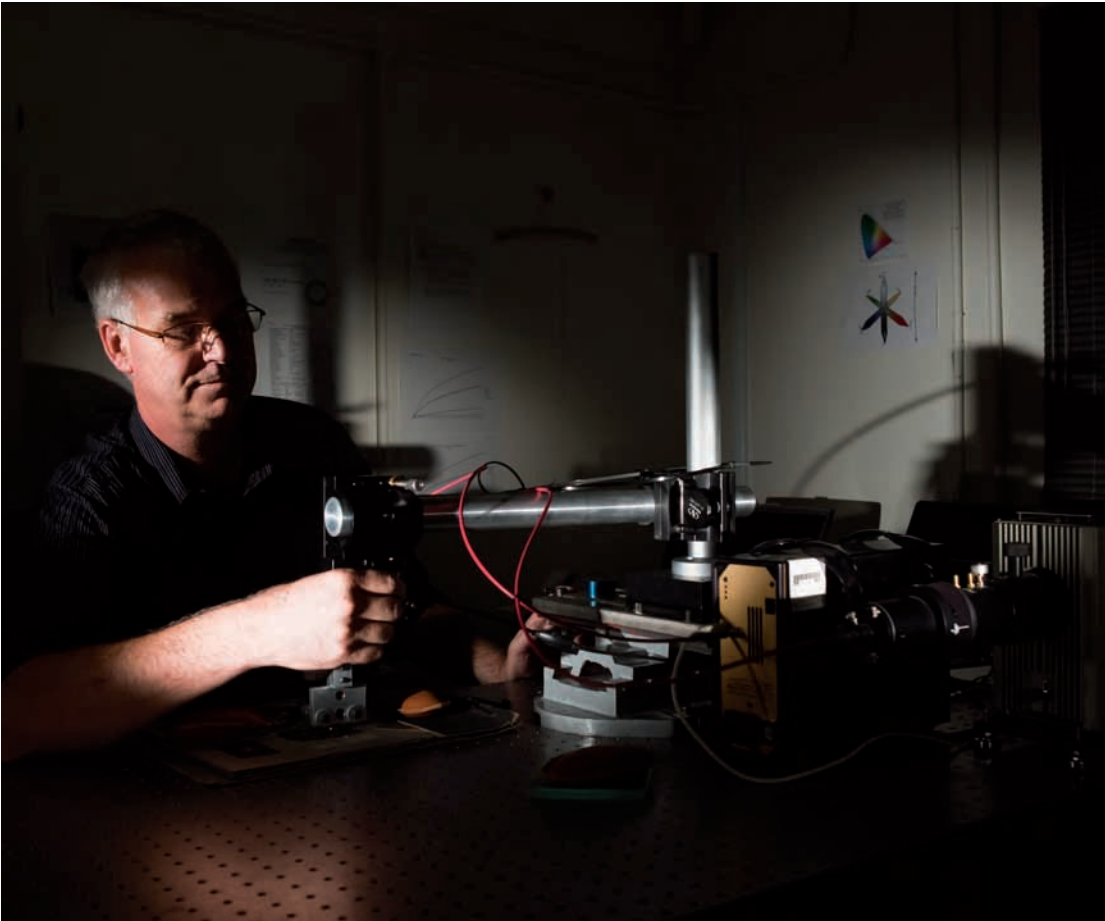
Preserving the National Historical Collection for future generations is one of the Museum's key strategic priorities, supported by a conservation work plan. The Conservation section manages the preservation and maintenance of the collection, including the preparation and treatment of objects for exhibition.



After several years on display in the Nation gallery, the 1955 FJ Holden Special sedan is moved to the Museum's repository.

Conservation highlights for the year included:

- treating and installing the major travelling exhibition *Papunya Painting: Out of the Australian Desert*, in Beijing, China
- treating 80 paintings in preparation for the forthcoming exhibition of the Canning Stock Route Collection
- deinstallation of the Nation gallery in preparation for the new Landmarks: People and Places across Australia gallery
- developing new lighting guidelines for the display of objects on exhibition
- refurbishment of the Paper and Textiles laboratory at Mitchell
- major conservation treatment of the Holden posters for the *Symbols of Australia* exhibition
- preparation and conservation treatment of the Kenya Station Simplex windmill, Lees and Bradner gear cutter, Holden Prototype, Grubb Benson telescope and Sunshine harvester
- biennial slipping of the Paddle Steamer *Enterprise*, in conjunction with the Volunteers team
- attending the National Museum of Denmark and School of Conservation of the Royal Danish Academy of Fine Arts workshop on passive collection storage design in Copenhagen; and presenting papers in Copenhagen and Berlin
- presenting four papers at the Australian Institute of Conservation of Cultural Materials (AICCM) annual conference in Perth
- serving on the selection panel for the Community Heritage Grants program funded by the Department of the Environment, Water, Heritage and the Arts; and delivering two conservation workshops for recipients
- delivering the first University of Canberra conservation course practicum in technology conservation.



Using micro-fading equipment, conservator Bruce Ford tests the light sensitivity of an object.

Conservation treatments, 2001–10

FINANCIAL YEAR	NUMBER OF CONSERVATION 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

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 for its own exhibitions.

Loans from our collection this year included:

- 12 home-made domestic items and toys for display in the *Skint! Making Do in the Great Depression* exhibition at the Museum of Sydney
- 14 art and craft items produced by the Ernabella Arts movement as well as an associated photograph for display in the *Nyukana Baker: A Retrospective* exhibition at The Jam Factory, Adelaide
- A painted hand scroll titled *Harvest of Endurance: A History of the Chinese in Australia 1788–1988* for display in the *Encounters III: Meetings between Australia and China* exhibition at the Queensland Conservatorium Research Centre, Brisbane.

A full list of outward loans is in Appendix 5, p. 130.



Portrait of Isadore Emanuel, on loan from the Emanuel family, for display in the Landmarks gallery.

Augmenting the collection

The Museum's permanent galleries and temporary and travelling exhibitions displayed 4787 objects of which 776 were loans from 194 lenders, comprising 66 institutions and 128 private individuals.

Interesting private and national objects loaned to the Museum included:

- three blacksmiths tongs, a Sunshine Technical School Council minute book (from the Sunshine and District Historical Society), and a Sunshine Harvester Works factory steam whistle, for display in the new Landmarks: People and Places across Australia gallery
- three paintings — *Canning Stock Route* by Rover Thomas, *Kulilli* by Wimmitji Tjapangarti and *Kurtal as Miltijaru* by David Downs — from the Holmes à Court Collection, for display in *Yiwarra Kuju: The Canning Stock Route*, an exhibition to be held in 2010–11
- climbing camp gear, including a tent and a fly, a stove, pots, bowls, cutlery, mugs, two sleeping bags, a sleeping mat, a rope, an ice axe, a hammer, a pair of crampons, two ice screws, a pair of boots, four carabiners, four snow stakes, a harness, an oxygen bottle, a mask, a head torch, a pack, a pair of skis and a helmet, from Geo Bartram, for the *Australians in the Himalayas* Hall display.

Objects currently on loan to the Museum are listed in Appendix 4, pp. 126–129.

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. During the year there were 48 visits to the repositories, and Museum staff responded to numerous requests for information on the collection.

Visitors to the repositories included researchers, community members and groups, curators from Australian and overseas museums, and donors and their families. Enquiries covered a diverse range of collection items, such as Australian Aboriginal and Pacific Islander material, photographs and documents, and large technology objects.

Some memorable events involving special access to Museum objects included:

- a tour of the American–Australian Scientific Expedition to Arnhem Land (AASEAL) collection for delegates to *Barks, Birds & Billabongs: Exploring the Legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land*, a symposium held in November 2009
- a visit by Eddy Berlage, one of the three original cameramen employed by the Australian Broadcasting Corporation (ABC) at Gore Hill, Sydney, to the ABC van that covered the 1956 Olympic Games
- a viewing of the Australian Citizenship Quilt by a school group from Harvey Primary School, Western Australia, enabling one of the students to see the panel created by his grandmother.

Managing digital assets at the Museum

The Museum holds over 450,000 digital images, audio, video and interactive works that document objects held in the collection, as well as other Museum activities. These digital works are used by the Museum in exhibitions, on the Museum's website and in print publications. Digital works are also purchased and licensed to other institutions and members of the public. In 2009–10 procurement for an automated digital asset management system (DAMS), to improve administration and access to this material, was completed with a view to implementing the system in 2010–11.

Centre for National Museum of Australia Collections

In accordance with its functions under the *National Museum of Australia Act 1980* — to develop and maintain a national collection of historical material — an ongoing strategic priority for the Museum is to develop and plan for collection accommodation, management and preservation needs.

This year, the Museum has continued its forward planning to address collection storage space issues. In the May 2009–10 Budget, the Museum was given approval to progress with a second-stage detailed business case proposal. The proposal investigated three delivery options for a number of design alternatives, including building and owning a new building, or extending existing leased premises.

The Museum is now reviewing how it can best utilise the findings of the proposal in the future.

Repatriation of remains and secret/sacred objects

The Museum advises on and assists federal, state and territory cultural heritage institutions, Indigenous communities and representatives with the repatriation of Indigenous human remains and secret/sacred objects. It also provides information to the media and general public about repatriation. The management of human remains and secret/sacred objects is strictly controlled by the Museum’s Repatriation section 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 has not actively sought to acquire human remains or secret/sacred objects. However, as the prescribed authority under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984*, the Museum can be the repository for unprovenanced remains referred to the Australian Government minister under the Act.

To date, no remains have been deposited with the Museum under this Act.

The Museum also holds human remains and secret/sacred objects 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 2009–10 the Museum returned the remains of two individuals to the Bundjalung Elders Council Aboriginal Corporation in New South Wales.

The Museum also holds repatriated remains at the request of a number of communities, and is funded by the Department of Families, Housing, Community Services and Indigenous Affairs to assist in the storage and repatriation of remains and objects returned from overseas collections.

Repatriation activities during 2009–10 were primarily supported by Museum resources. Funding was also provided through the Return of Indigenous Cultural Property Program, an initiative of the Cultural Ministers Council and administered by the Department of the Environment, Water, Heritage and the Arts.

Program 1.2 National exhibitions, programs and services

The Museum’s exhibitions, programs and services aim to achieve the outcome of increasing awareness and understanding of Australia’s history and culture.

Research, scholarship and the highest standards of historical accuracy underpin all the Museum’s exhibitions and programs, and the Museum draws on high-level educational, interpretation and communication techniques to cater for its diverse audiences, who all have different learning styles, needs and interests.

Program 1.2 in the Museum’s Portfolio Budget Statements (PBS) specifies performance measures for visitor numbers, including visits to the Museum’s website, and satisfaction levels for visitors and school groups. This year, the Museum again met or exceeded the measures for this program.

Performance summary, measured against PBS

PERFORMANCE INDICATORS	ACHIEVEMENTS
QUALITY	
80% of school visits that meet core curriculum requirements	ACTUAL: 92%
85% of visitors satisfied with the exhibitions, programs and services	ACTUAL: 94%
75% of visitors and users who indicate the Museum’s exhibitions and public programs contributed to a new or different awareness or perspective on Australia’s history or cultures	ACTUAL: 75%
QUANTITY	
3,270,000 visitors, users of programs and web visits	ACTUAL: 4,171,904

Museum development

In 2003 the Council of the National Museum of Australia initiated a review, known as the Carroll Review, of the Museum's exhibitions and programs. In one of its resulting recommendations, the review panel advised the Museum to reconsider the selection of themes and narratives for the existing Horizons and Nation galleries. In 2004 the Museum produced the Collections and Gallery Development Plan 2004–08 to address the review's findings.

The plan proposed that the Horizons gallery be redeveloped as the Australian Journeys gallery, to represent voyages of discovery, exploration and settlement of the Australian continent. It also proposed redeveloping the Nation gallery as the Landmarks: People and Places across Australia gallery (formerly Creating a Country) to provide a general history of Australia's economic, social and political conditions. Included in the plan was the redevelopment of the Circa multimedia experience to more strongly focus on providing an introduction to the Museum. Both Circa and Australian Journeys have since been opened and are proving popular with visitors.

The Museum has continued work on developing and delivering the Landmarks gallery over the course of the 2009–10 financial year.

Landmarks: People and Places across Australia

The Landmarks gallery is scheduled to open in mid-2011. Landmarks presents a broad history of Australia from the first encounters between European colonists and Indigenous peoples through to the present day. It explores 10 key themes in Australia's past, through a focus on interactions between people, ideas, environments and technologies in particular places. Landmarks will explore how people have responded to the challenges of living in Australia and the distinctive social, political and economic practices they have developed. The gallery's exhibits will trace how people have responded to the continent's environments and the ingenuity and determination that Australians have displayed in making their lives here.

During 2009–10, content development for Landmarks was completed and the gallery was designed and documented, enabling fabrication of all elements to commence in July 2010. Museum staff completed substantial work conserving and preparing the Museum's collections for display, negotiating and transporting loans to the Museum and working with external contractors to design mounts and supports for the objects appearing in the gallery. Work also continued on content development for digital and



Attempt to Seduce a Wife, carved boab nut by Jack Wherra, 1960s.

mechanical interactives, exhibition text and archival image sourcing.

To make way for Landmarks, the Nation gallery was closed at the beginning of February 2010 and collections and exhibition furniture were de-installed.

Permanent galleries

First Australians: Gallery of Aboriginal and Torres Strait Islander Peoples (Gallery of First Australians)

The Gallery of First Australians 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 history and culture, the Gallery of First Australians presents stories, objects and images that explore the culture and experiences of Indigenous Australians from time immemorial, through colonisation to contemporary Australian life.

In 2009–10 module redevelopments and changeovers of objects occurred in the 'Losing our children' area of the gallery.

From Little Things Big Things Grow, an exhibition on the Indigenous civil rights movement between the 1920s and 1970s (developed by the Museum), and *Tayenebe*, an exhibition of fibre craft by Tasmanian women artists (developed by the Tasmanian Museum and Art Gallery) were both displayed in the Gallery of First Australians Focus Gallery.

Research continued for the redevelopment of several exhibits planned to open in 2010–11.

Old New Land: Australia’s People and Environment

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

Eternity: Stories from the Emotional Heart of Australia

Eternity examines the lives of 50 Australians, famous and not famous, living and dead. The gallery uses these life stories to highlight larger moments, movements, events and themes in Australian history. The gallery’s display is based on emotions such as joy, hope, passion and fear, and experiences such as loneliness, mystery, thrill, devotion, separation and chance. This year, seven new life stories were installed in the gallery, all of which were supported by new multimedia.

- These included:
- Weary Dunlop and the fears of a Japanese prisoner of war
 - Frida Dakiz and the hopes of a migrant and small business owner
 - Tom Sonter unravelling the mystery of the *Southern Cloud* aeroplane crash
 - John McDouall Stuart and the loneliness of an inland explorer
 - Jean Cook, who survived the Spanish influenza epidemic of 1915 but was permanently separated from her family.

Nation: Symbols of Australia

Nation was closed in February 2010 and all collections and exhibition furniture was de-installed and stored or disposed of as appropriate. Nation will be replaced by Landmarks: People and Places across Australia, which will open in mid-2011 (see p. 32).

Australian Journeys

Australian Journeys explores the passages of people to, from and across Australia. The gallery, which opened early in 2009, traces the ways in which migrants and travellers have made homes in Australia and overseas, and have built and maintained connections between here and abroad. It is the first permanent gallery to be renewed since the Museum opened in 2001.

The gallery includes significant purchases made by the Museum, including the First Fleet table, made of beefwood collected near Port Jackson for First Fleet Surgeon-General John White in the early 1790s; and a rich collection associated with Captain James Cook, including Cook’s plane table surveying frame, a striking marble bust and a copy of *Banks’ Florilegium*. Other highlights from the Museum’s collection include a motion picture camera used by Frank Hurley in Antarctica, a wall-hanging depicting Little Red Riding Hood that was given to an Australian aid worker in a displaced persons camp in Germany in the aftermath of the Second World War, and tokens engraved and left behind in Britain by convicts transported to the Australian colonies.

Gallery objects de-installed and installed

GALLERY	OBJECTS DE-INSTALLED	OBJECTS INSTALLED
First Australians	31	4
Old New Land	5	2
Eternity	16	16
Nation	502	Nil (Gallery closed) Feb 2010
Australian Journeys	22	12
TOTAL	576	34

Temporary exhibitions

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

In 2009–10 the Museum delivered four temporary exhibitions and hosted three externally developed exhibitions. Eight travelling exhibitions were toured throughout Australia and two exhibitions toured internationally.



Director Craddock Morton (left), learns some rap moves from Indigenous rap artist Brothablack (Shannon Williams) who performed at the opening of *From Little Things Big Things Grow* in the Gallery of First Australians.

Temporary Gallery

Voyages of the Pacific Ancestors: Vaka Moana **(5 June – 18 October 2009)**

Purchased from the Auckland War Memorial Museum, this exhibition traced the dramatic story of human settlement of the Pacific Islands. Content included the navigation methods and types of travel craft used, along with the evidence modern investigators have pieced together to retell the story.

The exhibition included rare carvings, large canoes and navigation instruments, as well as interactive multimedia that enabled Pacific Islanders to share engaging stories of their ancestors and the strong cultural connections that are still held today.

Water: H₂O=Life

(3 December 2009 – 16 May 2010)

Water: H₂O=Life was developed by the American Museum of Natural History and toured to the National Museum, which was the only Australian venue to host it.

The exhibition provided a contemporary and in-depth look at one of the most pressing environmental

issues facing society today. It explored the many ways that water shapes life on earth and makes our planet liveable, and also provided information on how people can help preserve our planet's water.

The Museum added an Australian component to the exhibition, called *Australia's Water Story*. It exhibited locally sourced live animals from the National Zoo and Aquarium, including mudskippers, tetras, green tree frogs and a Murray cod.

Gallery of First Australians Focus Gallery

From Little Things Big Things Grow: ***Fighting for Indigenous Rights 1920–1970*** **(10 September 2009 – 8 March 2010)**

From Little Things Big Things Grow highlighted the struggle for Indigenous civil rights in the period 1920–70. During these years most Indigenous Australians did not enjoy the same civil rights as other Australians. There were restrictions on where they could live, what occupations they could hold and where they could travel. They also experienced social discrimination in places such as cafes, cinemas and swimming pools.

Using a chronological approach, the exhibition followed the history of the efforts of Australians, both Indigenous and non-Indigenous, to improve the social and legal status of Indigenous Australians. The exhibition highlighted some key relevant events in this history, such as the 1938 Day of Mourning protest, the 1958 arrest of artist Albert Namatjira, the 1965 Freedom Ride through western New South Wales and the 1967 referendum. It also highlighted the personal stories of the activists who fought to change Australian society.

This exhibition is now touring Australia with venues confirmed in Victoria, New South Wales, South Australia, Western Australia and Queensland.

Tayenebe: Tasmanian Aboriginal Women's Fibre Work

(30 March – 25 July 2010)

Tayenebe, a Tasmanian Aboriginal word meaning 'exchange', celebrated the revitalisation of Tasmanian Aboriginal weaving that has been taking place over the past three years. The project supported Tasmanian women in regenerating weaving practices and knowledge of traditional plants within their community.

The *Tayenebe* exhibition included beautiful baskets and kelp water carriers in contemporary and traditional styles, along with a historical basket made in around 1845 that had not been seen outside Tasmania. This exhibition was developed by the Tasmanian Museum and Art Gallery, with support from the Museum.

Nation Focus Gallery

A Fine Yarn: Innovations in Australia's Wool Industry

(22 July – 8 November 2009)

A Fine Yarn: Innovations in Australia's Wool Industry examined the fine wool industry in Australia today and recognised the importance of wool in Australia's social and economic history. The exhibition also examined the role of wool competitions and awards in encouraging innovation within the industry.

The exhibition explored innovation in a variety of contexts — from wool farming techniques and practices, through to clothing manufacturing and product marketing — and was developed to acknowledge the United Nations Food and Agriculture Organisation's launch of the International Year of the Natural Fibre.

It featured 40 objects including traditional and contemporary superfine wool garments, a prize-winning fleece, competition trophies, photographs and archival footage of the top wool fashions from the 1950s, 1960s and 1970s.



Student Dahna Knight shows cartoonist David Pope her prizewinning cartoon for *Behind the Lines 2009* on her iPod.

Behind the Lines: The Year's Best Cartoons 2009
(8 December 2009 – 31 January 2010)

Each year the National Museum of Australia collects political cartoons to help build a visual archive of Australian political history. Each cartoon provides us with a snapshot of a personality or event in the life of the nation. Some of the year's best works are presented in this exhibition, providing an opportunity to reflect on the last 12 months in Australian politics.

The major themes from 2009 featured in the exhibition were the GFC (global financial crisis) and natural disasters. The exhibition featured works from Australia's leading cartoonists including Bill Leak, Alan Moir, Cathy Wilcox, Mark Knight and Warren Brown.

Small displays in the Museum Hall

The Museum featured 13 small displays in the Hall this financial year. Key objects included the *Endeavour* cannon, a replica of the craft used in the first successful heavier-than-air flight by George Augustine Taylor in 1909, and a collection of items from the Johnny Warren collection that was recently donated to the Museum.

Schedule of Hall displays

TITLE	DESCRIPTION	DATES
Macdonnell's telescope	Telescope dating from about 1885, which belonged to respected nineteenth-century astronomer WJ Macdonnell.	5 May – 16 July 2009
<i>NAIDOC Week 2009: Sharing our History, Sharing our Future</i>	A diverse range of photographs of First Australians engaged in storytelling and expressing their cultures and heritage. The photographs were taken by National Museum of Australia photographers' George Serras and Lannon Harley, and freelance photographer Wayne Quilliam.	3 July – 27 July 2009
<i>Namatjira's Gift</i>	An Albert Namatjira painting, given to the girls of Cootamundra Aboriginal Girls Training Home in 1957.	3 July – 27 July 2009
<i>Australians in the Himalayas: 25 Years of Achievement</i>	To mark the 25th anniversary of the first Australians to climb Mount Everest, the Museum displayed a number of items loaned and donated by Geo Bartram.	16 September – 5 November 2009
<i>Barks, Birds & Billabongs: Exploring the Legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land</i>	Coinciding with the Barks, Birds & Billabongs symposium, a number of items collected and used in the 1948 Expedition were displayed. Items included the Kodak Junior 620 folding pocket camera used by Raymond Specht; and two smoking pipes, spear-throwers and a palm basket collected by Specht and Peter Bassett-Smith.	23 October – 30 November 2009
<i>National History Challenge Winner</i>	The winning entry in the National History Challenge, a research-based competition for school students in years 5–12.	2 December 2009 – 5 February 2010
<i>Behind the Lines 2009</i>	A small collection of works to advertise the larger exhibition of political cartoons in the Nation Focus Gallery.	8 December 2009 – 31 January 2010
<i>Jack Howe: Gun Shearer</i>	A display of medals won by record-breaking shearer Jack Howe, as well as shears similar to those used by Jack Howe to shear 321 sheep with hand shears – a record that still stands today.	15 December 2009 – 9 March 2010
<i>Endeavour cannon</i>	The <i>Endeavour</i> cannon is one of six jettisoned from HMB <i>Endeavour</i> when it ran aground on the Great Barrier Reef in 1770.	27 January – 13 May 2010
<i>Black Saturday</i>	A commemorative display marking the first anniversary since the Victorian bushfires of 7 February 2009, also known as Black Saturday, which killed 173 people and destroyed over 2000 homes.	1 February – 1 March 2010
<i>The Centenary of Flight in Australia</i>	A replica of George Augustine Taylor's biplane glider, produced by the Australian Gliding Museum and purchased by the Museum, was displayed to mark the centenary of the first successful heavier-than-air flight in 1909.	1 April – 19 October 2010
<i>'I told you so': Johnny Warren and Football in Australia</i>	Coinciding with the World Cup, some of the 174 items from the Johnny Warren collection were displayed to pay tribute to Australian football legend Johnny Warren and examine the evolution of the world game of football in Australia.	15 May – 9 August 2010
<i>Everyday Heroes</i>	To commemorate NAIDOC Week 2010, a collection of 'bush toys' were displayed to celebrate the theme 'Unsung heroes – Closing the gap by leading their way'.	8 June – 18 July 2010



Conservation and Registration sta installing the *Papunya Painting* exhibition at the National Museum of China, Beijing, in June 2010. PHOTO: Poppy Wenham

Outreach

The Museum continued to enhance its national and international profile by delivering and participating in a diverse range of outreach programs and activities.

Travelling exhibitions

Number of exhibitions at venues, 2001–10

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 (two venues hosting more than one exhibition)

International travelling exhibitions

This year saw the Museum reach out to an international audience with the display of *Papunya Painting: Out of the Australian Desert* at Beijing’s National Art Museum of China (10 June – 26 August 2010). The exhibition signified the Museum’s status as a producer of world-class exhibitions.

The exhibition, which was originally shown at the Museum in 2007, was selected by the Department of Foreign Affairs and Trade and the National Art Museum of China (NAMOC) to form part of the program for the Year of Australian Culture in China, *Imagine Australia*. Museum sta worked with the Department of Foreign Affairs and Trade and NAMOC to translate both the exhibition text and the catalogue into Chinese. The exhibition, which was opened by the Governor-General on 10 June and remained on display until the end of August 2010, tells the story of the artists and supporters of the Papunya Tula art movement between 1974 and 1981. The exhibition has generated a high level of interest within China with 50,000 visitors in the first three weeks.

A Memorandum of Understanding has been signed with NAMOC, putting in place arrangements for reciprocal travelling exhibitions between Australia and the People’s Republic of China. The Museum will

host a return exhibition from NAMOC in late 2011, as part of the Year of Chinese Culture in Australia.

The tour of *Papunya Painting* to China was supported by the Australian Government through the Australia International Cultural Council, an initiative of the Department of Foreign Affairs and Trade, and the Department of the Environment, Water, Heritage and the Arts under its National Collecting Institutions Touring and Outreach Program.

For the first time, the Museum toured a display to the South Pacific with *League of Legends*, a photographic history of rugby league. It travelled to Australia's High Commission in Port Moresby and the Museum of Samoa in Apia and was visited by 1453 people.

“Papunya Painting has generated a high level of interest within China with 50,000 visitors in the first three weeks.”

National travelling exhibitions

Engaging national audiences, as outlined in the Strategic Plan 2007–10, has been an important priority for the Museum. Travelling exhibitions are one way of achieving this goal. The Museum aims to tour exhibitions to all Australian states and territories within a two-year period. In 2009–10, eight exhibitions travelled to a total of 14 different venues (with two venues hosting more than one exhibition) across New South Wales, Victoria, Queensland, Northern Territory and Western Australia.

Of these venues, eight were in metropolitan venues and six in regional areas, and the Museum's exhibitions attracted more than 111,935 visitors.

The following travelling exhibitions were supported by the National Collecting Institutions Touring and Outreach (NCITO) Program, an Australian Government program aiming to improve access to the national collections for all Australians: *Yiwarra Kuju: The Canning Stock Route*, *From Little Things Big Things Grow: Fighting for Indigenous Rights 1920–1970*, *Symbols of Australia* and *Papunya Painting: Out of the Australian Desert*.

The following exhibitions toured in 2009–10:

A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928

Herbert Basedow was an anthropologist, geologist and medical doctor who used photography to document his expeditions into central and northern Australia in the early decades of the twentieth century. This exhibition drew on the Museum's rich collection of over 2250 negatives and lantern slides taken by Basedow. These revealing, sometimes confronting, images provide a fascinating historical record of the people and places he encountered, and life in remote Australia in the early 1900s. Having been on display in the Gallery of First Australians Focus Gallery, the exhibition embarked on a three-year tour travelling to Western Australia and the Northern Territory. Venues in South Australia, Queensland, and New South Wales will host the exhibition in 2010–11.

Behind the Lines: The Year's Best Cartoons 2008

Behind the Lines: The Year's Best Cartoons 2009

Behind the Lines is a popular annual exhibition featuring works by Australia's leading political cartoonists. The 2008 exhibition finished its tour at the State Library of Queensland in August 2009, while *Behind the Lines 2009* visited Sydney and Perth after it was displayed at the Museum in Canberra. The exhibition will travel to the Northern Territory in late 2010. A catalogue featuring all the cartoons was published by National Museum of Australia Press to accompany the 2009 exhibition.

From Little Things Big Things Grow:

Fighting for Indigenous Rights 1920–1970

From Little Things Big Things Grow highlights the struggle for Indigenous civil rights in the period from 1920 to 1970. This exhibition commenced its tour in Melbourne in June 2010 and will travel to venues across Australia throughout 2010–11.

League of Legends: 100 Years of Rugby League in Australia

This exhibition was developed in conjunction with the Centenary of Rugby League Committee to celebrate the centenary of rugby league in Australia. The exhibition completed its major tour closing at the National Sports Museum in Melbourne in August 2009.

Ned Kelly banner display

This banner display is based on the *Ned Kelly: Fact and Fiction* touring exhibition and commenced touring to community museums and schools in April 2009.

Symbols of Australia

Drawn from the National Museum's collection, this exhibition explores the kangaroo, flag, wattle and

other symbols, which represent Australians and their nation. *Symbols of Australia* was developed as a travelling exhibition and toured to Western Australia and New South Wales in 2010. Symbols of Australia will tour extensively across Australia until 2012.

Still Steaming: Commemorating 130 Years of the Paddle Steamer Enterprise banner display

Launched in 1878, the *PS Enterprise* worked on the great rivers of south-eastern Australia for more than 100 years before becoming part of the collection at the National Museum of Australia. This exhibition examined the history of paddle steamers on the River Murray, highlighted through the story of *PS Enterprise*, and finished its tour in Echuca in July 2009.

Reaching a national schools audience

In 2009–10 more school students visited the Museum than in any other financial year since opening in 2001 and several new facilitated programs were offered to visiting schools in the reporting period.

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

Travelling exhibitions program

EXHIBITION AND VISITATION	VENUE	DATES
<i>A Different Time: The Expedition Photographs of Herbert Basedow: 1903–1928</i> 17,937	Geraldton Regional Art Gallery, WA Northern Territory Library, NT	25 Sept – 29 Nov 2009 29 Mar – 2 May 2010
<i>Behind the Lines: The Year's Best Cartoons 2008</i> 20,281	The Constitutional Centre of Western Australia, WA Northern Territory Library, NT State Library of Queensland, Qld	29 Jun – 21 Aug 2009 14 Sep – 9 Oct 2009 21 Nov 2009 – 14 Mar 2010
<i>Behind the Lines: The Year's Best Cartoons 2009</i> 116	Riverside Theatres, Parramatta, NSW The Constitutional Centre of Western Australia, WA	15 Feb – 15 Mar 2010 24 Jun – 20 Aug 2010
<i>From Little Things Big Things Grow</i> 27,783	Melbourne Museum, Vic	7 Jun – 7 Nov 2010
<i>League of Legends: 100 Years of Rugby League in Australia</i> 26,869 (not including Samoa)	National Sports Museum, Vic Australian High Commission, PNG Museum of Samoa	4 Apr – 2 Aug 2009 8 Mar – 9 Apr 2010 14 Jun – 30 Jul 2010
<i>Ned Kelly banner display</i> 12,652	Kyneton Museum, Vic Geelong Grammar, Vic National Alpine Museum, Vic Public Records Office, Vic	12 Jun – 17 Aug 2009 20 Aug – 4 Nov 2009 28 Dec 2009 – 9 Mar 2010 19 Mar – 28 May 2010
<i>Symbols of Australia</i> 3964	Wanneroo Cultural Centre, WA Albury Library and Museum, NSW	26 Mar – 20 May 2010 10 Jun – 8 Aug 2010
<i>Still Steaming: Commemorating 130 Years of the Paddle Steamer Enterprise</i> 3786	Port of Echuca, Vic	23 Apr – 9 Jun 2009
<i>Papunya Painting: Out of the Australian Desert</i> 50,000	National Art Museum of China, Beijing	10 Jun – 26 Aug 2010

Contribution to the development of a national history curriculum and the digital education revolution

During 2009–10, the Australian Government furthered the development of the Australian Curriculum, beginning with mathematics, English, the sciences and history, and more recently, the arts, geography and Languages other than English (LOTE). The Australian Curriculum, Assessment and Reporting Authority (ACARA), which is tasked with organising and delivering the new curriculum, sought feedback from interested parties on various drafts of each subject.

The Museum continued to play an important role among cultural institutions in relation to the draft history curriculum, providing significant feedback to ACARA under the auspices of the Museums Australia Education National Network.

The Museum also continued to contribute significantly to the provision of digital teaching and learning content for schools as part of the Australian Government's education revolution. Working in partnership with Education Services Australia (ESA), the Museum supplied 200 new digital resources to ESA's digital resources repository for Australian schools. These resources included 10 units of work on a variety of events, issues and people in Australian history, which will act as exemplars for teachers as they begin to implement the national history curriculum.

Major curriculum resource developments

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

First Australians: Plenty Stories Indigenous primary school series

Work was completed on the Museum's major primary school curriculum resource, *First Australians: Plenty Stories*, a series of 18 year 3–6 books that explore Aboriginal and Torres Strait Islander cultures and histories through the Museum's collections, facilitated by new and existing relationships with Indigenous communities. The student books are supported by two teacher resource books and two poster sets. Produced in conjunction with leading Australian educational school publisher, Pearson Education, the series was launched at the Museum in April 2010. The year 5–6 series has been short-listed for best primary school resource in the 2010 *Australian* newspaper's Excellence in Education awards.

National History Curriculum textbook series

The Museum entered into an agreement with Pearson

Australia to write four chapters of its forthcoming National History Curriculum textbook series for secondary schools. Each chapter will feature Aboriginal and Torres Strait Islander history from different time periods in Australian history and will draw on the Museum collection where possible. This resource will ensure that the Museum's content, and teaching and learning strategies, will make a significant contribution to the implementation of the new national history curriculum in schools.

Australian History Mysteries website

The Museum's major Australian history curriculum resource for secondary schools, *Australian History Mysteries*, has recently been transformed into a website — www.australianhistorymysteries.info — with more than three hours of video clips. Originally published as three resource kits, the new website contains all 15 *Australian History Mysteries* case studies from the three resource kits as well as a number of multimedia interactive modules.

The *Australian History Mysteries* website is designed to stimulate students' interest in, and engagement with, aspects of their history and heritage, and to develop the skills needed in pursuing historical studies. Each case study contains a wide range of primary and secondary source evidence, including museum objects, national archival collections and historic sites, and is relevant to the new national history curriculum with its emphasis on inquiry learning and historical skills development.

Studies of Society and Environment magazine

The Museum produced a further three units of work for the nationally distributed classroom curriculum magazine *Studies of Society and Environment* (distributed free of charge to all Australian secondary schools three times a year by Ryebuck Media Pty Ltd). This year units covered themes relevant to the curriculum from the Museum's exhibitions *Voyages of the Pacific Ancestors: Vaka Moana*, *From Little Things Big Things Grow* and *Water: H₂O=Life*. Each unit of work is also available on the Museum's website.

Web-based school projects and partnerships

In 2009–10 the delivery of teaching and learning programs and projects over the internet remained a strong focus for the Museum.

Working with regional and remote schools

The long-standing and much respected Snapshots of Remote Communities web-based outreach program continued in the reporting period. Snapshots is an outreach program for regional and remote primary schools that encourages students to photograph and

write about their communities. The photographs are subsequently exhibited in the local community, at a state institution and on the Museum's website. With the completion of the current partnership with two Western Australian regional museums in Albany and Kalgoorlie, and 12 primary schools from these regions, the Museum's *Snapshots* website will showcase these photographic exhibitions.

“Snapshots is an outreach program for regional and remote primary schools that encourages students to photograph and write about their communities.”

Partnerships: Centre for Learning Innovation

For a second year the Museum worked closely with the New South Wales Department of Education and Training's Centre for Learning Innovation, which produces learning resources and is a leader in the use of technology in schools. In the reporting period the partnership expanded to include the Museum's involvement with one of the centre's Australia-wide digital storytelling competitions.

The theme of the competition was 'migration' and students who entered were encouraged to use a specifically designed and produced digital education resource that utilised content from the Museum's Australian Journeys permanent gallery as preparation for their entry. The competition produced several commendable winning entries and the Museum benefited through increased exposure for this gallery.

National outreach competitions

National schools political cartooning competition

In association with its annual *Behind the Lines* political cartooning exhibition, the Museum continued to run its popular and anticipated national cartooning competition for Australian schools. 'Drawing the lines' attracted over 500 entries from primary and secondary students from more than 60 schools, covering a range of issues including

asylum seekers, climate change and the environment, terrorism and international relations.

Prizes were awarded to the winning student cartoonists by the *Canberra Times* cartoonist David Pope at a ceremony held at the Museum in December 2009. First prize in the primary school category was won by Yvette Moulton, Holy Family Primary School, Indooroopilly, Queensland. Two first prizes were awarded to secondary students: one to Dahna Knight, Toormina High School, New South Wales, in the year 7–9 category, and the other to Jonathan Mo, Cherrybrook Technology High School, New South Wales, in the year 10–12 category.

The Museum will hold another political cartooning competition in 2010 and intends to integrate the contest with social media services Flickr, Facebook and Twitter to expand its reach.

Supporting student history competition:

National History Challenge

The Museum again contributed to the sponsorship of the History Teachers' Association of Australia annual history competition for primary and secondary students through its special category on museum displays. The theme of the 2009 competition was 'Triumph over adversity' and the winning entry by year 5–6 primary school student, Emily Doi, from Princes Street Primary School in Tasmania, was a sophisticated and empathetic display about the experience of a Japanese war bride. The display was exhibited in the Museum's Hall throughout January 2010.

Professional development for teachers

Evaluation continues to indicate that efforts to provide teaching strategies and curriculum resources through a comprehensive teacher professional development program have a positive impact on teaching in Australian classrooms. Professional development workshops for teachers, held at the Museum and at conferences around Australia, attracted over 500 participants in 2009–10.

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

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



Curator George Main with firemen at a controlled burning of grasslands at Gundary Plains, near Goulburn, New South Wales.

Curatorial outreach

All permanent galleries have a strong focus on place and community. Curators travel extensively to visit historic sites, research objects and stories, make presentations and consult with communities. Successful outreach is not just achieved by travel, but also through a variety of communication strategies, including regular phone and email contact and visits from communities. Curators remain in constant and close contact with stakeholders in Museum programs, and work hard to maintain long-established relationships.

Curators working on the forthcoming *Landmarks: People and Places* across Australia gallery visited many communities, including Hobart in Tasmania; Adelaide, Kangaroo Island, and Robe in South Australia; Bendigo and Sunshine in Victoria; Grenfell, Forbes and Port Macquarie in New South Wales; Perth and Rottnest Island in Western Australia; Brisbane in Queensland and the Australian Capital Territory.

During these visits, curators created relationships with community groups, local museums and other organisations to develop knowledge and appropriate conservation and display options for collections to be displayed in *Landmarks*. This work strengthens the

representation of these communities at the Museum and contributes to local knowledge and preservation of cultural heritage.

This year, Museum curators worked in particular with communities of central west New South Wales to develop an understanding of archaeological collections relating to the lives of nineteenth-century bushrangers and their families, and with the Yirandali community of Queensland to explore histories and memories of their collections that are held by the Museum and the State Library of Queensland.

In 2009–10 curators from the *Eternity* and *Old New Land* galleries travelled near and far as part of their outreach activities. They gave presentations in various localities relating to the cultural heritage of the Australian Alps, participated in a multi-disciplinary symposium about the culture of food, and gave a presentation about the *Eternity* Gallery at the American Association of Museums annual conference in Los Angeles.

Outreach is an integral component of activities undertaken by the Aboriginal and Torres Strait Islander Program (ATSIP). ATSIP remains committed to the delivery of projects relevant to Aboriginal and Torres Strait Islander cultures and histories that are based on



A panel discussion during the Barks, Birds & Billabongs international symposium.

thorough consultation, both for research and approval purposes. Many of the outreach projects incorporate elements of community advice and training.

Highlights of major outreach events participated in by ATSIP staff over the 2009–10 year included:

- curatorial staff travelling to Thursday Island, Darwin, Kakadu, Perth, Brisbane, Cairns, Lockhart River, Tasmania, Adelaide, Sydney, Papunya, Kintore, Alice Springs, Appin, Melbourne, London and Beijing as part of community consultations about repatriation, installation of travelling exhibitions and forthcoming exhibitions
- providing advice and assistance to the organisation Link Up, which supports members of the Stolen Generations in their search for families
- providing advice and assistance on collection management and exhibition development to community members responsible for management of the Lake Mungo National Park in New South Wales
- working with members of the Tiwi Island community on a local exhibition of the Museum's collections of Tiwi Islander children's art
- consulting with communities and individuals over issues and content associated with ongoing

object changeovers, module redevelopments and collection acquisitions

- presenting tours to visitors from Japan; the United States; Britain; Indonesia; Russia; France; Germany; Papua New Guinea; the Department of the Environment, Water, Heritage and the Arts; and to Department of Foreign Affairs and Trade staff preparing for overseas postings.

In addition, two issues of *Goree: Aboriginal and Torres Strait Islander News* were published.

This newsletter, which presents the activities and events relating to the Museum's Aboriginal and Torres Strait Islander Program, is delivered to over 5000 communities, schools, organisations and individuals across Australia. The newsletter is also available online. Contributions are provided by staff and invited authors.

Centre for Historical Research outreach

During 2009–10 members of the Centre for Historical Research have been involved in outreach work with colleagues in other museums, schools and universities and in community bodies. Staff delivered talks to groups ranging from primary school classes to international scholarly bodies.

Highlights included:

- extensive travel to consult and work with Indigenous communities in the Northern Territory, outback Queensland, rural Victoria and New South Wales. Centre members also travelled to England, Germany and Hawai'i to conduct research on collections
- several members delivering lectures in universities in Australia and overseas, and receiving awards in recognition of the high quality of their research
- a one-day symposium on biography jointly organised by Dr Nick Brown and Dr Paul Pickering of The Australian National University and held at the Museum on 10 September 2009
- a major symposium, Barks, Birds Billabongs, organised by Margo Neale and held at the Museum in November 2009
- a conference on Baz Luhrman's film *Australia* held at the Museum and convened by centre associates Dr Maria Nugent and Dr Shino Konishi (formerly of the centre)
- the Collections Symposium 2010: Caring for Collections, jointly organised by the centre and by senior curator Dr Guy Hansen and held at the Museum in May 2010.

Extending our national reach

Sharing our resources and expertise

For the third year, the National Museum of Australia was a valued partner in 'Working spaces 3 for museum volunteers: Helping to put museum theory into practice', a weekend of workshops organised by the Lachlan Chapter of Museums Australia at Galong, New South Wales, in October 2009. Many Museum staff gave presentations at these workshops.

The Museum also provided support for a one-day workshop, 'Post accreditation: Where we're at', at Canowindra, New South Wales, in May 2010. The workshop drew staff and volunteers from a range of regional museums across New South Wales, including Canowindra, Cootamundra and Forbes.

ICOM Australia Museum Partnerships Program

The National Museum of Australia is a long-term institutional member and key sponsor of the International Council of Museums Australian Committee Incorporated (ICOM Australia). In addition to providing financial support for the joint ICOM Australia/Museums Australia secretariat, the Museum has also been a major sponsor of the ICOM Australia Museum Partnerships Program. This program focuses on formally partnering governance and heritage projects in the Asia-Pacific with Australian not-for-profit and incorporated cultural organisations.

Community Heritage Grants Program

The Museum continued to support the Community Heritage Grants Program with a grant of \$40,000. This program aims to preserve and provide access to nationally significant Australian cultural heritage material held by community groups across the country by providing small grants for preservation projects and collection management training. The program is administered by the National Library of Australia with funding partners the Department of the Environment, Water, Heritage and the Arts; the National Archives of Australia; the National Film and Sound Archive; and the National Museum of Australia.

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

The total number of website visitors continued to rise, increasing from 2,533,138 in 2008–09 to 3,291,874 in 2009–10. Of these, some 413,322 used the collection database compared with 253,138 in 2008–09.

The number of podcasts on the Museum's website increased by 108 programs to a total of 223. The Museum also forged ahead in Government 2.0 (use of social media by government). Museum initiatives in 2009–10 included Twitter feed and presence on YouTube channel, hosting three blogs and continued online interaction through its Facebook page. The Museum increased its Flickr collection to 1511 images, including the addition of sets of images from curators in the field relating to the new Landmarks gallery and the forthcoming exhibition on the experience of Irish people in Australia.

Feature exhibition websites were developed for the Landmarks gallery, *Behind the Lines: The Year's Best Cartoons 2009* and the upcoming *Forgotten Australians* exhibition. The website for *From Little Things Big Things Grow* included the production of 24 online audiovisual reflections on experiences of discrimination. 'Bottles from the basin', a web feature supporting *Water: H₂O=Life*, attracted more than 160 participants who sent water samples from across the Murray–Darling basin.

The Museum won a number of online and multimedia awards in 2009–10. The audio-on-demand program, developed by Icelab Pty Ltd, won Best of the Web (Best Podcast Site) from Museums and the Web and the 2010 Gold MUSE Award (podcasts) from the American Association of Museums. The Australian Journeys interactive 'European voyages', developed by Roar Film, won an Australian Teachers of Media (ATOM) Best Multimedia award and the Grand Prix Multimedi'ART Interactive from the International Council of Museums. The online version of the annual report won a gold award from the Institute of Public Administration Australia (ACT Division).



The launch of Peter Stanley's book, *Men of Mont St Quentin*.

Research and scholarship

Research and scholarship underpin all the Museum's exhibitions and programs, and are critical to the Museum achieving its PBS outcome. Under the *National Museum of Australia Act 1980*, the Museum is mandated to conduct and disseminate research about Australian history. Sustaining research and scholarship activity is one of the Museum's key strategic priorities, outlined in the Strategic Plan 2007–10.

Centre for Historical Research

The Centre for Historical Research comprises a head, four senior and four research fellows and an administrative and grants officer. In 2009–10 the centre hosted two visiting fellows, four Museum staff on curatorial fellowships and 17 associate researchers, as well as student visitors. These visitors have worked on a range of projects spanning the Museum's principal themes.

Research activities

Centre staff and visitors conduct research in the fields of human and environmental history and material culture of Australia, including anthropology,

environmental, cultural and social history, and Indigenous studies. They include:

- Dr Peter Stanley, whose latest book, *Men of Mont St Quentin: Between Victory and Death*, was published by Scribe Publications in September 2009. In November 2009 he spoke at the conference National Museums in a Transnational Age at Prato, Italy and continued research for his latest book, 'Black Saturday at Steels Creek'
- Dr Mike Smith, a desert archaeologist with an international reputation, who continued his field work in central Australia, and made substantial progress on his forthcoming book on the history of human settlement in Australian deserts
- environmental historian Dr Libby Robin of the Fenner School of Environment and Society at The Australian National University, who works at the Museum for half the year. She completed her book 'Desert channels', due to be published by CSIRO Press early in 2010–11
- biographer Dr Nicholas Brown of The Australian National University's *Australian Dictionary of Biography*, who works at the Museum for half the year and has made substantial progress on his biography of environmental and Indigenous activist Rick Farley

- Margo Neale, the Museum's Principal Adviser on Indigenous Matters, who organised the Barks, Birds & Billabongs symposium, which explored the legacies of the 1948 American–Australian Scientific Expedition to Arnhem Land
- research fellow and historian of the pastoral north, Dr Darrell Lewis, who continued research for his book, *'The Leichhardt Hunters'*, including field research in Queensland
- research fellow and environmental historian Dr Lynne McCarthy, who continued her research on European and Indigenous understanding of the ecology of Arnhem Land and was awarded a prestigious Harold White Fellowship by the National Library of Australia
- research fellow and Pacific specialist Dr Jenny Newell, who continued her research into Australia and the Pacific, and was awarded a Bicentennial Fellowship by the Menzies Centre for Australian Studies in London. Her book, *Trading Nature: Tahiti, Europeans and Ecological Exchange*, was published by the University of Hawai'i Press in June 2010.

The centre's four curatorial fellows in 2009–10 were:

- curator Anne-Marie Condé, who researched the 1975 Pigott inquiry into Australian museums
- Carol Cooper, the Museum's registrar, who conducted an extensive study of Indigenous artefacts from south-eastern Australia held in Australian and international collections
- curator Dr Laina Hall, who produced a proposal for a book on road trips in twentieth-century Australia
- curator Stephen Munro, who completed and submitted his PhD thesis on Hominid evolution.

Strategic research partnerships

As well as maintaining and developing networks and relationships with researchers across Australia and internationally, the Museum has formed several partnerships with key kindred bodies. These include with The Australian National University (the Museums and Collections course and a new partnership with the Centre for Environmental History and its director, Professor Tom Griffiths). Under the Victorian Bushfire project, the key project with the Centre for Environmental History, the Museum supported the work of filmmaker Moira Fahy and her film on the Black Saturday bushfire at Steels Creek, Victoria. The centre maintains links with other research centres, notably the Menzies Centre for Australian Studies in London and Curtin University's Centre for Advanced Studies in Australia, Asia and the Pacific.

The Museum's 2009 Visiting Fellowship scheme supported two fellows: Kate Walsh, independent scholar of Adelaide, who edited a book on Australian

museums since 1975, and Dr Ross McMullin, independent scholar of Melbourne, who continued research for his book on the 'lost generation' of the First World War. The centre also supported the work of information technology scholar Dr Mitchell Whitelaw, who collaborated with the Museum in the Defining Moments in Australian History project.

The centre's research associates grew in number in 2009–10 and included environmental historian Bernadette Hince, Dr Anne Doggett (researching town

“During 2009–10 reCollections won a major international prize in the scholarly journals category of the American Association of Museums (AAM) design competition.”

criers in colonial Australia), Bi Ward (writing on the family life of historian Russel Ward) and Canberra historian Allan Mawer, who completed his history of the Acton Peninsula.

Australian Research Council grants

The Museum actively collaborates in research ventures with other museums and with academic institutions. It is invited to participate in many projects but is able to sustain only a few projects annually. In 2009–10 the Museum contributed to one project funded by the Australian Research Council (ARC), 'Conciliation narratives and the historical imagination', in partnership with the University of Melbourne, and the Tasmanian Museum and Art Gallery. Three projects await approval to proceed.

Supporting the research program

The Museum's Library is administered as part of the Centre for Historical Research, and supports research across the institution. It holds more than 40,000 books, journals and other items, mainly dealing with museum studies, conservation and Indigenous and Australian history. The Library has two main functions: to provide a reference collection for Museum staff, and to develop special collections,



Children's craft activities in the Discovery Space in the Hall were popular with visitors during school holidays.

mainly comprising personal papers and book collections relevant to the Museum and its themes. The special collections are increasing in value and interest to scholars. Notable recent additions to the collection include further acquisitions from the personal and library collections of Dr Robert Edwards and a large collection of books donated by historian Bill Gammage. The Library is open between 9.30 am and 4.30 pm, Tuesday to Friday.

reCollections

The Museum's scholarly e-journal, *reCollections: Journal of the National Museum of Australia*, is a leading vehicle for museum and collection research in Australia, with a growing national and international reputation.

The journal, which focuses on museum practice and the history and interpretation of objects in Australia and the Asia-Pacific region, was published twice in 2009–10 and averaged 15,280 visits per month, up from 10,265 per month in 2008–09. The journal's Editorial Board is drawn from the academic and museum sector, and National Museum of Australia staff.

During 2009–10 *reCollections* won a major international prize in the scholarly journals category

of the American Association of Museums (AAM) design competition. The AAM is an organisation that represents over 3000 institutions and helps to develop standards and best practices, gather and share knowledge and provide advocacy to ensure that museums remain a vital part of our culture.

Programs and events at the Museum

The Museum increases the public's awareness and understanding of Australian history and culture (its PBS outcome) through a broad range of public and schools programs for visitors to the Museum.

These programs explore subjects related to permanent and temporary exhibitions; the Museum's themes, collections and research; and historic and contemporary issues. In 2009–10 the Museum attracted 28,166 participants to its public programs and had its most successful year yet for school visits, with 88,981 students attending from approximately 2235 schools.

The Museum develops these programs to ensure they are accessible to a wide range of audiences and represent the diversity of the Australian community.



Young visitor Kaytlyn joins in children's activities presented as part of the NAIDOC on the Peninsula event held in conjunction with the Australian Institute of Aboriginal and Torres Strait Islander Studies.



A father and son build a car together during the 'Australia's own car' school holiday program in the Discovery Space in the Hall.

For families and children

In line with the Public Programs interpretation strategy, and responding to regular and positive evaluations, family programs continued to include a free discovery drop-in space, in-gallery and other facilitated workshops, mini festivals and a family trail throughout the permanent galleries. Activities supported the temporary exhibitions *Voyages of the Pacific Ancestors: Vaka Moana*, *Water: H₂O=Life* and *Behind the Lines: The Year's Best Cartoons 2009*. Programs also supported the permanent galleries, Australian Journeys and the Gallery of First Australians.

Winter 2009 school holiday workshops were structured around the theme of the temporary exhibition, *Vaka Moana*. The Discovery Space encouraged children to 'Make a vaka', their own boat, to take home. This was well-received, with 1700 children participating over the two weeks. Artists from the Pacific community facilitated henna tattooing workshops and a musical 'Moana beats' workshop. A mini festival linked to NAIDOC Week, celebrating Aboriginal and Torres Strait Islander culture through

storytelling, dance workshops and the Museum's annual didgeridu competition, attracted 1902 people.

In Spring 2009 'Australia's own car' was the theme for the Discovery Space, based on the Museum's Holden Prototype No. 1. Children enjoyed making their own car of the future. Summer workshops focused on the *Water: H₂O=Life* exhibition, with children making water bugs in the Discovery Space. This was a very successful collaboration with ACT Waterwatch, with nearly 2500 attendees, the Museum's largest attendance at a Discovery Space program, to date.

Autumn programs were inspired by handmade objects in the Museum's collection. Children were encouraged to make their own toys (1714 participants); while paper plane demonstrations, ACT Woodcraft Guild, spinners and weavers and metal smithing were featured during the Handmade Festival — 'Built to Last' (1498 visitors). Paper sculpture workshops and an in-gallery workshop in the Australian Journeys gallery using air-dry clay materials were not as popular but a wooden toy workshop was fully booked.



Elena Kats-Chernin entertains visitors with a musical performance in front of the Kimberley Points in the Gallery of First Australians.

Recognising that children and families are core audiences, the Museum also supported important community events such as Children's Week and the disability sector with Music for Everyone programs.

For adults and young people

The Museum presented forums and panel discussions interpreting the Museum's collections, highlighting significant aspects of Australian social history and relating to temporary and permanent exhibitions.

These included programs and events related to:

- *Voyages of the Pacific Ancestors: Vaka Moana*, including a public lecture with researcher Kirk Hu man (July 2009), a seminar series (July, August and September 2009), gallery tours (August 2009) and an outrigger demonstration (October 2009)
- *Behind the Lines 2009*, for which the Museum organised a public conversation interpreting the exhibition, with Mike Bowers, Karen Middleton and Guy Hansen (December 2009)
- *Water: H₂O=Life*, including a water tasting and panel discussion, a film screening, an author presentation and a poetry slam (March 2010)
- the book and exhibition *Symbols of Australia*, including a public forum hosted by comedian Rod Quantock, a discussion with sports commentator Gideon Haigh, and the first Collectorfest program for collecting enthusiasts to share and show o their collections, featuring travel memorabilia (June 2010)
- *From Little Things Big Things Grow*: a public forum (September 2009); a discussion on Indigenous football held in conjunction with Manning Clark House (September 2009); and an in-gallery public conversation (March 2010).

This year the Museum hosted a number of talks, workshops and conferences that attracted academics, researchers and professionals.

These included:

- 'Current research in free-choice learning', a seminar for museum professionals with John Falk and Lynn Dierking, held in conjunction with Museums Australia (July 2009)
- a symposium, Sites of Memory, featuring presenters from the arts, sciences and humanities (August 2009)



Visitors engage with stories about the fight for Indigenous rights at the official opening of *From Little Things Big Things Grow* in September 2009.

- lectures on 'Death and dying in multicultural Australia' and 'Australians in the Himalayas' (October 2009)
- a 'Weekend of ideas' held in partnership with Manning Clark House
- Barks, Birds Billabongs, symposium and performances in November 2009
- 'Defining moments', a facilitated workshop for historians held in November 2009
- a two-day conference on Baz Luhrmann's *Australia* in December 2009
- Collections Symposium 2010: Caring for Collections. See also Appendix 6, pp. 131–136.

Adult workshops and demonstrations were also used to interpret collection objects through hands-on activities. These included calligraphy, corsetry, acting and music-making.

Performance was another key form of interpretation used throughout the year for adults and young people. In February 2010 the Museum held a large outdoor concert featuring Holly Throsby and The Cashews. In May 2010 composer Elena Kats-Chernin returned to the Museum for two performances of her 2009 composition that was specially commissioned by the Museum. Also in May 2010, in conjunction with the Canberra International Music Festival 2010, the Museum hosted the premiere of Henryk Górecki's *Songs Are Sung* for string orchestra, to commemorate the people who died in the 2010 Polish air disaster.

The Museum continued to deliver programs for

people with a range of disabilities, and carers of those with disabilities, by providing opportunities to experience the exhibitions and participate in workshops specifically designed for their needs (see Appendix 10, pp. 146–149).

Our visitors and audiences

Visitation for 2009–10 was 4,171,904 (including 880,030 visitors to Acton and travelling exhibitions and 3,291,874 online visitors) and exceeded the set target of 3.27 million identified in the 2009–10 Portfolio Budget Statements (PBS). The year's visitation was marked by:

- a change in visitor counting methodology to thermal imaging counters, which allow for more accurate recording. The thermal image counters were installed in the permanent galleries and the temporary exhibition gallery in July 2009.
- a slight decline in visitors to permanent galleries, which reflects an overall decline in visitation to Canberra
- a substantial reduction in visitation to travelling exhibitions due to the smaller number of major exhibitions travelling in 2009–10
- a record number of school students visiting the Museum
- a better than expected result for functions and venue hire by external users in the context of the economic downturn.

Web visitation has grown from 2,533,138 last year to 3,291,874. This growth is due to the continued addition of content including features on Indigenous culture and more detailed information relating to the Museum's collection.

Visitation numbers (excluding the web), 2001–10

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

Monthly web visitation figures, 2009–10

MONTH	VISITATION
July	235,305
August	290,584
September	287,507
October	292,885
November	276,375
December	200,024
January	230,356
February	268,158
March	341,144
April	280,531
May	315,100
Total 2009–10	3,291,874

Program highlights for visiting schools

The Museum ran a number of new and innovative programs for visiting schools in the reporting period. Of particular note were two programs offered to schools in conjunction with two of the Museum's temporary exhibitions. The first, entitled 'Water wonders', was a program designed to exploit the education potential of the *Water: H₂O=Life* exhibition. This hands-on program was well attended by schools with almost 3000 students taking part. A second program, based on the exhibition *From Little Things Big Things Grow*, encouraged students to consider the issue of Indigenous rights and was also well-attended.

In addition, the Museum modified a number of its pre-school to year 4 programs in an attempt to attract more local schools. This was successfully undertaken with school numbers for this age group significantly increasing in 2009–10 from 3506 in 2008–09 to 4114 in 2009–10. This increase was also in part due to the redevelopment of Indigenous programs for younger students.

“Visitation was 4,171,904 and exceeded the set target of 3.27 million.”

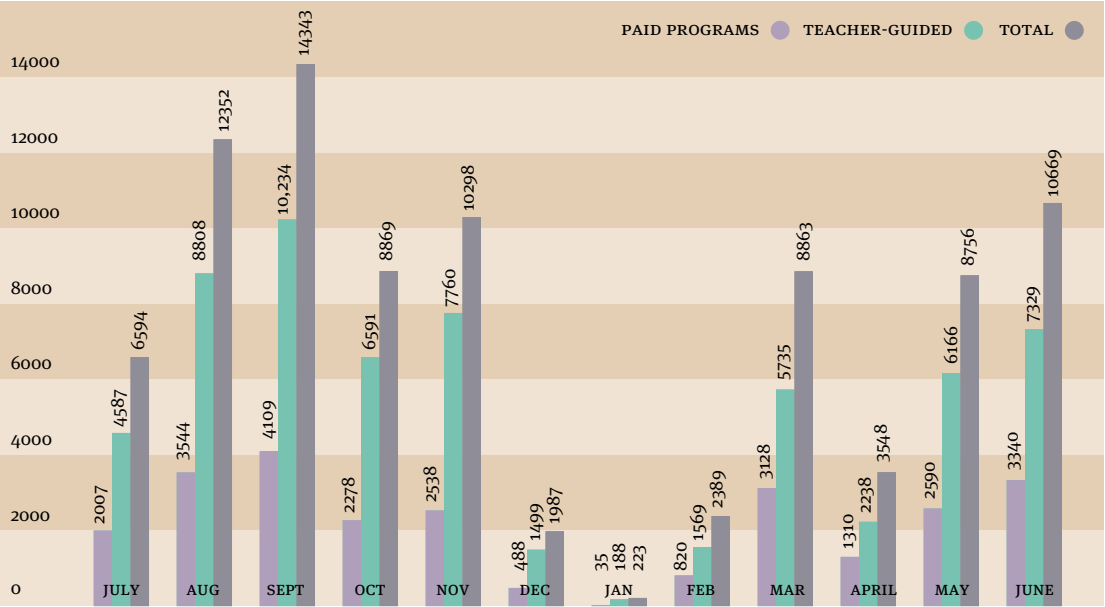
Overall, 99 per cent of schools were satisfied with the programs provided by the Museum. When asked to evaluate the programs, teachers commented that they appreciated and enjoyed the programs' 'hands on' nature, describing them as 'engaging, child-centred and positive'.

Breakdown of national visitation numbers (excluding the web), 2005–10

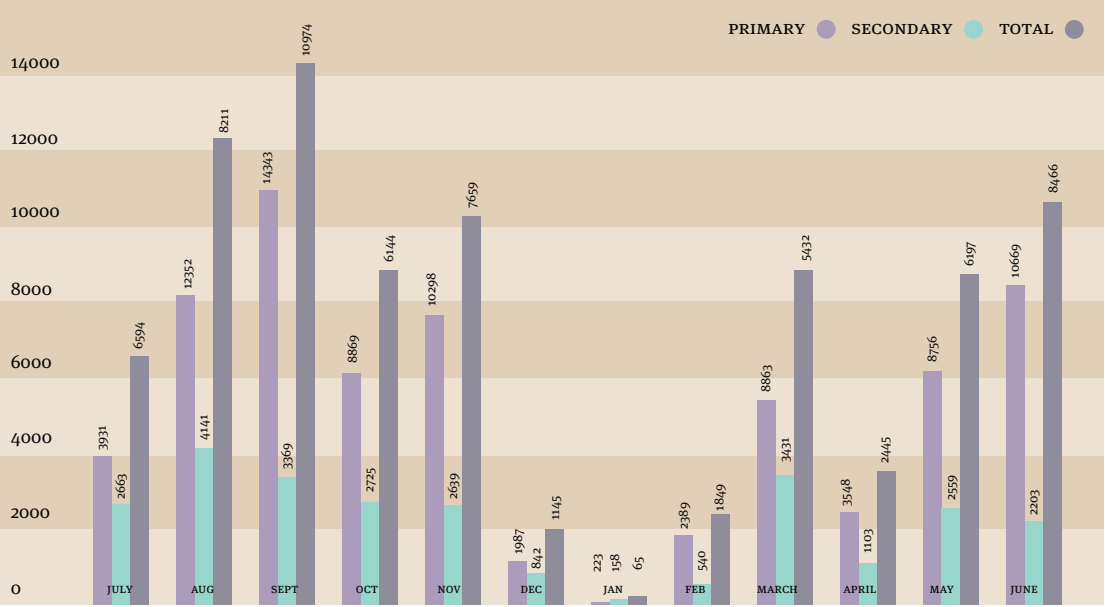
LOCATION	2005–06	2006–07	2007–08	2008–09	2009–10
Permanent exhibitions	428,123	418,790	393,141	366,541	489,888
Temporary exhibitions	91,101	105,710	89,348	95,417	91,464
Travelling exhibitions	63,762	248,641	372,407	344,512	163,388
Public programs and events	69,061	53,097	33,297	29,649	28,166
Schools	83,780	86,444	87,266	86,457	88,981
Functions/venue hire	34,234	32,528	32,397	18,785	18,143
TOTAL	770,601	945,210	1,007,856	941,361	880,030

Number of paid versus teacher-guided student visits*, 2009–10

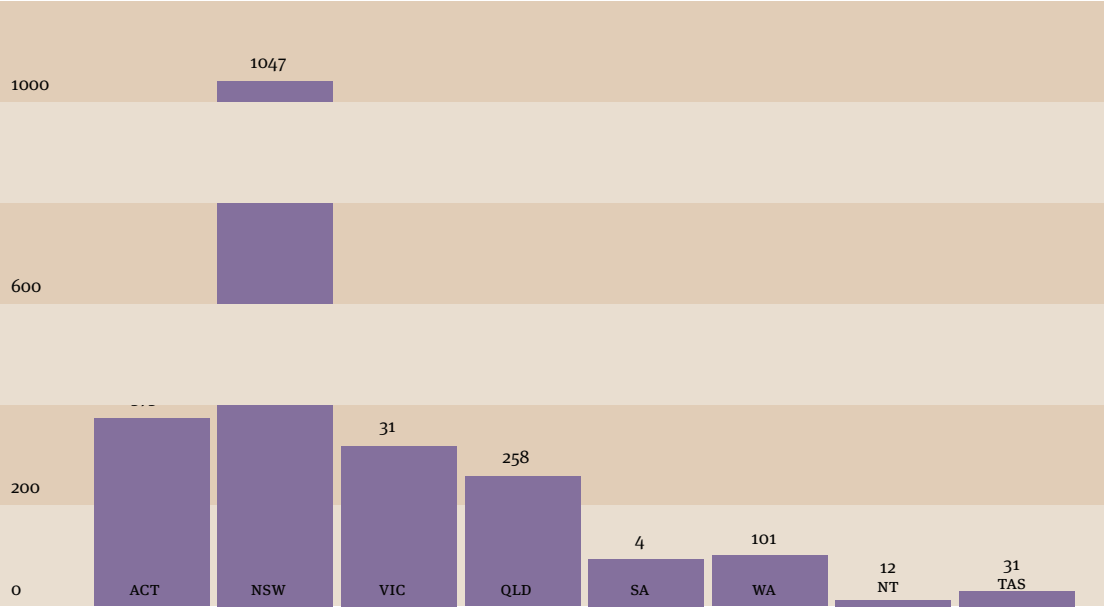
*Paid visits are facilitated by a Museum staff member. Teacher-guided visits are supervised by the accompanying teacher.



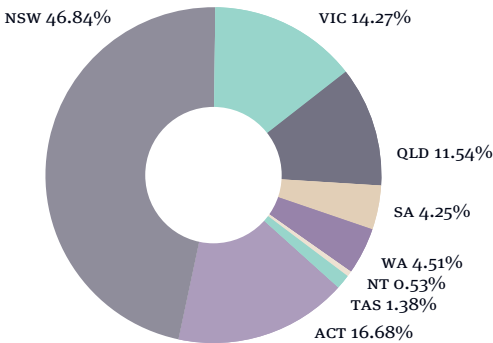
Number of primary versus secondary students, 2009–10



Number of schools visiting per state, 2009–10



Percentage of school bookings per state, 2009–10



Comparison of student visitation numbers, 2002–10

FINANCIAL YEAR	TOTAL VISITATION
2002–03	81,737
2003–04	85,141
2004–05	82,765
2005–06	83,780
2006–07	86,444
2007–08	87,266
2008–09	86,457
2009–10	88,891

Audience and visitor research

The Museum actively seeks comments from visitors by conducting exit interviews, commissioning audience research and inviting visitors to provide written feedback through feedback forms. Informal comments are also noted by visitor services hosts and public programs staff. The Museum enters visitor feedback data into a database that enables the analysis of visitor demographics, attitudes and behaviour over time. The Museum has been conducting exit interviews since opening in 2001 and this year conducted interviews with 400 visitors, increasing the total number of interviews to 19,000.

Visitors aged 51 years and over continued to be the most strongly represented and, in 2009–10, 33 per cent of visitors were from Canberra or its close neighbour, Queanbeyan; 58 per cent were from elsewhere in Australia, in particular Sydney and regional New South Wales; and 9 per cent were from overseas. The proportion of repeat visitors was 50 per cent overall. Thirty-seven per cent of visitors interviewed during the year had visited the Museum three or more times.

Small-scale evaluations with visitors were also undertaken for programs such as NAIDOC Week; the Barks, Birds & Billabongs symposium; and exhibitions such as *Water: H2O=Life* and *Voyages of the Pacific Ancestors: Vaka Moana*. These evaluations, in conjunction with those undertaken at a number of family festivals, provided valuable feedback that is used to shape future programs and exhibitions.

Communicating and connecting with the community

Promoting and marketing the Museum

While the Museum’s marketing continued to highlight exhibitions, programs and activities, considerable effort was focused on ensuring visitors were aware of the closing of the Nation gallery in February 2010. The gallery development communications strategy provided factual information about the need for, and benefits of, developing galleries, to keep visitors informed about changes pre-, during and post-visit, and to ensure their expectations were met.

The Museum again worked with key organisations responsible for bringing visitors to Canberra. This was facilitated by Trish Kirkland, the Museum’s Marketing, Sponsorship, and Tourism Manager, in her roles as President of the National Capital Attractions Association and Director, Tourism Industry Council (ACT). Membership of the Australian Capital Territory

Tourism Minister’s Advisory Board, and Chief Minister’s round tables also enabled the Museum to keep abreast of key issues and trends in the tourism industry and business community. Work continued on the development of a tourism strategy to ensure the Museum is positioned as a key part of the overall program to celebrate the centenary of the Australian Capital Territory in 2013.

In collaboration with Australian Capital Tourism and other locally based organisations, the Museum contributed, for the second time, to the Culture Shock campaign, held over the 2009–10 summer and targeting potential audiences in Sydney and regional New South Wales. Other participants were the National Gallery of Australia, the Australian War Memorial and the Museum of Australian Democracy.

The review of the Museum’s brand, initiated in late 2009, was delayed until the arrival of the new Director in June 2010. The use of social media to connect with audiences was substantially enhanced, with a Twitter account and an e-letter established to provide updates on exhibition launches, upcoming public programs, media releases and new website content.

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 on advertising and market research in 2009–10 is summarised in the following chart:

FIRM	TYPE	VALUE
Environmetrics	market research	\$18,182
Multi Channel network	media advertising	\$58,048
Prime Television	media advertising	\$443,538

Note: In accordance with s311A(2) only payments over \$10,000 are reported.

The Museum and the media

The national media focus in 2009–10 was on exhibitions, major acquisitions and events and included the unfurling in the Museum’s Hall of two recently acquired paintings, *Ngurrara Canvas I* and *Martumili Ngurra*, from the south Kimberley in Western Australia. These huge canvases attracted widespread coverage and built awareness and interest in the exhibition *Yiwarra Kuju: The Canning Stock Route*, which will open at the end of July 2010.



A rapt audience at the launch of *From Little Things Big Things Grow* in the Gallery of First Australians.

Barks, Birds & Billabongs: Exploring the Legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land, an international symposium that investigated the expedition's significant and controversial legacy, drew an impressive group of commentators, including former politician and Australian Ambassador to the United States, Kim Beazley; Australian of the Year, Mick Dodson; and actor, Jack Thompson.

Television director Rachel Perkins generated considerable media coverage when she reflected on her father Charles Perkins' role in the struggle for Indigenous rights, which featured in the exhibition *From Little Things Big Things Grow: Fighting for Indigenous Rights 1920–1970*.

The exhibition *Water: H₂O=Life* gave the opportunity to provide managed media events: the arrival of a large Murray cod to be displayed in the exhibition, the visit of a descendant of the inventor of the Dethridge water wheel and a visit by Jeremy L Bleich, the United States Ambassador, all helped to promote the exhibition.

Objects and acquisitions continue to build national media curiosity and interest in the Museum. The arrival of a huge backhoe rock shovel from Rio Tinto Limited's Mount Tom Price iron ore mine in the Pilbara provided a media 'scoop' and attracted public

attention to the Landmarks: People and Places across Australia gallery development project.

Behind the Lines: The Year's Best Cartoons 2009 is an annual favourite of the national media and draws widespread coverage. Media commentator Michael Bowers, who opened the exhibition in December this year, praised the exhibition for recognising the important role cartoonists play in our understanding of politics.

The announcement by Prime Minister the Hon Kevin Rudd MP that an exhibition on the experience of Irish people in Australia will open at the National Museum on St Patrick's Day 2011 was widely reported in the national media and has created a great deal of interest in the exhibition.

The Museum also attracted international media interest with the opening of the exhibition *Papunya Painting: Out of the Australian Desert* at the National Art Museum of China in Beijing in June 2010. The Chinese media showed a great deal of interest in Aboriginal art from the Western Desert of Australia. Closer to home, New Zealand and Pacific media closely followed the Museum's decision to accept the unanimous advice of international conservation and anatomy experts to decline requests to remove and transport Phar Lap's heart to New Zealand.

National Museum of Australia Press

National Museum of Australia Press was established in 2004 and supports the strategic priorities of sustaining research and scholarship, engaging national audiences and enhancing exhibitions, programs and services. It does this through publishing scholarly and special-interest titles, as well as books for general adult readers and exhibition catalogues.

In 2009–10 the press published eight books, which included two exhibition-related books, three scholarly publications, as well as two books for general adult readers and a number of corporate publications. It also published two issues of the Museum's scholarly journal, *reCollections: A Journal of Museums and Collections*.

The year's highlights included the following publications:

- *Symbols of Australia: Uncovering the Stories behind the Myths* (edited by Melissa Harper and Richard White; co-publication with University of New South Wales Press) offers an entertaining, provocative and often surprising look at 26 of Australia's best-loved symbols. This book examines how symbols make the abstract concept of the nation tangible and give us an identity by representing Australia to itself and the world.
- *Simmers, Saints Settlers: A Journey through Irish Australia* (by Richard Reid and photographer Brendon Kelson) takes readers on a journey through the Irish experience in Australia, visiting locations right across the nation where the Irish story unfolds. The book concentrates on the period 1788 to 1921, when the Irish presence in Australia was proportionately at its most influential and visible.
- *Discovering Cook's Collections* (edited by Michelle Hetherington and Howard Morphy) focuses on the collections of art and material culture brought back from the Pacific on Captain Cook's voyages. It includes essays from some of the world's leading and most innovative historians and anthropologists that celebrate the richness of Pacific Island cultures in the initial years of European contact, as well as the collections' contemporary relevance to historians and the Indigenous communities who produced them.

Copyright

In 2009–10, the Copyright and Production Services unit undertook significant work to source and clear images owned by individuals, commercial organisations and cultural institutions throughout Australia and internationally. The Museum's website, exhibitions, marketing and publications require copyright clearances for a large number of images. Approximately 7300 images were delivered to support the Museum's documentation, exhibitions, publishing and communication activities.

The contribution of volunteers

This financial year 65 volunteers contributed 6179 hours, or 3.5 full-time equivalents, to areas including marketing, administration and Friends of the Museum, and for festival days.

Volunteers also contributed to:

- **Education:** Twenty-seven volunteers contributed 2776 hours assisting in the delivery of the Museum's Education programs, enhancing the students' and teachers' experience of Australian history. Volunteers actively facilitated programs such as 'Talking points' and 'Quiz', and assisted visitor services hosts with introductions for teacher-guided groups and, on occasion, accompanied these groups into the exhibition spaces to provide further guidance.
- **Public Programs:** Five volunteers contributed 473 hours assisting the Museum's Public Programs staff deliver school holiday programs for families.
- **Library:** Two volunteers spent 160 hours working on the Laurie Fitzharding collection by creating association notes and insertions on the collection record and creating minor displays for current political changes and general library support.
- **Photography:** One volunteer has contributed 170 hours assisting with business as usual activities and exhibition photography for the Landmarks gallery.
- **Research:** One volunteer has contributed five hours assisting researchers in the Museum's Centre for Historical Research.
- **Conservation:** Two volunteers have contributed 56 hours to several projects including an operations manual for the McDonnell telescope.

The Museum's largest volunteer program supports the 130-year-old paddle steamer, *PS Enterprise* — the crew being drawn entirely from volunteers. Depending on qualifications and experience, the 37 volunteers perform various roles aboard the vessel: master, mate, engineer, leading deckhand, deckhand and galley hand. The crew brought the *PS Enterprise* to life each weekend from September 2009 to May 2010. In 2009–10 the volunteer crew contributed 2238 hours, ensuring the *PS Enterprise* operated most weekends.

In March 2010 the *PS Enterprise* was taken out of the water for 17 days at the Barrenjoey Slipway for its biannual hull inspection and licensing by the Australian Maritime Safety Authority. Some long-awaited maintenance on the superstructure was carried out. The vessel was fully repainted and the decks re-oiled. The volunteer crew, under the direction of Museum conservators David Hallam, Ainslie Greiner and Ian Cramer, significantly contributed to this work.

The *PS Enterprise* missed five weekends of operation due to maintenance of the vessel. Visitor numbers were 2121 in 2009–10, a decrease from last year's visitation of 4258.

Our ambassadors: The Friends of the National Museum of Australia

In June 2010, there were 1131 Friends memberships, comprising 3621 individuals. The membership shifted slightly with more families and fewer individuals joining or renewing their membership. Friends continued its role of maintaining and enhancing community support for the Museum throughout 2009–10. The Friends provided a range of benefits to members in the Australian Capital Territory and beyond, including 74 Friends events, which were attended by more than 2958 people.

Highlights included:

- the popular series Playlunch with Friends and Get messy with Grandma (or Grandpa)
- two programs, exclusively for Friends members and aimed at under-5s: Making Music with Friends, which expanded to include two sessions, and Dramatic Play with Friends
- the Women's Voices series, now in its seventh year, continues to be strongly supported by Friends members and visitors
- curator-led previews of all Museum exhibitions
- a very successful series of talks featuring Museum curators presenting their research into key collection objects linked to gallery redevelopment
- Cultural Treasures, a well-attended series of talks, featuring embassy representatives speaking about museums in their countries
- the introduction of a new set of talks, History at Home, in April 2010, looking at domestic social history
- in conjunction with the Centre for Historical Research, an annual Friends' History Workshop for amateur historians, and new in 2009, a quarterly BookTalk, focusing on Australian authors and their books on Australian history
- exclusive cruises on the lake aboard the PS *Enterprise* during the steaming season.

Events were presented in partnership with other organisations, including the Australian Federation of Friends of Museums, the National Trust and the Museum's own Centre for Historical Research. Friends also appreciated the benefit of special 'Friends reserve' seating at popular Museum events including the *Behind the Lines* 'In Conversation' with Mike Bowers and Karen Middleton, and 'Bowled Over' with Gideon Haigh.

The *Friends* quarterly magazine, published in July, September, March and June, continues to showcase the activities of the Museum and the Friends. The magazine is also distributed widely to parliamentarians, libraries and museums in Australia

and to Australia's diplomatic missions overseas. The Friends received support from the Hyatt Hotel, and Pauline Hore (auditor). In addition, the Museum continued to provide invaluable in-kind support.

Enhancing key services: Information technology

The Museum continued to upgrade and enhance its technical infrastructure. Major achievements during the year were:

- completion of the upgrade of all interactives in the permanent galleries
- implementation of an automated IT disaster recovery capability at a secondary Museum site
- asset replacement of network printers to a mix of mono printers and multifunctional devices providing more cost-effective, reliable, fast, high quality colour printing, as well as colour photocopying and document scanning capability
- completion of the scoping and planning for the introduction of wireless networking capability for the Museum's collection storage locations.

A new ICT Strategic Plan was completed covering the period 2009 to 2012. The strategy focuses on:

- implementing improvements to existing business solutions
- introducing capabilities to improve services for staff
- enhancing the Museum's communications with its audiences and business partners.

The Museum trialled and implemented an occupational health and safety (OHS) incident reporting module and has undertaken preliminary work in preparation for a major upgrade of the Museum's Human Resource Information System (HRIS), which will take place in 2010–11. A new videoconferencing solution was also implemented to provide an efficient and lower cost option for the Museum's communications with external parties.

The Museum and the National Archives of Australia have completed the development of the Museum's Records Authority which sets out the requirements for keeping or destroying records for core business areas. It represents a significant commitment on behalf of the Museum to understand, create and manage the records of its activities.

Paper-based records spanning over 30 years of Collection Group meetings, Interim Council, Council and sub Committees of Council meetings were digitised and stored in the TRIM electronic records management system, enabling ready access to this information by staff.

Part three: Accountability and management



Education officer Mia Thornton with Luke, and the car he made in the Discovery Space.



Governance

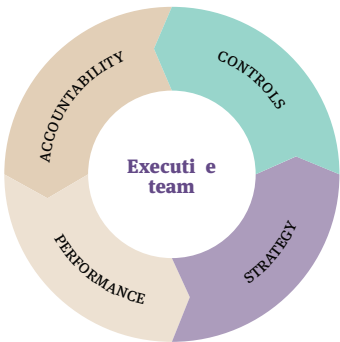
The National Museum of Australia guides the delivery of its outputs through its corporate governance framework. This framework comprises the Museum’s enabling legislation and other legislative instruments, managerial and organisational structures, corporate policies and strategies, and resource management 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. 120). 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 and Companies (Report of Operations) Orders 2008*. 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 within the portfolio of the Environment, Water, Heritage and the Arts.

Governance model



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 senior 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*.

The *National Museum of Australia Act 1980* provides for a Council consisting of a Chair, the Director of the Museum and neither fewer than seven nor more than 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, museum management, tourism, Indigenous issues, business, financial and strategic management. The Commonwealth Remuneration Tribunal determines remuneration for non-executive members.

The terms of Council non-executive members, Dr John Hirst, Dr John Fleming and Ms Sally Anne Hasluck, lapsed during 2009–10. At 30 June 2010, the Council comprised the following non-executive members:

Mr Daniel Gilbert AM (Chair) has many years of experience as a commercial lawyer and company director. Since the mid-1970s he has had extensive involvement with social justice issues through work with community legal centres and public

Accountability

- Parliament
- Government
- Minister
- Council
- Other stakeholders

Strategy

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

Controls

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

Performance

- Internal conformance and reporting
- External conformance and reporting



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

organisations and the arts. In 1992 he established the Gilbert+Tobin Pro Bono practice, which has a strong emphasis on Indigenous issues.

Mr Nicholas Davie is the Chief Executive Officer of Publicis Mojo. He is currently a member of the Board of Trustees of the Sport and Tourism Youth Foundation and a member of the Tourism Task Force. He is also Co-Chairman of the Bestest Foundation.

Professor Raelene Frances is the Dean of Arts and Professor of History at Monash University.

Ms Marian Gibney is an experienced lawyer who has held a number of high-profile private and public positions, including her current role as General Counsel, ACMI Investments. Her government sector board appointments include membership of the Queensland Art Gallery Foundation Board.

Professor Andrea Hull AO has held senior roles at international, federal and state levels in cultural, heritage and education areas. She was Director and Dean of the Faculty of the Victorian College of the Arts at the University of Melbourne for 14 years, and is a member of the Council of Trustees of the National Gallery of Victoria.

Mr David Jones is Managing Director, CHAMP Private Equity. He also is a non-executive director of three organisations: Centric Wealth Limited,

Global Sources Limited (NASDAQ) and the Beacon Foundation.

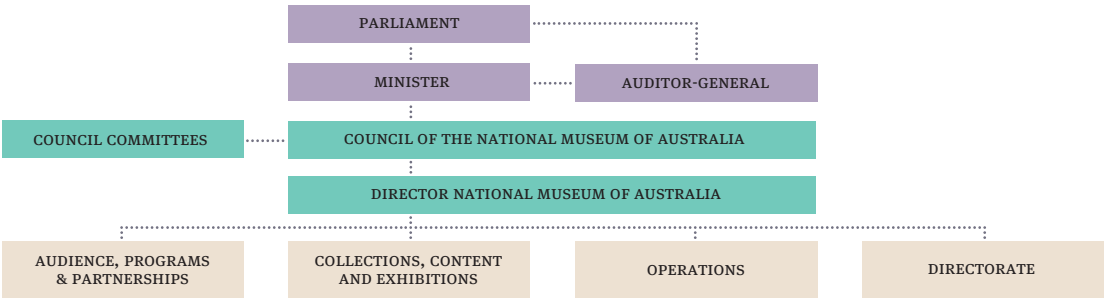
Mr John Morse AM is advisor on tourism and Indigenous tourism to the Director of Parks Australia, the owner of John Morse Art, and Chair of the Mutitjulu Foundation. He worked for the Australian Tourist Commission for 20 years in Europe and Asia, and was Managing Director from 1997 to 2001, during which time he oversaw the development of Brand Australia and drove the highly successful international campaign to encourage people to visit Australia during the 2000 Olympics.

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. Dr Piscitelli is a member of the Board of the Queensland Museum.

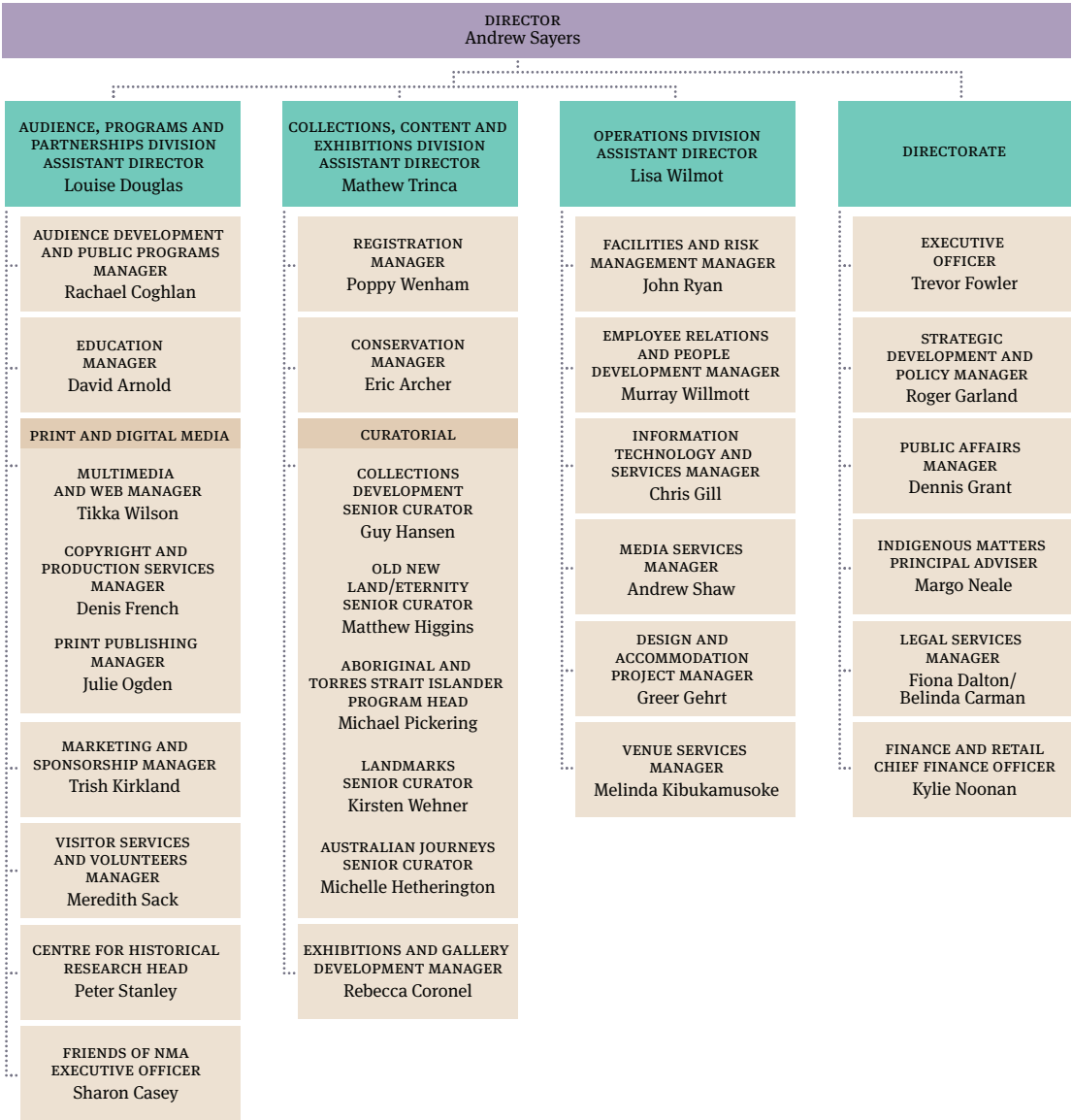
Mr Peter Yu is Chief Executive Officer of Nyamba Buru Yawuru Ltd located in Broome, Western Australia. He is also a member of the Australian Statistics Advisory Council.

The Council held five meetings during 2009–10. An executive officer from the Department of the Environment, Water, Heritage and the Arts attended the meetings as an observer.

Accountability chain as at 30 June 2010



National Museum of Australia organisation chart as at 30 June 2010





The Executive of the National Museum of Australia: (left to right) Director, Andrew Sayers; Assistant Director, Audience, Programs and Partnerships, Louise Douglas; Assistant Director, Collections, Content and Exhibitions, Mathew Trinca; and Assistant Director, Operations, Lisa Wilmot.

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

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

The Council has established an Audit, Finance and Risk Committee to assist in the execution of its responsibilities.

Details of Council meetings are listed in Appendix 1, pp. 118–119.

Executive Management group

The Executive Management group, comprising the Director and three Assistant Directors, provides strategic and operational leadership to the Museum.

Andrew Sayers AM (from 1 June 2010)

Andrew Sayers was Director of the National Portrait Gallery, Canberra, from 1998 to 2010. After studying

at 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. Previous to 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).

Craddock Morton, Director (to 26 March 2010)

Until 1986 Craddock Morton held various positions in the departments of the Senate and Prime Minister and Cabinet before working in a number of ministerial positions. In 1994 he left the position of Senior Adviser to Prime Minister the Hon PJ Keating to become Director of the Australian Foundation for Culture and Humanities. From 1995 Craddock held various positions in the Department of Communications, Information Technology and the Arts, including Chief General Manager on the Acton Peninsula Project (National Museum construction) and Director of Old Parliament House. After acting

as Director of the National Museum from December 2003, Craddock was appointed to the position in June 2004. He was Chair of the National Cultural Heritage Committee, President of ICOM Australia, a member of the Executive of Museums Australia and the Council of Australasian Museum Directors, and a director of Art Exhibitions Australia.

Louise Douglas, Assistant Director, Audience, Programs and Partnerships

Louise Douglas has had a successful career in cultural heritage management that spans over 25 years, working at senior and executive management levels at the Powerhouse Museum and the National Museum of Australia. Louise has been active in Museums Australia for many years and was National Vice President from 1998 to 2000. She has been a member of the Canberra Museum and Gallery Advisory Committee since 1996 and is currently a member of the Fulbright Commission's Australian Capital Territory selection committee.

Mathew Trinca, Assistant Director, Collections, Content and Exhibitions

Prior to joining the National Museum as a senior curator in 2003, 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. With research interests in cultural history and museum practice, Mathew co-edited *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. Mathew acted as Director of the Museum from 27 March to 31 May 2010.

Lisa Wilmot, Assistant Director, Operations

Having worked with the Museum for over six years, Lisa Wilmot commenced as Acting Assistant Director, Operations, in April 2009. Prior to taking on this role, she successfully led and managed the Museum's human resources and workplace relations functions. During her Australian Public Service career of over 20 years, she has led and managed various corporate-related functions in the employment, education and training portfolios including finance, complex tendering processes, employment services and employment programs delivery, and undertaken an 18-month term in the Office of the federal Minister for Education.

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 as well as its vision and mission statements. Performance is tracked through quantitative measures, project management practices and qualitative reports. The Framework was reviewed and updated during the year.

The Museum reports its performance to Government and other external interests through a statement against the Charter of Operations (yearly), the Annual Report (yearly) and the Portfolio Budget Statements (monthly).

Internally, the Museum implemented four new performance streams. These streams flow into strategic and business planning and reporting, as well as business as usual activity:

- **Collection and stewardship** includes the Museum's legislative responsibilities in developing, managing and preserving the National Historical Collection. It also covers research, as well as development and promotion of knowledge about the nation's history and experience.
- **Audience and access** captures the Museum's service delivery to diverse national communities. It includes indicators of public engagement and responsiveness as well as of access to collections, exhibitions, programs, website and publications.
- **Environmental impact** represents the Museum's impact on land, air, water and built environments. It includes the Museum's performance in achieving efficiencies and savings in energy use, the level of resource consumption in the organisation and waste management.
- **Organisational health and culture** includes the Museum's financial and staff management, and its broader work culture. It covers budget planning and accounting, staff recruitment and retention, workforce diversity, occupational health and safety, and workforce planning.

Strategic Plan

The Strategic Plan 2007–10 came into effect on 1 July 2007. Its key priorities and a summary of progress against its business priorities for 2009–10 are provided in Part One, Executive summary, of this report (see pp. 8–19).

The development of a new strategic plan was delayed pending the arrival of the new Director. The existing plan was rolled over for another year and a new plan will be developed and implemented in 2010–11.

Business planning

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

Project management

The Museum Project Management Methodology, underpinned by the Primavera software tool, continued to be applied across the Museum. Primavera is a collaborative, web-enabled project management tool supporting:

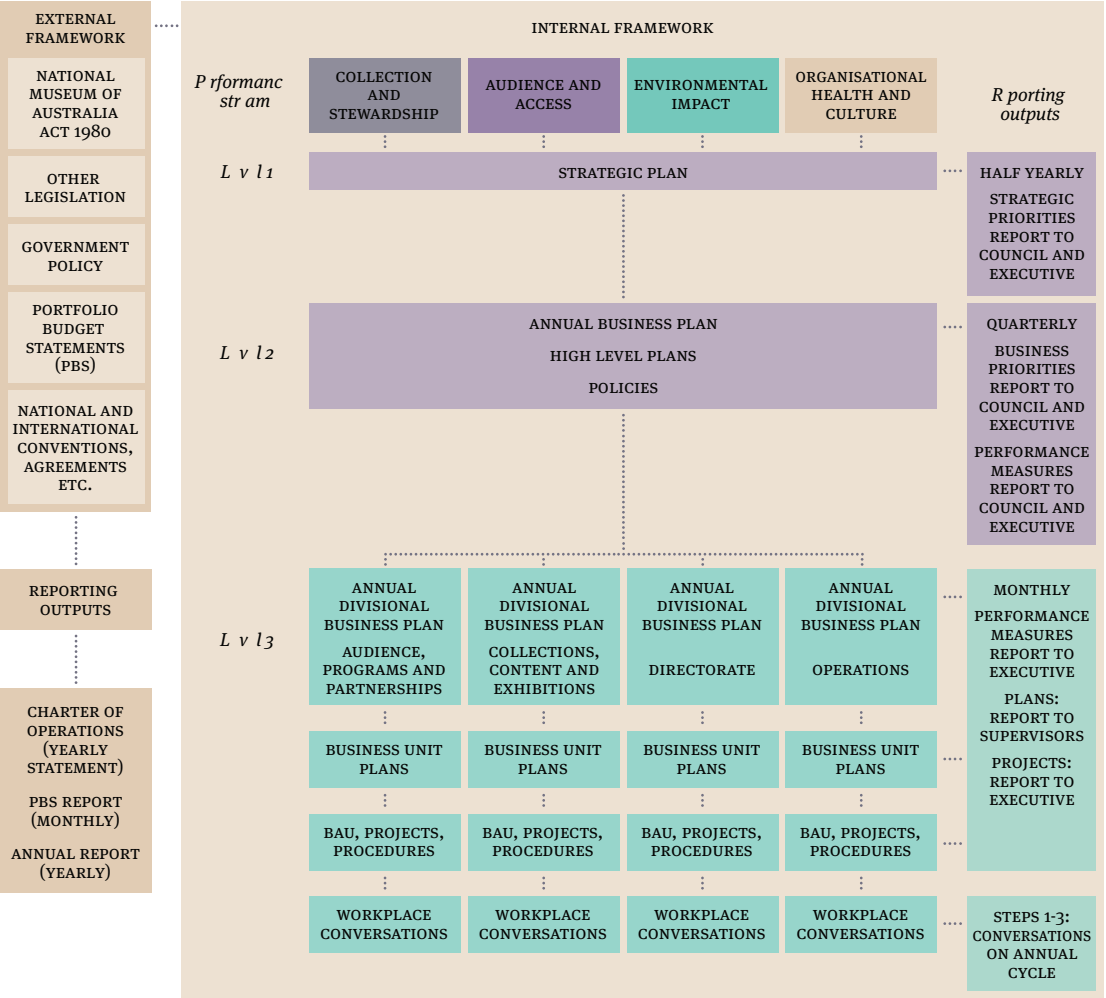
- project managers to plan, schedule and manage projects
- team members to view and update project activities for which they are accountable
- managers and executives to view the performance of a portfolio of projects.

A review of Primavera in 2010–11 will help determine options for upgrading the system.

Policies and plans

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

Museum Performance Management Framework overview





Museum host, Vicky Rovolis, interprets the Garden of Australian Dreams for visitors.

Internal and external scrutiny

Internal audit

An external service provider, RSM Bird Cameron, delivers internal audit services to the Museum under a service contract. The major reviews completed by the internal auditors during 2009–10 included:

- financial compliance
- certificate of compliance
- asset management
- review of general IT environment controls
- review of risk controls.

External audit

The Australian National Audit Office (ANAO) is responsible for auditing the Museum's annual financial statements. An unqualified audit opinion precedes the annual financial statements in Part Four of this report (see pp. 80–114).

Risk management and fraud control

The Museum's risk management framework has been developed in accordance with the Australian Standard 4360: Risk Management. The aim of

the risk management framework is to assist all managers and supervisors to incorporate formal risk management processes into their work to enable the efficient and effective delivery of the Museum's programs, and to promote sound business practices. The Museum's risk management framework focuses on categories including occupational health and safety (OHS), preservation of the National Historical Collection, damage to the building and infrastructure, financial loss, loss of reputation and damage to the environment.

A new International Standard on Risk Management was released in late 2009 and the Museum engaged a consultant to assist in the review and upgrade of its existing risk management framework to ensure that it meets the new standard, ISO31000, as well as Comcover's Better Practice Guide on Risk Management. The review was completed in June 2010 and the Museum will implement the recommendations during 2010–11.

The Museum's dedicated Risk Management unit is committed to fostering a culture of risk management throughout the organisation and, within an overall risk management framework, maintains and advises on:

- risk management policy
- strategic and corporate risk registers
- business unit risk management planning
- event risk management
- guidance material, including risk management plan templates and a risk ratings matrix.

The Museum's Strategic Risk Management Plan was reviewed during the year by the Council's Audit, Finance and Risk Committee. Divisional and business

unit risk management plans were also reviewed as part of the annual review process and the Museum also participated in Comcover's Annual Risk Management and Insurance Benchmarking program.

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

The Museum's Fraud Risk Assessment and Control Plan is endorsed by the Council's Audit, Finance and Risk Committee and reviewed every two years. The Museum provides fraud awareness training to staff as part of its induction training program and general awareness training to all staff.

Freedom of information

The *Freedom of Information Act 1982* requires each Commonwealth Government agency to publish a statement setting out its role, structure and functions; listing the documents available for public inspection; and advising how to access such documents. This statement is available in Appendix 8, p. 144. There were no formal requests for access to documents under Section 15 of the Act during 2009–10.

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 2009–10.

Formal decisions/notifications/ministerial directions

The Museum received no formal notifications or ministerial directions from the Finance Minister during 2009–10.

Ministerial directions that continue to apply in 2009–10 from previous financial years relate to the:

- Commonwealth Procurement Guidelines
- Certificate of Compliance Report requirements.

Significant events

The Museum did not advise the Minister of any significant events during 2009–10 in accordance with the *Commonwealth Authorities and Companies Act 1997*.

Legal actions

In 2009–10 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.

A focus on client service

The Museum's Client Service Charter (see Appendix 9, p. 145) is available to the public as a brochure and on the Museum's website.

During the year the Museum received 281 written comments from visitors using the Client Service Charter feedback form. Comments covered services, programs, exhibitions, the building and facilities. This represents a decrease of 42 per cent over the number received in 2008–09. The decrease can be attributed to a reduced number of comments on the new Australian Journeys gallery and the redeveloped Circa theatre as well as an increase in feedback received through the info@nma email address, which increased by 59 per cent to 1067 in 2009–10.

The majority of the feedback was positive, reporting successful visits to the permanent galleries and temporary exhibitions. Visitors also commented on the positive contribution the Museum was making to reconciliation in Australia through Indigenous exhibitions and programs. Wayfinding issues again represented the largest proportion of negative feedback.

Some changes to the Museum's services, amenities and exhibitions were made as a result of visitors' comments, including:

- improved accessibility for visitors with special needs
- further improvements in lighting in permanent and temporary exhibition areas
- expansion of cloakroom facilities.

Positive references to the service provided by the visitor services hosts were the most common visitor comments recorded through the Charter, accounting for over 19 per cent of all feedback received in 2009–10.

All new employees are made aware of the Client Service Charter in the Museum's Orientation Day New Starters program, and it was included in detail in the induction and training sessions provided to new and existing visitor services staff.

Sustainability

Taking care of people

The Museum’s people are at the heart of the organisation. The Museum continues to attract passionate, creative, highly qualified people with diverse skills and experience to care for and exhibit the collection and maintain the physical infrastructure. A major task is to develop and retain high-quality employees – a task to which the Museum is committed.

The premium placed on high performance and diversity in the Museum is highlighted in the Strategic Plan, with a commitment to continually reviewing the way business is conducted, operating in a way that utilises better practices and providing an environment to assist staff to undertake their work.

Museum staff members are employed under the *Public Service Act 1999*, and employment conditions are established under legislation applying to the Australian Public Service and, in particular, the Museum’s workplace agreement.

The staffing numbers over the past five years indicate the Museum’s overall numbers have stabilised within the 280–300 range, with the gender split fairly constant every year. At 30 June 2010, the Museum employed 297 staff consisting of 237 ongoing and 60 non-ongoing employees, which represented a full-time equivalent number of 257.54.

Impact and features of workplace agreements

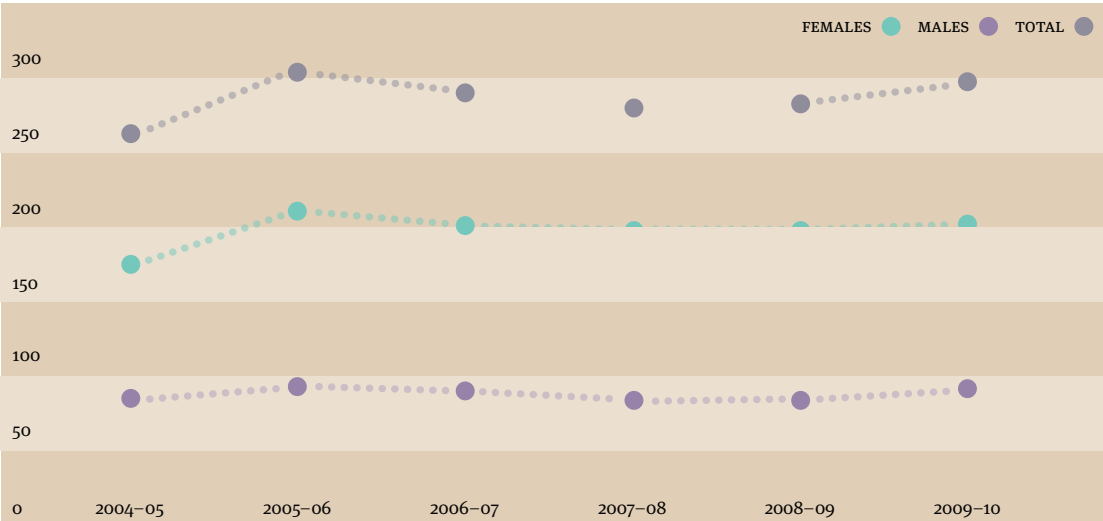
As an Australian Public Service (APS) agency, the Museum employs people within a regulatory framework that includes federal workplace relations and related legislation, the *Public Service Act 1999* and common law employment contracts.

In a rapidly evolving workplace relations and public sector management environment, a range of instruments regulate the Museum’s terms and conditions of employment. Agreements negotiated with employees and their representatives are at the heart of this framework. The Museum has maintained a high level of employee support for collectively negotiated arrangements over the last decade, reflecting an ongoing culture of consultation and trust.

The National Museum of Australia Workplace Agreement 2008–2011 commenced on 30 October 2008 and is the primary agreement covering most Museum employees. It is a three-year union collective agreement with the Community and Public Sector Union, and has a nominal expiry date of 30 October 2011. The Museum will negotiate a new Workplace Agreement in 2010–11. The National Museum of Australia Workplace Agreement 2008–2011 delivered a total pay rise to eligible staff of 4 per cent during 2009–10.

The Museum also has a number of Australian Workplace Agreements (AWAs) made under the *Workplace Relations Act 1996*. These include comprehensive agreements with Senior Executive Service employees and individual AWAs covering a small number of non-SES employees. Under the

Total staff numbers, 2004–10



Transition to Forward with Fairness Act 2008 and the *Fair Work Act 2009*, AWAs will continue to operate until they are terminated or the relevant employment ceases, but no new AWAs may be made.

The workplace agreement provides for individual employees to negotiate pay and conditions enhancements through Individual Flexibility Agreements, designed to provide more flexible working arrangements where appropriate.

Attracting the right people and doing it better

The Museum competes in a highly competitive employment market with public sector agencies, other museums and cultural institutions, academic institutions and private enterprise. Longer-term demographic trends in the Australian population, including the ageing of the Australian working population and the retirement of the 'baby boomer' generation, is leading to increased competition for highly qualified, experienced and skilled people.

Throughout the downturn in the global and Australian financial environments, the Museum has continued to attract highly competitive external and internal applicants for vacancies.

Consistent with other APS agencies, the Museum continues to focus on recruitment and selection procedures that deliver efficient, effective and timely filling of vacancies. The dual outcomes sought are to secure the best candidates and minimise recruitment time frames and costs. In 2009–10, the Museum continued to reduce recruitment costs and attract a high standard of candidates for vacancies.

The Museum's induction and orientation experience includes personalised day-one induction by the recruitment officer, regular 'new starter' training sessions on a range of essential issues such as performance management and APS Code of Conduct and Values, an online induction package and a regular Orientation Day program involving a tour of the Museum's collection storage and conservation facilities.

Staffing by employment status

STATUS	MALE	FEMALE	TOTAL
Ongoing full-time Principal Executive Officer (PEO)	0	0	0
Ongoing full-time Senior Executive Service (SES)	1	2	3
Ongoing part-time SES	0	0	0
Non-ongoing full-time SES	0	0	0
Non-ongoing part-time SES	0	0	0
Non-ongoing part-time non-SES	8	14	22
TOTAL	95	202	297

Staffing by division, as at 30 June 2010

DIVISION	ONGOING	NON-ONGOING	TOTAL

Staffing by APS level, as at 30 June 2010

APS LEVEL	MALE	FEMALE	TOTAL
PEO	1	0	1
SESB2	0	0	0
SESB1	1	2	3
Executive Level 2	12	11	23
Executive Level 1	12	29	41
APS6	19	38	57
APS5	12	24	36
APS4	9	47	56
APS3	6	16	22
APS2	22	34	56
APS1	0	0	0
Cadet	1	1	2
TOTAL	95	202	297



Indigenous cadet Lorna Woodcock (right), assisting Oliver and Lydia with their creations during a school holiday program in the Discovery Space in the Hall.

Supporting and maintaining a high performance culture

The Museum's staff performance management framework, Workplace Conversations, is a key productivity initiative. The intent of Workplace Conversations remains the same as in previous years: to support a 'guided conversation' approach. Workplace Conversations continues to use Museum specific work-level standards to clarify job roles and expectations, and Museum-specific capability profiles to identify and reinforce work behaviours that support the Museum's objectives.

Workplace Conversations requires staff members to have regular performance discussions with their manager. These formal guided 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. Aggregate learning and

development data assists in the development of overall corporate training activities.

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

Sustaining a consultative culture

The current workplace agreement establishes a framework for formal and informal consultation arrangements as an integral part of decision making in the Museum, enabled by a biannual Museum Consultative Forum in which the Director, Executive Group and staff representatives engage on higher level strategic issues for the Museum. This is supplemented by a Workplace Consultative Committee for broad consultation on operational matters.

The Museum continues to work closely with the Community and Public Sector Union (CPSU) on all relevant matters affecting staff. Consistent with the

Australian Government Employment Bargaining Framework, the Museum will negotiate and finalise in 2010–11 an agreement with the CPSU concerning negotiation, communication and access to the workplace.

Supporting and making workplace diversity a priority

A significant factor in delivering services for diverse audiences is to sustain a workforce that reflects an equally diverse background and perspective. Subsequently, the Museum works hard to maintain and encourage diversity in its workforce.

The Museum’s Workplace Diversity Plan seeks to create an environment that is supportive of people’s diversity by building knowledge and capabilities from many backgrounds within the Museum, having business processes that support diversity, and developing diverse ways to work. In implementing the plan, the Museum continued to encourage a staff profile that reflects Australia’s cultural diversity.

Progress has been achieved through the development of recruitment strategies, promoting APS values relating to diversity, maintaining a network of equity and diversity contacts, and continuing to raise awareness on ways to prevent bullying and harassment in the workplace. The plan expired during the year and a replacement plan was developed. In May 2010, the Museum became a member of the Australian Network on Disability, an employer group dedicated to improving employment conditions for people with disabilities.

Aware of the ongoing decrease in the number of Aboriginal and Torres Strait Islander people employed across the APS, the Museum continued to take particular measures during the year to provide and support employment opportunities for Indigenous people. These included:

- a dedicated role in the Visitor Services and Volunteers team to promote, facilitate and support the employment of Indigenous people
- the provision of cultural awareness training for staff
- employment of three people under the Indigenous Cadet Program
- continuing the Aboriginal and Torres Strait Islander Program, which employed a 12-month non-ongoing APS 4 curator.

The Cadet Program offers cadets ongoing employment upon successful completion of the program and supports cadets who are completing their post-secondary education while they gain valuable on-the-job work experience. In 2010 the Museum offered two visitor services host positions through the Indigenous Entry Level Recruitment Program coordinated by the Australian Public Service

Commission. This program provides entry level staff with the opportunity to obtain a Certificate IV qualification.

The Museum received financial assistance from the Workplace Modification Scheme for two staff from JobAccess, a government initiative to assist with workplace solutions for the employment of people with disabilities.

Museum staff who report as belonging to specific groups

GROUP	NO.	% TOTAL STAFF
Aboriginal and Torres Strait Islander peoples	14	4.7
People with disabilities	8	2.7
Culturally and linguistically diverse backgrounds	38	12.8
Females	202	68

Enhancing our capability through learning and development

The Museum’s corporate training program is aligned with its capability profile and strategic business objectives. During 2009–10 the program focused on building capability in leadership, writing, performance management, understanding our business and application of the APS Values and Code of Conduct.

As in previous years, in 2009–10 a number of staff members presented papers at conferences and seminars, undertook research and attended technical and professional workshops. A list of these activities is reported in Appendix 7, pp. 137–144. In addition, one employee took part in the 2009 Cultural Management Development Program (CMDP), with another enrolled in 2010.

Two employees completed the Advanced Workplace Skills Program (AWSP) during 2009 with another two enrolled in 2010. Both the CMDP and AWSP are collaborative development programs, run in conjunction with other cultural institutions in the Australian Capital Territory.

The Museum also supported attendance of two Indigenous staff at a two-day course designed to improve skills for mentoring of other Indigenous staff. In addition, the Museum continued to utilise the funding pool of \$5000 established in the Workplace Agreement to sponsor four Indigenous staff to attend the Barks, Birds & Billabongs symposium.

The Workplace Agreement also gave employees access to Museum-sponsored study leave, with special provisions for staff to learn languages other than English.



Recipients of the Australia Day Achievement Medallion for 2010.

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

- training for the Museum's Equity and Diversity contact officers on harassment and bullying in the workplace
- seminars on mental health in the workplace, with a particular emphasis on resilience and managing change
- seminars on occupational health and safety OHS for all staff, through induction presentations, as well as focused OHS presentations for visitor services teams
- manual handling training
- courses for first aid officers, wardens and section health and safety representatives
- regular and comprehensive orientation programs for all new Museum employees.

Recognising people

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

To provide wider recognition of significant contributions and achievements by its staff, the Director presented Australia Day Achievement Medallions to 39 employees, including two volunteers, who had made noteworthy contributions to the work of the Museum during the past year, or over a number of years.

Internal communications and staff news are regularly communicated through the Museum's active intranet and the internal newsletter, *The Loop*.

Post-separation employment

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

Making the Museum accessible and safe

The Museum recognises the importance of the *Disability Discrimination Act 1992*. Compliance with the Act helps to identify and remove barriers that might prevent people with disabilities from accessing Museum programs, services and employment opportunities. The Museum meets its obligations under the Act by implementing the Commonwealth Disability Strategy and the Museum's Disability Action Plan. Details of the Museum's performance during the year in implementing the Commonwealth Disability Strategy are set out in Appendix 10, pp. 146–149.

Educational and developmental opportunities

The Museum continued to be a sought-after venue for secondary and tertiary students seeking work experience, with 18 students undertaking work experience placements, primarily in our Visitor Services team, during the year. The Education section hosted 32 undergraduates from the University of Canberra, who were completing a Professional Community Day as part of their teaching program.

Interns from The Australian National University's Museums and Collections program, which is coordinated jointly between the Museum's Centre for Historical Research and the university, were also hosted at the Museum.

Promoting a healthy and safe workplace

The Museum continued to manage occupational health and safety (OHS) for all staff, volunteers, contractors and visitors during 2009–10. This was achieved with its well-established framework for OHS management that includes:

- a dedicated Safety and Risk Manager who represents the Museum at various forums including the Commonwealth Safety Management Forum
- quarterly OHS Committee meetings
- five designated work groups for OHS management in all areas of the Museum
- health and safety representatives and deputies in each of the five designated work groups
- regular training for staff
- targeted safety improvements
- incident reporting and investigation
- provision of timely information to employees via a dedicated intranet website.

The Museum recognises that training for staff and volunteers plays a key role in achieving and maintaining a high standard of workplace safety. Training provided during 2009–10 included:

- online OHS training courses for all new employees
- training courses focusing on the OHS obligations of managers and supervisors
- customised manual handling training for collections management staff
- manual handling training for staff who work in Facilities, the Museum Shop, Multimedia and Public Programs
- training for staff members to gain licences for forklift and other plant operation, where required.

Ongoing recruitment and training of wardens, first aid officers, and health and safety representatives also took place to replace staff members who have vacated those positions. The Museum makes extensive use of

contractors, and hence continues to focus on ensuring that all contractors working on Museum sites receive a site induction prior to commencing work to make them aware of their OHS obligations. The Museum continued its approach of identifying, assessing and rectifying safety hazards in a functional and practical way, which also takes environmental and aesthetic aspects into consideration. The Safety and Risk Manager continues to actively provide OHS input into exhibition creation and gallery development, from design through to installation phases.

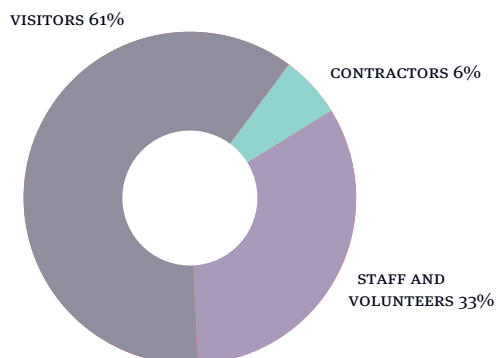
In an effort to increase staff awareness of their own health and wellbeing, annual influenza vaccinations and voluntary health assessments were made available for all staff and volunteers. Furthermore, additional H1N1 influenza vaccinations were made available during 2009 for staff and volunteers.

There were a total of 90 injuries reported by staff, visitors or contractors during the year. This included one serious injury. There was also one dangerous occurrence. These were both reported to Comcare in accordance with Section 68 of the *Occupational Health and Safety Act 1991*.

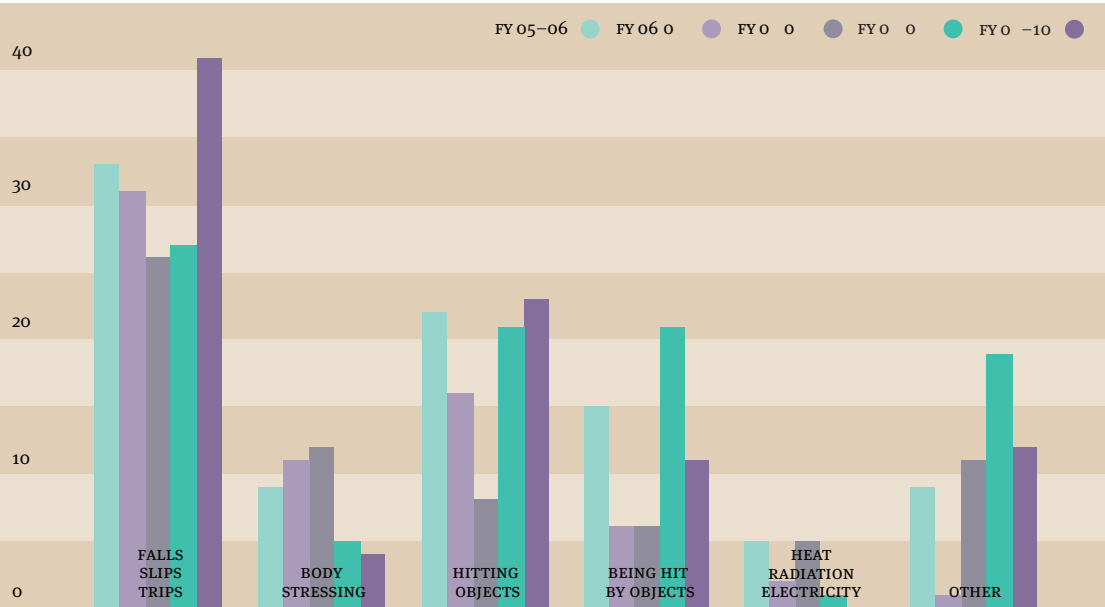
The statistics show a slight increase in the number of reported minor injuries compared with the previous year but there was a decrease in the number of serious injuries and dangerous occurrences.

There were no fatalities or provisional improvement notices recorded during the year. Minor injuries are those that require no medical treatment, or only first aid treatment. Serious injuries require emergency medical attention by a doctor, in a hospital or in an ambulance. Dangerous occurrences are incidents that could have, but did not, result in serious injury or death.

Category of person injured or involved in dangerous occurrences, 2009–10



Cases of injury or dangerous occurrences, 2005–10



Category and number of reported incidents, 2005–10

YEAR	MINOR INJURIES	SERIOUS INJURIES	DANGEROUS OCCURRENCES
2005–06	91	1	1
2006–07	63	0	4
2007–08	60	3	5
2008–09	85	6	3
2009–10	89	1	1

Security

During 2009–10 the Museum’s Security section continued to maintain a safe and secure environment for visitors, staff, contractors and collections, including the National Historical Collection, and all Museum buildings and infrastructure.

Upgrades to security infrastructure undertaken during the year included:

- an upgrade to the security camera controller to replace outdated, end-of-life technology with new digital equipment. This included new software, the replacement of outdated analogue components with digital hardware and new LCD monitors
- installation of additional cameras and electronic door locks to provide enhanced security to the Museum’s building assets.

Indemnities and insurance

In accordance with Section 16 of the Commonwealth Authorities and Companies (Report of Operations)

Orders 2008, which requires reporting on indemnities and insurance premiums for officers, the Museum confirms that it has:

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

As part of its annual insurance renewal process, the Museum reviewed its insurance coverage to ensure that it remained appropriate for its operations. The Comcover Risk Management Benchmarking program recognised the ongoing positive impact of the Museum's risk management strategies and activities by awarding the Museum a discount on its 2009–10 insurance premium.

Taking care of our environment

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

Under the *Environment Protection and Biodiversity Conservation Act 1999*, all Commonwealth agencies are required to report on their environmental performance and contribution to ecologically sustainable development. The Museum's key activities, citing the relevant paragraphs of the Act, are described on the following pages.

Environmental management systems

How the Museum's activities accord with the principles of ESD (Paragraph 516A(6)(a))

The Museum's Environmental Management System incorporates guidelines for all Museum activities to reduce their impact on the environment. It also promotes the management of energy, waste and water on all Museum sites. The system was developed to meet ISO 14001:1996 'Environmental Management Systems — Specification with guidance for use'. It was designed to be as accessible as possible for all staff to allow them to minimise risks to the environment. The Environmental Management Policy highlights the Museum's commitment to operate within the principles of ecologically sustainable development wherever possible.

How the administration of legislation by the Museum accords with the principles of ESD (Paragraph 516A(6)(b))

The Museum's functions, as set out in the *National Museum of Australia Act 1980*, continue to remain consistent with the spirit of ESD principles. These include programs that 'improve the total quality of life, both now and in the future, in a way that maintains the ecological processes on which life depends'. The Act also specifies that the focus of the Museum's exhibitions, collections, programs

“These include programs that ‘improve the total quality of life, both now and in the future, in a way that maintains the ecological processes on which life depends’.”

and research should be on three interrelated themes: Aboriginal and Torres Strait Islander history and culture, Australia's history and society since 1788 and, most specifically, the interaction of people with the environment. Stories related to Australia's environment appear throughout the Museum's permanent and temporary exhibitions, education programs, public programs, publications and the website. In particular, the Old New Land gallery, one of the Museum's five permanent galleries, is devoted to the interaction of people and the environment, and includes displays on bushfires, farming practices, Indigenous land management practices, endangered and extinct species, drought and water management.

How the outcomes specified for the Museum in an Appropriations Act contribute to ESD (Paragraph 516A(6)(c))

The Government's Portfolio Budget Statements specify that the Museum should contribute to an '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'.



ACTEW Corporation dam level indicator at the National Museum entrance during the *Water: H₂O=Life* exhibition.

Although not directly contributing to ESD, an increased awareness and understanding of Australia's history — including its environmental history — and culture by the public is still relevant to ESD principles.

How the Museum's activities affect the environment (Paragraph 516A(6)(d) and the steps taken to minimise this (Paragraph 516A(6)(e))

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, with relevant targets and objectives, have been put in place to reduce the Museum's environmental impact. These include:

- reducing energy consumption
- increasing waste recycling
- decreasing water use
- using environmentally friendly cleaning chemicals
- using a vehicle fleet that offsets carbon emissions
- supporting environmentally conscious staff initiatives.

Mechanisms (if any) for reviewing and increasing the effectiveness of those steps (Paragraph 516A(6)(f))

Monitoring and reviewing performance are integral to the Museum's Environmental Management System. Ongoing reviews are carried out on targets and objectives to ensure they remain relevant to Museum operations and continue to meet changing government requirements. The targets include 10 per cent annual reductions for both water and energy use over the baseline year of 2007–08 by October 2011. Waste to landfill will be reduced by 5 per cent over this same period. The Museum has already met the water reduction figure with a reduction of 13 per cent in annual consumption when it introduced hybrid semi-waterless urinals within the public areas of the building.

Environmental initiatives

Reducing energy consumption

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

- accurate tracking of energy usage across the Acton site. The Museum's energy monitoring system enables independent monitoring of the heating, ventilation and air conditioning (HVAC) system
- ongoing replacement of older lights with energy efficient LED lights. These require less maintenance and replacement, further reducing their whole-of-life environmental impact. Existing light fittings were also modified to improve energy efficiency
- changes to the building management system to ensure that the air conditioning chillers operate at optimum efficiency, which has also resulted in savings in energy costs.
- further revision of chilled water plant programming to provide better environmental conditions within the Acton exhibition areas while reducing energy consumption. This was achieved through improved sequencing of the HVAC plant and has resulted in significant reductions in energy use and operating costs.

During the year the Museum engaged an independent consultant to undertake an energy audit of the Museum's property portfolio. The consultant identified a number of initiatives to further reduce energy consumption. These included modification of the HVAC plant and equipment to ensure it is operating to its maximum efficiency, replacement of existing lighting with new, more

efficient lighting technology, and the installation of additional power factor correction to the electricity supplies that feed into the Acton building. The Museum is currently examining the feasibility of implementing these initiatives with a view to incorporating them into future building upgrades and refurbishments.

Increasing waste recycling

The Museum continues to recycle paper, cardboard, toner cartridges and glass/plastic bottles. Specific activities included the implementation of a recycling program for fluorescent tubes and bulbs, and installation of recycling bins in the outdoor public areas and in staff amenity rooms.

Decreasing water use

The Museum continued to reduce levels of water usage through the use of hybrid semi-waterless urinals in high-use public toilets, as well as dual-flush toilets and water-saving showerheads in leasehold buildings. Water meters were also installed in critical areas, including cooling towers, to help track and monitor water consumption.

In line with current water restrictions in the Australian Capital Territory, watering of the gardens and external facade continued to be minimised.

Using environmentally friendly cleaning chemicals

All cleaning chemicals used by the Museum's cleaning contractors meet the specifications set out in Australian Standards AS/NZ ISO 14001:1996 'Environmental Management Systems — Specification with guidance for use' and AS/NZ ISO 14004:1996 'Environmental Management Systems — General guidelines of principles, systems and supporting techniques'.

Offsetting carbon emissions

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

Staff action

The Green Museum group, a voluntary group of environmentally conscious Museum staff, assisted in raising awareness of environmental issues by promoting activities such as:

- a blog on the Museum's intranet where staff can discuss environmentally sustainable ideas and events
- providing tips via the Museum's intranet on ways to reduce work and home environmental footprints
- setting up a car-pooling roster
- collecting ideas from staff on ways to make the workplace more sustainable and acting upon these wherever possible.



The Museum was a popular venue for corporate functions including gala dinners, awards presentations and cocktail receptions.

Generating external revenue and support

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Grants and sponsorship

The total value of support secured from external sources was \$1,602,638 comprising \$750,523 in cash or in-kind sponsorship (exceeding the target of \$570,000) and \$852,115 in grants received to support key activities.

Water: H₂O=Life and *Voyages of the Pacific Ancestors: Vaka Moana* both attracted substantial media support from Prime Television and Foxtel's History Channel.

Significant grant funding received was:

- \$219,233 from the Department of the Environment, Water, Heritage and the Arts' National Collecting Institutions Touring and Outreach Program to support the development of one and touring of three exhibitions
- \$100,000 from the Department of Foreign Affairs and Trade for *Papunya Painting: Out of the Australian Desert* to travel to the National Art Museum of China in Beijing (a further \$400,000 has been provided for expenditure in 2010–11).

In anticipation of the opening of a major new exhibition on the history of the Irish in Australia in March 2011, preliminary steps were taken in 2009–10 to raise awareness of the exhibition among members of corporate Australia, including two events hosted by

Daniel Gilbert AM, Chair of the National Museum of Australia Council, in Sydney (11 December 2009) and Melbourne (13 April 2010).

Merchandising and retail

Merchandising and retail operations raise revenue while enhancing visitor experiences by providing merchandise that is largely inspired by the Museum's exhibitions, programs and its unique building. It was a challenging year for Museum retail operations with gross revenue declining by 20.2 per cent compared to the previous year, although it did surpass the budget target for 2009–10 by 3.1 per cent.

This result was largely due to the worldwide financial situation as well as the fluctuating Australian dollar, which also had an impact on tourism and discretionary domestic spending. In the later half of the financial year a review of retail operations was undertaken, resulting in improvements to be implemented in areas of the product range, price points, merchandising and customer service.

Venue hire

The Museum is a popular venue and in 2009–10 a range of corporate events was held at Acton, including conferences, meetings, product launches, gala dinners, awards presentations and cocktail receptions.

Key relationships were developed within the industry to help promote the Museum as a venue to local, national and international markets, particularly the conventions industry. See Appendix 6, pp. 131–136.

Management performance

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Consulting and contracting services

The Museum is committed to achieving the best value for money in its procurement practices, including contracted services for internal audit, information technology hardware and support, advertising, transactional banking, cleaning, catering, security and exhibition design.

Its purchasing practices and procedures are consistent with the Commonwealth Procurement Guidelines and are also in accordance with the *National Museum of Australia Act 1980* and best practice principles. The Museum annually reviews its Procurement Guidelines to ensure consistency with Commonwealth policy.

The engagement of consultants is carried out in the same manner as the Museum's other procurement activities. The priority is to obtain value for money and competitive processes are, as far as possible, used for the selection of consultants. Consultants are generally engaged when particular specialist expertise is necessary, sufficiently skilled expertise is not immediately available in-house, or independent advice on an issue is required.

The total number of consultancy services provided to the Museum in the period 2009–10 was eight, and the total expenditure on consultancy contracts during the year was \$1,028,124. Major contracted services included exhibition design, information technology and facilities services.

Facilities management

During 2009–10, the Museum exercised options to extend the contract for the provision of cleaning services for a further 12 months.

Major facilities management projects commenced or completed during the year included:

- conversion of the existing broadcast studio into a new 200-square-metre exhibition area. This work included a new airlock entry to the main Hall and upgrades to the heating, ventilation and air conditioning (HVAC) system to provide exhibition standard environmental conditions. In association with this work, a new cloak room was also constructed to provide greater visibility for visitors and improved storage for staff
- an upgrade to the fire suppression system at 9–13 Vicars Street to provide improved protection for collection items

- ongoing fire upgrade projects at the Museum building at Acton, including revised exit signage and emergency lighting works
- provision of dedicated art racking at 90 Vicars Street to provide better storage for two-dimensional collection items
- a number of office fitouts to improve staff comfort and amenity
- construction of a new storage facility at 90 Vicars Street to house non-collection items such as facilities stores, hazardous materials and a battery charging area for the forklifts.

This year the Museum received approval in the Federal Budget to extend the main administration building at Acton. This will see a two-storey extension to the existing administration wing of the main Museum building using, where possible, best practice in green building materials, plant and systems. The extension will provide an additional 920 square metres of office accommodation.

The primary aim of this proposal is to free up 650 square metres of existing space, currently used for administrative purposes, for public use. This will allow more of the Museum's collection to be on display and accessible to the public. The extension will also provide more efficient and functional work space and staff accommodation for the Museum.

Asset management

The Council's Audit, Finance and Risk Committee monitors the financial management of the Museum's assets. During 2009–10, the Museum continued ongoing training and implementation of changes to its asset management system, to streamline and strengthen some procedures within the system. The Museum also contributed to the development of the Australian National Audit Office Better Practice Guide on the Management of Assets by Public Sector Entities.

“Key relationships were developed within the industry to help promote the Museum as a venue to local, national and international markets.”

Part four: Audited financial statements



Guests gather in the Hall for the official opening of the *Water: H₂O=Life* exhibition in December 2009.





INDEPENDENT AUDITOR'S REPORT

To the Minister for Environment Protection, Heritage and the Arts

Scope

I have audited the accompanying financial statements of the National Museum of Australia for the year ended 30 June 2010, which comprise: a Statement by the Council, Director and Chief Finance Officer; Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Asset Additions; and Notes to and forming part of the Financial Statements, including a Summary of Significant Accounting Policies.

The Council Members' Responsibility for the Financial Statements

The Council Members are responsible for the preparation and fair presentation of the financial statements in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards (which include the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

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 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 and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the National Museum of Australia's internal control. An audit also includes evaluating the appropriateness of 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 the audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Auditor's 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 2010 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



Peter Kert

A/Executive Director

Delegate of the Auditor-General

Canberra

30 July 2010

National Museum of Australia**STATEMENT BY THE COUNCIL, DIRECTOR AND CHIEF FINANCE OFFICER**

In our opinion, the attached financial statements for the year ended 30 June 2010 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.

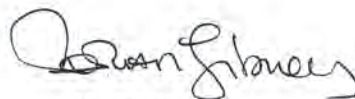
In our opinion, at the date of this statement, there are reasonable grounds to believe that the Museum will be able to pay its debts as and when they become due and payable.

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



Daniel Gilbert AM
Chair of Council

30 July 2010



Marian Gibney
Council Member

30 July 2010



Andrew Sayers AM
Director

30 July 2010



Kylie Noonan CPA
Chief Finance Officer

30 July 2010

NATIONAL MUSEUM OF AUSTRALIA
STATEMENT OF COMPREHENSIVE INCOME
for the period ended 30 June 2010

	Notes	2010 \$'000	2009 \$'000
EXPENSES			
Employee benefits	3A	21,531	19,656
Supplier expenses	3B	20,568	19,877
Other expenses	3C	388	503
Depreciation and amortisation	3D	6,919	7,639
Write-down and impairment of assets	3E	183	97
Losses from asset sales	3F	1	3
Total expenses		49,590	47,775
LESS:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	4A	2,332	2,853
Interest	4B	2,663	3,770
Other	4C	2,167	881
Total own-source revenue		7,162	7,504
Net cost of services		42,428	40,271
Revenue from Government	4D	40,182	40,275
Surplus (Deficit) attributable to the Australian Government		(2,246)	4
OTHER COMPREHENSIVE INCOME			
Changes in asset revaluation reserves		6,700	3,368
Total other comprehensive income		6,700	3,368
Total comprehensive income		4,454	3,372
Total comprehensive income attributable to the Australian Government		4,454	3,372

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

NATIONAL MUSEUM OF AUSTRALIA
BALANCE SHEET
as at 30 June 2010

	Notes	2010 \$'000	2009 \$'000
ASSETS			
Financial Assets			
Cash and cash equivalents	5A	2,246	1,488
Trade and other receivables	5B	1,698	1,763
Other investments	5C	45,777	47,208
Total financial assets		49,721	50,459
Non-Financial Assets			
Land and buildings	6A	93,376	94,240
Infrastructure, plant and equipment	6B,C	259,967	251,182
Intangibles	6D,E	2,044	2,236
Inventories	6F	400	519
Other	6G	1,143	1,423
Total non-financial assets		356,930	349,600
Total Assets		406,651	400,059
LIABILITIES			
Payables			
Suppliers	7A	2,125	2,199
Other	7B	1,724	1,840
Total payables		3,849	4,039
Provisions			
Employee provisions	8A	5,452	4,987
Total provisions		5,452	4,987
Total Liabilities		9,301	9,026
Net Assets		397,350	391,033
EQUITY			
Contributed equity		15,696	13,833
Reserves		116,504	109,804
Retained surplus		265,150	267,396
Total Equity		397,350	391,033

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

NATIONAL MUSEUM OF AUSTRALIA
STATEMENT OF CHANGES IN EQUITY
for the period ended 30 June 2010

	Retained earnings		Asset revaluation reserve		Contributed equity/capital		Total equity	
	2010	2009	2010	2009	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance								
Balance carried forward from previous period	267,396	267,392	109,804	106,436	13,833	12,744	391,033	386,572
Adjustment for errors	-	-	-	-	-	-	-	-
Adjustment for changes in accounting policies	-	-	-	-	-	-	-	-
Adjusted opening balance	267,396	267,392	109,804	106,436	13,833	12,744	391,033	386,572
Comprehensive income								
Other comprehensive income	-	-	6,700	3,368	-	-	6,700	3,368
Surplus (Deficit) for the period	(2,246)	4	-	-	-	-	(2,246)	4
Total comprehensive income	(2,246)	4	6,700	3,368	-	-	4,454	3,372
of which:								
Attributable to the Australian Government	(2,246)	4	6,700	3,368	-	-	4,454	3,372
Transactions with owners								
<i>Contributions by owners</i>								
Equity injection	-	-	-	-	1,863	1,089	1,863	1,089
Sub-total transactions with owners	-	-	-	-	1,863	1,089	1,863	1,089
Closing balance as at 30 June attributable to the Australian Government	265,150	267,396	116,504	109,804	15,696	13,833	397,350	391,033

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

NATIONAL MUSEUM OF AUSTRALIA**CASH FLOW STATEMENT***for the period ended 30 June 2010*

	Notes	2010 \$'000	2009 \$'000
OPERATING ACTIVITIES			
Cash received			
Goods and services		1,812	4,541
Receipts from Government		40,182	40,275
Interest		2,719	4,391
Net GST received		2,167	2,668
Other		662	814
Total cash received		47,54	52,689
Cash used			
Employees		(20,910)	(19,267)
Suppliers		(22,525)	(22,718)
Other		(388)	(503)
Total cash used		(43,823)	(42,488)
Net cash from (used by) operating activities	9	3,719	10,201
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of infrastructure, plant and equipment		4	15
Investments		36,008	52,638
Total cash received		36,01	52,653
Cash used			
Purchase of infrastructure, plant and equipment		(4,435)	(6,342)
Purchase of heritage and cultural items		(2,206)	(3,851)
Purchase of intangibles		(297)	(219)
Investments		(33,898)	(53,321)
Total cash used		(40,836)	(63,733)
Net cash from (used by) investing activities		(4,824)	(11,080)
FINANCING ACTIVITIES			
Cash received			
Contributed equity		1,863	1,089
Total cash received		1,86	1,089
Cash used			
Other		-	-
Total cash used		-	-
Net cash from (used by) financing activities		1,86	1,089
Net increase in cash held		758	210
Cash and cash equivalents at the beginning of the reporting period		1,488	1,278
Cash and cash equivalents at the end of the reporting period	5A	2,246	1,488

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

NATIONAL MUSEUM OF AUSTRALIA
SCHEDULE OF COMMITMENTS
as at 30 June 2010

	2010	2009
BY TYPE	\$'000	\$'000
Commitments receivable		
GST recoverable on commitments	(1,178)	(1,279)
Other receivables	(392)	(514)
Total commitments receivable	(1,570)	(1,793)
Commitments payable		
Capital commitments		
Infrastructure, plant and equipment	728	2,187
Intangibles	-	66
Total capital commitments	728	2,253
Other commitments		
Operating leases	6,846	3,532
Other	5,772	8,800
Total other commitments	12,618	12,332
Net commitments by type	11,776	12,792
BY MATURITY		
Commitments receivable		
Other commitments receivable		
One year or less	(961)	(999)
From one to five years	(609)	(794)
Total other commitments receivable	(1,570)	(1,793)
Commitments payable		
Capital commitments		
One year or less	640	2,060
From one to five years	88	193
Total capital commitments	728	2,253
Operating lease commitments		
One year or less	1,952	969
From one to five years	4,894	2,563
Total operating lease commitments	6,846	3,532
Other commitments		
One year or less	4,054	4,779
From one to five years	1,718	4,021
Total other commitments	5,772	8,800
Net Commitments by maturity	11,776	12,792

NB: Commitments are GST inclusive where relevant.

The nature of capital commitments are contracts for acquisition of plant and equipment and future exhibitions.

The nature of other commitments are expenditure for service contracts and operating leases for motor vehicles, accommodation, warehouses.

The Museum enters into commitments as a lessee for motor vehicles, office accommodation and warehouses. Office accommodation and warehouses are subject to annual increases in according with upwards movements in the Consumer Price Index. Leases may be renewed for up to five years at the Museum's option, following a once-off adjustment of rentals to current market levels. There are no renewal or purchase options available to the Museum for motor vehicle leases. There are no contingent rentals for motor vehicles.

**NATIONAL MUSEUM OF AUSTRALIA
SCHEDULE OF ASSET ADDITIONS**

for the period ended 30 June 2010

The following non-financial non-current assets were added in 2009-10:

	Buildings	Heritage & cultural	Other infrastructure, plant & equipment	Total
	\$'000	\$'000	\$'000	\$'000
By purchase - Government funding	307	2,224	4,584	7,413
Assets received as gifts/donations	-	538	-	538
Total additions	307	2,762	4,584	7,951

The following non-financial non-current assets were added in 2008-09:

	Buildings	Heritage & cultural	Other infrastructure, plant & equipment	Total
	\$'000	\$'000	\$'000	\$'000
By purchase - Government funding	108	3,851	6,188	10,366
Assets received as gifts/donations	-	141	-	141
Total additions	108	3,992	6,188	10,507

NATIONAL MUSEUM OF AUSTRALIA**Notes to and forming part of the financial statements***for the period ended 30 June 2010*

Note 1:	Summary of Significant Accounting Policies
Note 2:	Events After the Reporting Period
Note 3:	Expenses
Note 4:	Income
Note 5:	Financial Assets
Note 6:	Non-Financial Assets
Note 7:	Payables
Note 8:	Provisions
Note 9:	Cash flow Reconciliation
Note 10:	Council Members' Remuneration
Note 11:	Related Party Disclosures
Note 12:	Executive Remuneration
Note 13:	Remuneration of Auditors
Note 14:	Financial Instruments
Note 15:	Compensation and Debt Relief
Note 16:	Assets Held in the National Museum of Australia Fund
Note 17:	Reporting of Outcomes

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

Note 1: Summary of Significant Accounting Policies

1.1 Objective of the National Museum of Australia

The National Museum of Australia is an Australian Government controlled 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 a single outcome:

Outcome 1: 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.

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

The financial statements have been prepared in accordance with:

- Finance Minister's Orders (or FMO) for reporting periods ending on or after 1 July 2009; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with 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 FMO, assets and liabilities are recognised in the balance sheet when and only when it is probable that future economic benefits will flow to the entity 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 Agreements Equally Proportionately Unperformed are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

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

1.3 Significant Accounting Judgements and Estimates

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

- The fair value of land has been taken to be the market value as determined by an independent valuer.
- The fair value of buildings has been taken to be the depreciated replacement cost as determined by an independent valuer. The Museum's main building is purpose built and may in fact realise more or less in the market.
- 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. In some instances, the sale of the heritage and cultural assets may in fact realise more or less in the market.

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

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.

Of the new standards, revised or amended standards or interpretations that were issued prior to the signing of the statement by the directors, chief executive and chief financial officer, that are applicable to the current reporting period, none had a material financial impact on the Museum.

Future Australian Accounting Standard Requirements

Of the new standards, revised or amended standards or interpretations issued by the Australian Accounting Standards Board prior to the signing of the statement by the directors, chief executive and chief financial officer, none are expected to have a material financial impact on future reporting periods of the Museum, when effective.

1.5 Revenue

Revenue from the sale of goods is recognised when:

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

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:

- the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- the probable economic benefits associated with the transaction will flow to the entity.

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 as at end of 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*.

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.

Revenue from Government

Funding received or receivable from Department of the Environment, Water, Heritage and the Arts (appropriated to DEWHA as a CAC Act body payment item for payment to the National Museum of Australia) is recognised as Revenue from Government unless they are in the nature of an equity injection or a loan.

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

1.6 Gains

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 that 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) and termination benefits due within twelve months of the end of reporting period are measured at their nominal amounts.

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

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

Leave

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

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

The liability for long service leave has been determined in accordance with the shorthand method detailed in Division 43 of the Finance Minister's Orders. 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

Staff of the National Museum of Australia are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other superannuation schemes.

The CSS and PSS are defined benefit schemes for the Australian Government. All other superannuation schemes are defined contribution schemes.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported by the Department of Finance and Deregulation as an administered item.

The National Museum of Australia makes employer contributions to the employee superannuation schemes at rates determined by an actuary to be sufficient to meet the current cost to the Government of the superannuation entitlements of the Museum's employees. 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

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets. The National Museum of Australia has no finance leases.

1.10 Cash

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

1.11 Financial Assets

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

- held-to-maturity investments; and
- 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 end of each reporting periods.

- *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 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.

Other financial 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 2009-10 and 2008-09.

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, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

NATIONAL MUSEUM OF AUSTRALIA**Notes to and forming part of the financial statements****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 or are heritage and cultural assets).

Revaluations

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

<i>Asset Class</i>	<i>Fair value measured at</i>
Land	Market selling price
Buildings	Depreciated replacement cost
Infrastructure, plant and equipment	Market selling price
Heritage and cultural assets	Market selling price

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

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

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

Depreciation

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

	2010	2009
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 assets	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.

NATIONAL MUSEUM OF AUSTRALIA**Notes to and forming part of the financial statements**

Impairment

All assets were assessed for impairment at 30 June 2010. 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.

1.16 Intangibles

The National Museum of Australia's intangibles comprise internally developed multimedia and purchased computer software. There is no software developed for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the National Museum of Australia's software are 4 to 8 years (2008-09: 4 to 15 years).

All software assets were assessed for indications of impairment as at 30 June 2010.

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 / Competitive Neutrality

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:

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

Note 2: Events After the Reporting Period

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

NATIONAL MUSEUM OF AUSTRALIA**Notes to and forming part of the financial statements**

	2010	2009
	\$'000	\$'000

Note 3: Expenses**Note 3A: Employee Benefits**

Wages and salaries	16,106	14,547
Superannuation:		
Defined contribution plans	853	669
Defined benefit plans	2,026	2,052
Leave and other entitlements	2,028	1,917
Other employee benefits	518	471
Total employee benefits	21,531	19,656

Note 3B: Suppliers**Goods and services**

Travel	716	736
Information technology and communications	2,367	2,479
Property services	6,235	5,925
Staff support costs	767	718
Professional services	2,347	1,222
Collections	281	199
Exhibitions	2,364	2,728
Advertising & promotions	935	861
Cost of goods sold	680	940
Other	1,554	2,115
Total goods and services	18,246	17,923

Goods and services are made up of:

Provision of goods – related entities	-	-
Provision of goods – external parties	3,267	3,257
Rendering of services – related entities	2,205	2,138
Rendering of services – external parties	12,774	12,528
Total goods and services	18,246	17,923

Other supplier expenses

Operating lease rentals – external parties:

Minimum lease payments	1,589	954
Contingent rentals	262	723
Workers compensation expenses	471	277
Total other supplier expenses	2,322	1,954
Total supplier expenses	20,568	19,877

Note 3C: Other Expenses

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

Subsidies	388	503
Total other expenses	388	503

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

	2010 \$'000	2009 \$'000
Note 3D: Depreciation and Amortisation		
Depreciation:		
Infrastructure, plant and equipment	5,242	5,701
Buildings	1,186	1,187
Total depreciation	6,428	6,888
Amortisation:		
Intangibles:		
Computer software	353	693
Other intangibles	138	58
Total amortisation	491	751
Total depreciation and amortisation	6,919	7,639

Note 3E: Write-Down and Impairment of Assets

Asset write-downs and impairments from:

Impairment on financial instruments	5	8
Infrastructure, plant and equipment write off	-	47
Inventory write off	178	42
Total write-down and impairment of assets	183	97

Note 3F: Losses from Asset Sales

Infrastructure, plant and equipment:

Proceeds from sale	(4)	(16)
Carrying value of assets sold	5	19
Total losses from asset sales	1	3

Note 3G: Operating Expenditure for Heritage and Cultural Assets†

Operating expenditure	5,454	5,140
Total	5,454	5,140

† Operating expenditure is contained in the statement of comprehensive income; however, it is not disclosed as a separate line item. It is merely a representation of expenditure relating to heritage and cultural assets.

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

Provision of goods - related entities	-	-
Provision of goods - external parties	1,254	1,671
Rendering of services - related entities	-	-
Rendering of services - external parties	1,078	1,182
Total sale of goods and rendering of services	2,332	2,853

Note 4B: Interest

Deposits	2,663	3,770
Total interest	2,663	3,770

Note 4C: Other Revenue

Donated assets	538	141
Donations and bequests	26	1
Sponsorship and grants	1,603	739
Total other revenue	2,167	881

NATIONAL MUSEUM OF AUSTRALIA**Notes to and forming part of the financial statements**

	2010	2009
	\$'000	\$'000

Note 4D: Revenue from Government

Department of Environment, Water, Heritage and the Arts:

CAC Act body payment item	40,182	40,275
Total revenue from Government	40,182	40,275

Note 5: Financial Assets**Note 5A: Cash and Cash Equivalents**

Cash on hand or on deposit	2,246	1,488
Total cash and cash equivalents	2,246	1,488

Note 5B: Trade and Other Receivables**Good and Services:**

Goods and services - related entities	-	-
Goods and services - external parties	368	160
Total receivables for goods and services	368	160

Other receivables:

GST receivable from the Australian Taxation Office	392	236
Accrued Revenue	733	1,367
Other	205	-
Total other receivables	1,330	1,603
Total trade and other receivables (gross)	1,698	1,763

Less impairment allowance account:

Goods and services	-	-
Total impairment allowance account	-	-
Total trade and other receivables (net)	1,698	1,763

Receivables are expected to be recovered in:

No more than 12 months	1,698	1,763
More than 12 months	-	-
Total trade and other receivables (net)	1,698	1,763

Receivables are aged as follows:

Not overdue	1,553	1,708
Overdue by:		
0 to 30 days	120	35
31 to 60 days	11	10
61 to 90 days	14	10
More than 90 days	-	-
Total receivables (gross)	1,698	1,763

Note 5C: Other Investments

Deposits	45,777	47,208
Total other investments	45,777	47,208

Total other investments are expected to be recovered in:

No more than 12 months	45,777	47,208
More than 12 months	-	-
Total other investments	45,777	47,208

Investments are with the Museum's bankers and earn effective rates of interest of 5.90%, 6.00%, 6.30%, 6.35%, 6.37%, and 6.47% (2008-09 4.00%, 4.10%, 4.15%, 4.25%, 4.47%, and 7.70%) payable at the end of the term.

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

2010
\$'000

Note 6: Non-Financial Assets

Note 6A: Land and Buildings

Land at fair value	6,141	
Buildings on freehold land:		
Fair value	85,254	
Accumulated depreciation	-	
Total buildings on freehold land	91,395	
Leasehold improvements:		
Fair value	2,227	
Accumulated depreciation	(246)	
Total leasehold improvements	1,981	
Total land and buildings	93,376	

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.

All revaluations were conducted in accordance with the revaluation policy stated at Note 1. On 30 June 2009, an independent valuer conducted the revaluations for land and buildings assets. All other assets were valued by an independent valuer on 30 June 2009 and assessed for fair value by management on 30 June 2009.

Revaluation of \$nil for land (2009: increment of \$1,741,000), increments of \$15,241 for buildings and land (2009: decrement of \$127,980) and \$nil for leasehold improvements (2009: increment of \$107) were credited to the asset revaluation reserve by asset class and included in the equity section of the balance sheet; no increments/decrements were expensed (2009: \$nil expensed).

Note 6B: Infrastructure, Plant and Equipment

Heritage and cultural:		
Gross carrying value (at fair value)	219,855	
Accumulated depreciation	-	
Total heritage and cultural	219,855	
Other infrastructure, plant and equipment:		
Fair value	40,708	
Accumulated depreciation	(4,122)	
Work in progress	3,526	
Total other infrastructure, plant and equipment	40,112	
Total infrastructure, plant and equipment	259,967	

There is no plant and equipment under finance leases.

All revaluations were conducted in accordance with the revaluation policy stated at Note 1. On 30 June 2009, an independent valuer conducted the revaluations for heritage and cultural assets. All other assets were valued by an independent valuer on 30 June 2009 and assessed for fair value by management on 30 June 2009.

Revaluation of \$nil for plant and equipment (2009: increment of \$1,647,827) and \$6,684,486 for heritage and cultural assets (2009: \$nil) were credited to the asset revaluation reserve by asset class and included in the equity section of the balance sheet; no increments/decrements were expensed (2009: \$nil expensed).

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

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 (2009-10)

	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Heritage & cultural \$'000	Other infrastructure, plant & equipment \$'000	Total \$'000
As at 1 July 2009						
Gross book value	6,141	88,099	94,240	212,254	39,851	346,345
Accumulated depreciation/amortisation and impairment	-	-	-	(923)	-	(923)
Net book value 1 July 2009	6,141	88,099	94,240	211,331	39,851	345,422
Additions:						
By purchase	-	307	307	2,224	4,584	7,115
By donation/gift	-	-	-	538	-	538
Revaluations and impairments recognised in other comprehensive income	-	15	15	6,685	-	6,700
Depreciation/amortisation expense	-	(1,186)	(1,186)	(923)	(4,319)	(6,428)
Disposals:						
Gross book value	-	-	-	-	(202)	(202)
Accumulated depreciation/amortisation	-	-	-	-	198	198
Net book value 30 June 2010	6,141	87,235	93,376	219,855	40,112	353,343
Net book value as of 30 June 2010 represented by:						
Gross book value	6,141	87,481	93,622	219,855	44,234	357,711
Accumulated depreciation/amortisation	-	(246)	(246)	-	(4,122)	(4,368)
Accumulated impairment losses	-	-	-	-	-	-
	6,141	87,235	93,376	219,855	40,112	353,343

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 (2008-09)

	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Heritage & cultural plant & equipment \$'000	Other infrastructure, plant & equipment \$'000	Total \$'000
As at 1 July 2008						
Gross book value	4,400	89,651	94,051	208,262	54,337	356,650
Accumulated depreciation/amortisation and impairment	-	(454)	(454)	-	(17,524)	(17,978)
Net book value 1 July 2008	4,400	89,197	93,597	208,262	36,813	338,672
Additions:						
By purchase	-	108	108	3,851	6,188	10,147
By donation/gift	-	-	-	141	-	141
Revaluations and impairments recognised in other comprehensive income	1,741	(19)	1,722	-	1,646	3,368
Depreciation/amortisation expense	-	(1,187)	(1,187)	(923)	(4,778)	(6,888)
Disposals:						
Gross value	-	-	-	-	(196)	(196)
Accumulated depreciation/amortisation	-	-	-	-	178	178
Net book value 30 June 2009	6,141	88,099	94,240	211,331	39,851	345,422
Net book value as of 30 June 2009 represented by:						
Gross book value	6,141	88,099	94,240	212,254	39,851	346,345
Accumulated depreciation/amortisation	-	-	-	(923)	-	(923)
Accumulated impairment losses	-	-	-	-	-	-
	6,141	88,099	94,240	211,331	39,851	345,422

NATIONAL MUSEUM OF AUSTRALIA**Notes to and forming part of the financial statements**

	2010 \$'000	2009 \$'000
Note 6D: Intangibles		
Computer software:		
Purchased	9,662	9,378
Total computer software (gross)	9,662	9,378
Accumulated amortisation	(9,006)	(8,653)
Accumulated impairment losses	-	-
Total computer software (net)	656	725
Other intangibles at cost:		
Multimedia presentations – in use	1,583	1,569
Total other intangibles (gross)	1,583	1,569
Accumulated amortisation	(195)	(58)
Accumulated impairment losses	-	-
Total other intangibles (net)	1,388	1,511
Total intangibles	2,044	2,236

No indicators of impairment were found for intangible assets.

Note 6E: Reconciliation of the Opening and Closing Balances of Intangibles (2009-10)

	Computer software purchased \$'000	Other intangibles internally developed \$'000	Total \$'000
As at 1 July 2009			
Gross book value	9,377	1,569	10,946
Accumulated depreciation/amortisation and impairment	(8,652)	(58)	(8,710)
Net book value 1 July 2009	725	1,511	2,236
Additions:			
By purchase	285	14	299
Amortisation	(354)	(137)	(491)
Net book value 30 June 2010	656	1,388	2,044
Net book value as of 30 June 2010 represented by:			
Gross book value	9,662	1,583	11,245
Accumulated depreciation/amortisation and impairment	(9,006)	(195)	(9,201)
Accumulated impairment losses	-	-	-
	656	1,388	2,044

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

Note 6E (Cont'd): Reconciliation of the Opening and Closing Balances of Intangibles (2008-09)

	Computer software purchased \$'000	Other intangibles internally developed \$'000	Total \$'000
As at 1 July 2008			
Gross book value	9,260	1,467	10,727
Accumulated depreciation/amortisation and impairment	(7,959)	-	(7,959)
Net book value 1 July 2008	1,301	1,467	2,768
Additions:			
By purchase	117	102	219
Amortisation	(693)	(58)	(751)
Net book value 30 June 2009	725	1,511	2,236

Net book value as of 30 June 2009 represented by:

Gross book value	9,377	1,569	10,946
Accumulated depreciation/amortisation and impairment	(8,652)	(58)	(8,710)
Accumulated impairment losses	-	-	-
	725	1,511	2,236

2010 2009
\$'000 \$'000

Note 6F: Inventories

Inventories held for sale:

Work in progress	32	34
Finished goods	368	485
Total inventories held for sale	400	519
Inventories held for distribution	-	-
Total inventories	400	519

During 2009-10, \$177,682 of inventory held for sale was recognised as an expense (2008-09: \$42,227).

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

All inventory is expected to be sold or distributed in the next 12 months.

Note 6G: Other Non-Financial Assets

Prepayments	774	904
Prepaid leasehold contribution	369	519
Total other non-financial assets	1,143	1,423

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

Total other non-financial assets - are expected to be recovered in:

No more than 12 months	924	1,054
More than 12 months	219	369
Total other non-financial assets	1,143	1,423

NATIONAL MUSEUM OF AUSTRALIA**Notes to and forming part of the financial statements**

	2010	2009
	\$'000	\$'000

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

Trade creditors	1,738	1,595
Accrued expenses	387	604
Total supplier payables	2,125	2,199

Supplier payables expected to be settled within 12 months:

Related entities	52	89
External parties	2,073	2,110
Total	2,125	2,199

Total supplier payables	2,125	2,199
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Settlement is usually made within 30 days.

Note 7B: Other Payables

Salaries and wages	386	257
Superannuation	71	43
Unearned Revenue	1,233	1,540
Leases	34	-
Total other payables	1,724	1,840

Total other payables are expected to be settled in:

No more than 12 months	1,334	740
More than 12 months	390	1,100
Total other payables	1,724	1,840

Note 8: Provisions**Note 8A: Employee Provisions**

Leave	5,452	4,987
Total employee provisions	5,452	4,987

Employee provisions are expected to be settled in:

No more than 12 months	1,466	1,863
More than 12 months	3,986	3,124
Total employee provisions	5,452	4,987

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

Note 9: Cash Flow Reconciliation

	2010 \$'000	2009 \$'000
Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow Statement		
Cash and cash equivalents as per:		
Cash flow statement	2,246	1,488
Balance sheet	2,246	1,488
Difference	<u>-</u>	<u>-</u>
Reconciliation of net cost of services to net cash from operating activities:		
Net cost of services	(42,428)	(40,271)
Add revenue from Government	40,182	40,275
Adjustments for non-cash items		
Depreciation / amortisation	6,919	7,639
Net write down of non-financial assets	183	97
Loss / (Gain) on disposal of assets	1	3
Resources received free of charge	(538)	(141)
Non Cash investment interest	(679)	-
Changes in assets / liabilities		
(Increase) / decrease in net receivables	60	955
(Increase) / decrease in inventories	(59)	(157)
(Increase) / decrease in other non-financial assets	280	571
Increase / (decrease) in employee provisions	465	451
Increase / (decrease) in supplier payables	(551)	(575)
Increase / (decrease) in other payables	(116)	1,354
Net cash from operating activities	<u>3,719</u>	<u>10,201</u>

NATIONAL MUSEUM OF AUSTRALIA**Notes to and forming part of the financial statements****Note 10: Council Members' Remuneration**

	2010	2009
The number of Council members of the Museum included in these figures are shown below in the relevant remuneration bands:		
less than \$15,000	7	11
\$15,000 - \$29,999	5	-
\$30,000 - \$44,999	1	-
\$220,000 - \$234,999	1	-
\$295,000 - \$309,999	1	-
\$310,000 - \$324,999	-	-
\$325,000 - \$339,999	-	1
Total	15	12
Total remuneration received or due and receivable by Council members of the Museum.	\$ 695,993	\$ 434,254

Total remuneration includes remuneration for the Director of the Museum.

Note 11: Related Party Disclosures**Council Members of the Museum**

The name of each person who has been a member of the Council during the year was:
(duration of appointment in *italics*):

Chair

Mr D Gilbert AM *27 March 2009 to 26 March 2012*

Members

Dr J Fleming *27 August 2003 to 26 August 2006 and 27 August 2006 to 26 August 2009*
 Ms M Gibney *24 June 2004 to 23 June 2007 and 22 August 2007 to 21 August 2010*
 Ms S Hasluck *19 February 2004 to 18 February 2007 and 19 February 2007 to 18 February 2010*
 Dr J Hirst *27 August 2003 to 26 August 2006 and 27 August 2006 to 26 August 2009*
 Prof A Hull AO *12 December 2008 to 11 December 2011*
 Mr J Morse AM *28 November 2008 to 27 November 2011*
 Dr B Piscitelli AM *17 July 2008 to 16 July 2011*
 Mr N Davie *7 September 2009 to 6 September 2012*
 Prof R Frances *25 February 2010 to 24 February 2013*
 Mr P Yu *25 February 2010 to 24 February 2013*
 Mr D Jones *25 February 2010 to 24 February 2013*

Executive Members

Mr Craddock Morton *24 June 2004 to 23 June 2007 and 24 June 2007 to 26 March 2010*
 Mr Mathew Trinca (acting) *27 March 2010 to 31 May 2010*
 Mr Andrew Sayers *14 April 2010 to 13 April 2015*

Transactions with Council members or their related entities

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

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

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

Note 12: Executive Remuneration

Note 12A: Actual Remuneration Paid to Senior Executives

	2010	2009
The number of senior executives who received:		
less than \$145,000*	-	-
\$145,000 to \$159,999	-	-
\$160,000 to \$174,999	-	1
\$175,000 to \$189,999	1	1
\$190,000 to \$204,999	-	1
\$205,000 to \$219,999	1	-
\$220,000 to \$234,999	-	-
Total	2	3

* Excluding acting arrangements and part-year service.

Total expense recognised in relation to Senior Executive employment

	\$	\$
Short-term employee benefits:		
Salary (including annual leave taken)	244,612	349,226
Changes in leave provisions	14,918	24,157
Performance bonus	62,462	55,803
Other ¹	24,851	63,111
Total Short-term employee benefits	346,843	492,297
Superannuation (post-employment benefits)	48,588	50,583
Other long-term benefits	-	-
Total	395,431	542,880

During the year the entity paid \$Nil in termination benefits to senior executives (2009: \$Nil)

Notes

1. "Other" includes motor vehicle allowances and other allowances.

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

Note 12B: Salary Packages for Senior Executives

Average annualised remuneration packages for substantive Senior Executives

	As at 30 June 2010			As at 30 June 2009		
	No. SES	Base salary (including annual leave)	Total remuneration package ¹	No. SES	Base salary (including annual leave)	Total remuneration package ¹
Total remuneration ² :		\$			\$	
less than \$145,000	-	-	-	-	-	-
\$145,000 to \$159,999	-	-	-	-	-	-
\$160,000 to \$174,999	2	131,311	170,501	2	124,080	168,715
\$175,000 to \$189,999	-	-	-	-	-	-
Total	2			2		

Notes

1. Non-Salary elements available to Senior Executives include:

- (a) Motor vehicle allowance
- (b) Superannuation

2. Senior Executives are eligible to be paid a performance bonus up to 15% of their base salary which have not been included above.

Note 13: Remuneration of Auditors

2010	2009
\$'000	\$'000

Remuneration to the Auditor-General for auditing the financial statements for the reporting period

The fair value of the services provided was:

53,900	53,000
53,900	53,000

No other services were provided by the Auditor-General.

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

Note 14: Financial Instruments

	2010 \$'000	2009 \$'000
Note 14A: Categories of Financial Instruments		
Financial Assets		
Held-to-maturity:		
Term deposits	45,777	47,208
Total	45,777	47,208
Loans and receivables:		
Cash and cash equivalents	2,246	1,488
Receivables for goods and services	368	160
Interest receivable	632	1,367
Other Receivables	205	-
Total	3,451	3,015
Carrying amount of financial assets	49,228	50,223
Financial Liabilities		
At amortised cost:		
Supplier payables	2,125	2,199
Total	2,125	2,199
Carrying amount of financial liabilities	2,125	2,199

Note 14B: Net Income and Expense from Financial Assets

Held-to-maturity		
Interest revenue	2,525	3,564
Net gain held-to-maturity	2,525	3,564
Loans and receivables		
Interest revenue	138	206
Net gain loans and receivables	138	206
Net gain from financial assets	2,663	3,770

The net income/expense from financial assets not at fair value from profit and loss is \$2,663,000 (2008-09 \$3,770,000).

Note 14C: Fair Value of Financial Instruments

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

Note 14D: Credit Risk

The National Museum of Australia 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 Museum's gross exposure to credit risk, excluding any collateral or credit enhancements.

	2010 \$'000	2009 \$'000
Financial assets		
Cash and cash equivalents	2,246	1,488
Investments	45,777	47,208
Trade and other receivables	1,205	1,527
Total	49,228	50,223

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

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
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
Cash and cash equivalents	2,246	1,488	-	-
Investments	45,777	47,208	-	-
Trade and other receivables	1,060	1,472	145	55
Total	49,083	50,168	145	55

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 government funding and continuous monitoring of cashflows.

Maturities for financial liabilities 2010

	On demand	within 1 year	1 to 2 years	2 to 5 years	> 5 years	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Supplier payables	2,125	-	-	-	-	2,125
Total	2,125	-	-	-	-	2,125

Maturities for financial liabilities 2009

	On demand	within 1 year	1 to 2 years	2 to 5 years	> 5 years	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Supplier payables	2,199	-	-	-	-	2,199
Total	2,199	-	-	-	-	2,199

The Museum has no derivative financial liabilities in both the current and prior year.

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 150 basis point change is deemed to be reasonably possible and is used when reporting interest risk.

Sensitivity analysis of the risk that the Museum is exposed to for 2010

Sensitivity analysis of the risk that the Museum is exposed to for 2019				
	Risk variable	Change in risk variable	Effect on	
			Profit and loss	Equity
		%	\$'000	\$'000
Interest rate risk	Interest	1.5	687	687

Sensitivity analysis of the risk that the Museum is exposed to for 2009

Risk variable		Change in risk variable %	Effect on	
			Profit and loss \$'000	Equity \$'000
Interest rate risk	Interest	0.75	354	354

The method used to arrive at the possible change of 150 basis points was based on cash rate for the past five years issued by the Reserve Bank of Australia (RBA) as the underlying dataset. This information is then revised and adjusted for reasonableness under the current economic circumstances.

NATIONAL MUSEUM OF AUSTRALIA

Notes to and forming part of the financial statements

Note 15: Compensation and Debt Relief

No waiver of amounts owing to the Museum were made during the reporting period. (2009: nil)

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

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

	2010 \$'000	2009 \$'000
Total amount held at the beginning of the reporting period	-	-
Receipts	86	10
Payments	(86)	(10)
Total amount held at the end of the reporting period	-	-

Note 17: Reporting of Outcomes

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

Net Cost of Outcome 1 Delivery

	Outcome	
	2010 \$'000	2009 \$'000
Expenses	49,590	47,775
Income from non-government sector		
Other	6,260	7,472
Total	6,260	7,472
Other own-source income	902	32
Net cost/(contribution) of outcome delivery	42,428	40,271

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



An architectural detail of the exterior of the National Museum of Australia. PHOTO: Dean McNicoll

Part five: Appendices



Finn (left) and his dad Andrew working together on a car during children's craft activities in the Discovery Space in the Hall.



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 2010

Mr Daniel Gilbert AM (Chair)

LLB, University of Sydney

Co-founder and Managing Partner, Gilbert+Tobin

Chairman, Cape York Institute for Policy and Leadership

Non-Executive Director, National Australia Bank Limited

Director, Australian Indigenous Minority Supplier Council

27 March 2009 – 26 March 2012

Attended 5/5 meetings

Mr Nicholas Davie

BA, La Trobe University

Shareholder and CEO, Publicis Mojo

Board of Trustees, Sport and Tourism Youth Foundation

Member, Tourism Task Force

Co-Chairman, the Bestest Foundation

7 September 2009 – 6 September 2012

Attended 4/4 meetings

Professor Raelene Frances

BA (Hons), MA, University of Western Australia

PhD (History), Monash University

Dean of Arts and Professor of History, Monash University

25 February 2010 – 24 February 2013

Attended 3/3 meetings

Ms Marian Gibney

BA/LLB (Hons), University of Queensland

General Counsel, AMCI Investments

24 June 2004 – 23 June 2007

Reappointed: 22 August 2007 – 21 August 2010

Attended 5/5 meetings

Professor Andrea Hull AO

BA, Dip Ed, Sydney University

MBA, Melbourne Business School

Executive Education AGSM, Harvard

Fellow, Australian Institute of Company Directors

Fellow, Australian Institute of Management

12 December 2008 – 11 December 2011

Attended 5/5 meetings

Mr David Jones

BEng (Hons), University of Melbourne

MBA, Harvard Business School

Managing Director, CHAMP Private Equity

Non-Executive Director, Centric Wealth Limited

Non-Executive Director, Global Sources Limited (NASDAQ)

Non-Executive Director, Beacon Foundation

25 February 2010 – 24 February 2013

Attended 2/2 meetings

Mr John Morse AM

Advisor to the Director of Parks Australia on

tourism and Indigenous tourism

Chairman, Mutitjulu Foundation

Owner, John Morse Art

28 November 2008 – 27 November 2011

Attended 5/5 meetings

Dr Barbara Piscitelli AM

PhD (Creative Arts), James Cook University

MEd Antioch Graduate School of Education

BA (Philosophy and Religion), Keuka College

Consultant and independent researcher

17 July 2008 – 16 July 2011

Attended 5/5 meetings

Mr Peter Yu

CEO, Nyamba Buru Yawuru Ltd

Member, Australian Statistics Advisory Council

25 February 2010 – 24 February 2013

Attended 1/2 meetings

EXECUTIVE MEMBER

Mr Andrew Sayers AM

BA (Hons), University of Sydney

Director, National Museum of Australia

14 April 2010 – 13 April 2015

Attended 1/1 meetings

OUTGOING MEMBERS IN 2009–10

Ms Sally Anne Hasluck

Attended 3/3 meetings

Dr John Hirst

Attended 1/1 meetings

Dr John Fleming

Attended 1/1 meetings

Mr Craddock Morton (Executive member)

Attended 4/4 meetings

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

None

DIRECTIONS TO COUNCIL BY THE MINISTER

None

MEETINGS

Five meetings were held in Canberra as follows:

28 July 2009 no. 126

22 September 2009 no. 127

3 December 2010 no. 128

23 March 2010 no. 129

20 May 2010 no. 130

Audit, Finance and Risk Committee of Council

TERMS OF REFERENCE

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

MEMBERS AS AT 30 JUNE 2010

Ms Marian Gibney (Council Member and Committee Chair)

Attended 5/5 meetings

Professor Andrea Hull AO (Council Member)

Attended 5/5 meetings

Dr Barbara Piscitelli AM (Council Member)

Attended 5/5 meetings

OUTGOING MEMBERS IN 2009–10

Nil

MEETINGS

Four meetings were held in Canberra as follows:

27 July 2009	no. 50
21 September 2009	no. 51
3 December 2009	no. 52
22 March 2010	no. 53

Collections Committee of Council

TERMS OF REFERENCE

- 1 To advise Council and the Director generally on the collecting policies of the Museum and on the management of the National Historical Collection.
- 2 To consider proposals for de-accessioning and disposal of objects from the National Historical Collection and to make recommendations to Council.

Discontinued by Council on 28 July 2009. No meetings were held in 2009–10.

OUTGOING MEMBERS IN 2009–10

Dr John Hirst (Council Member and Committee Chair)

Dr John Fleming (Council Member)

Ms Sally Anne Hasluck (Council Member)

Dr Barbara Piscitelli AM (Council Member)

Mr Craddock Morton (Museum Director)

Sponsorship and Development Committee of Council

TERMS OF REFERENCE

- 1 Provide guidance on strategic directions for the Museum's sponsorship and development functions.
 - 2 Provide direction on obtaining sponsorship for temporary exhibitions.
 - 3 Support the Museum's efforts to secure external support for developing the National Historical Collection.
 - 4 Assist with industry introductions where possible.
- Discontinued by Council on 28 July 2009. No meetings were held in 2009–10.

OUTGOING MEMBERS IN 2009–10

Ms Sally Anne Hasluck (Council Member)

Mr John Morse AM (Council Member)

Mr Craddock Morton (Museum Director)

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 2009 – 30 June 2010

Material acquired and approved 22 September 2009

BARTHOLOMEW FAMILY COLLECTION

A 1930s blue woollen knit fabric swimsuit manufactured by David Jones Ltd. *Donation*

DARYL BLAXLAND COLLECTION

A mantel clock with architectural case that belonged to pioneer John Blaxland, a mortise gauge associated with the Blaxland family and a copy of Gregory Blaxland's journal published in 1913. *Donation*

DIANA BOYER COLLECTION

Artworks, annotated sketches and other recordings of life on Bobbara Creek, a rural property in the Binalong district of southern New South Wales, between 1981 and 2007. *Donation*

HERBERT BROWNE COLLECTION

A collection of personal items belonging to Herbert Browne, an English-born musical theatre performer who established himself as the leading tenor with Australia's JC Williamson Company in the period between the First and Second World Wars. *Donation*

PAT AND GORDON BRYANT COLLECTION

One of the bark petitions that Yolngu elders from Yirrkala mission in north-east Arnhem Land sent to parliamentarians and supporters in 1963. *Donation*

LIDIJA BUDULS AND FAMILY COLLECTION NO. 2

Six items from two male Latvian national costumes worn by Eriks Buduls. *Donation*

RAY CASLEY-SMITH COLLECTION

Six sets of pressed flowers, about 1900. *Donation*

MELISSA CHURCHMAN COLLECTION

A ceremonial mallet and trowel presented to Jack (John Thomas) Lang. *Donation*

GRAEME CLARK/UNIVERSITY OF MELBOURNE/ COCHLEAR LIMITED COLLECTION

Thirteen pieces of medical equipment and other objects related to the development of the bionic ear. *Donation*

COLYN COHEN COLLECTION NO. 2

Twenty-three items including a series of letters and a small number of photographic and personal items dating from 1914–83 belonging to Colyn Adrian Keith Cohen,

who served with the 33rd Infantry Battalion on the Western Front during the First World War. *Donation*

COLONIAL BUSHFIRE IMAGES COLLECTION

An autotype of William Strutt's painting *Black Thursday* and a coloured engraving by Samuel Calvert. *Purchase*

ANDREW AND LESLEY COWPER COLLECTION

A hand-drawn 1870s map of Bowen Downs, a pastoral station in central Queensland. *Donation*

WILLIAM DARGIE PORTRAIT OF HER MAJESTY QUEEN ELIZABETH II, 1954 COLLECTION

A portrait of Her Majesty Queen Elizabeth II painted by Sir William Dargie in London in November 1954. *Purchase*

MARGARET ELDRIDGE COLLECTION

A boy's chicken hat and bullock bell. *Donation*

EMANUEL FAMILY COLLECTION

Prize cups, medallions, cattle-branding irons, maps, photograph albums, office ledgers and equipment associated with the pastoral activities of the Emanuel family in New South Wales and Western Australia. *Donation*

DR GUY FITZHARDINGE COLLECTION

An Aboriginal breastplate inscribed 'King Gnobery/Collarinbri'. *Donation*

PETER AND MARGARET FOODEY COLLECTION

A child's wooden school desk used at St Dominic's convent school in Kandos, New South Wales from 1950 to about 1966. *Donation*

BLAIR GARDNER COLLECTION NO. 2

Twenty-five ethnographic artefacts from Mornington Island and Aurukun and two stone tools from northern Queensland. *Donation*

JOHN GORE COLLECTION

A collection of objects used on Heard Island in 1950 and 1954 by John Gore, a radio transmitter employed by the Australian National Antarctic Research Expedition. *Donation*

LANG HANCOCK COLLECTION

A white short-sleeved summer jacket worn by Western Australian mining magnate Lang Hancock while prospecting. *Donation*

EILEEN HANNAN COLLECTION

A woman's coat made from the skins of water rats. *Donation*

NIGEL HARDING COLLECTION

A souvenir boomerang relating to the tour of Australia by the Great Britain rugby league team in 1946, and the Australian tour of England and France in 1948–49. *Purchase*

ARTHUR AND ENA HARRIS COLLECTION

A cat skin rug. *Donation*

PETER HOWSON COLLECTION

A glass presentation plaque into which is set a circuit board manufactured for use in the prototype bionic ear and a plaque bearing the inscription 'Cochlear Implant MK1 developed in the Department of Otolaryngology, University of Melbourne presented to the Honourable Peter Howson from Graeme Clark and team members in appreciation for help with the project 1980'. *Donation*

KEN AND AMIRAH INGLIS COLLECTION

Three Papua New Guinean works: a beaten brass work by Mathias Kauage; a 1974 signed ink drawing *Evil Spirits* by Akis; and a carved wooden shield typical of the Bismarck-Schrader region. *Donation*

MRS G KINNE COLLECTION NO. 3

Two paintings, two wood carvings and a doll wearing Latvian national dress. *Donation*

SELWYN KOHN COLLECTION

A Slazenger model 1B.22 calibre rifle. *Donation*

KORD KING PEDAL STEEL GUITAR COLLECTION

A Kord King pedal steel guitar made in Australia in the mid-twentieth century. *Purchase*

PATRICK MCCUE COLLECTION NO. 3

A Challenge Cup medal. *Donation*

NANCY MCDINNY COLLECTION NO. 1

A painting entitled *Big Boss with Whip* by Nancy Mc Dinny. *Purchase*

ENID MCLEAN COLLECTION

A fairy dress costume with accompanying silver cup trophy and photograph. *Donation*

TIMOTHY MILLETT COLLECTION

Three hundred and seven convict love tokens dating from 1762 to 1856, seven documents relating to the convict system, a calendar of prisoners awaiting trial in the jails of Durham, Newcastle and Northumberland, a request to the Middlesex assizes for rewards to be paid, a printed copy of George Skene's last speech prior to execution, a printed broadside listing prisoners in Dorchester jail awaiting transportation and a handwritten account of the life of Thomas Jones, who was transported twice and hanged at Winchester Prison in 1856. *Purchase*

CARMELO MIRABELLI COLLECTION NO. 2

Sixty-one items relating to Carmelo Mirabelli's itinerant work following the seasonal harvests of sugar cane in Queensland and stone fruit and grapes in Victoria, as well as his time working on Melbourne's wharves after migrating from Sicily to Australia in 1951. *Donation*

NGURKURR MESSAGE STICK COLLECTION

A message stick. *Purchase*

NOTT FAMILY COLLECTION NO. 1

Four purple velveteen dog show ribbons dating from 1947 and 1948. *Donation*

NOTT FAMILY COLLECTION NO. 2

A silver prize cup. *Donation*

SIR HENRY PARKES INSTAND COLLECTION

An instand made by the boys of the nautical school ship *Sobraon* presented to Sir Henry Parkes in appreciation of his efforts on their behalf by FW Neitenstein, the ship's commander. *Purchase*

BARRIE PITTOCK COLLECTION

A red headband belonging to Dr Barrie Pittock, a campaigner for civil rights for Aboriginal people during the 1960s and 1970s. *Donation*

HERBERT E READ COLLECTION

Three hundred and eighty six Aboriginal and historical objects acquired by Herbert Read while working at the Point McLeay mission in South Australia and the Waruwi mission on South Goulburn Island during the twentieth century. *Donation*

KEN ROSS COLLECTION

Eleven medals, eight sashes and one racing jersey belonging to professional cyclist Ken Ross. *Donation*

JOHN AND PAMELA SECCOMBE COLLECTION

A Simplex windmill from Kenya station in central Queensland, made by the Intercolonial Boring Company in about 1925. *Donation*

DOUG SETON COLLECTION NO. 1

Air cylinders, a diving suit and an underwater metal detector used by the Underwater Explorers Club of South Australia to recover two anchors from the ship *Investigator* commanded by Matthew Flinders. *Donation*

LLOYD SHARLAND COLLECTION

A ground engineer's licence belonging to Charles Dunell, co-pilot of the *Southern Cloud* aircraft. *Donation*

SHIRE OF DERBY — WEST KIMBERLEY COLLECTION

A set of tram wheels made for the Western Australian Railways in September 1896. *Donation*

PROFESSOR RAYMOND SPECHT COLLECTION

A 620 Kodak folding camera with imitation leather case, and a plant press used by Professor Raymond Specht, the youngest member of the 1948 American–Australian Scientific Expedition to Arnhem Land. *Donation*

SPRINGFIELD WOOL SAMPLES COLLECTION

Five glass-topped timber boxes of wool samples dating from the 1930s and 1940s from Springfield station in New South Wales. *Donation*

LYNNE STONE (MARYSVILLE) COLLECTION

A collection of objects retrieved from a home in Marysville, Victoria, destroyed in the Black Saturday bushfires of 7 February 2009, a car identification sticker, overalls and a community sticker produced by the town after the fires. *Donation*

HUGH VIDEION COLLECTION

A small steel tool with wooden handle handmade in mid-1940s by engineers in the Experimental Design Workshop at General Motors Holden's, Fishermen's Bend. *Donation*

KEITH AND EDNA WEBB COLLECTION

A GEC (General Electric Company) electric fan. *Donation*

WHITELEY FAMILY COLLECTION NO. 2

A Coolgardie butter safe. *Donation*

CHRIS WILKINSON COLLECTION

A model III Digital Field System used for processing seismic data. *Donation*

Material acquired and approved 3 December 2009

GEORGE BARRINGTON WAX PORTRAIT COLLECTION

A wax portrait of Irish convict George Barrington. *Purchase*

PETER BASSETT-SMITH COLLECTION

A Bolex film camera, tripod and a Pyrox wire recorder used by Peter Bassett-Smith, cinematographer for the American–Australian Scientific Expedition to Arnhem Land in 1948. *Donation*

TED BULL COLLECTION

Twelve T-shirts and a Statesman hat worn by Ted Bull, leader of the Communist Party of Australia and union activist, at protests and demonstrations during the 1980s and 1990s. *Donation*

DEPARTMENT OF IMMIGRATION AND CITIZENSHIP AUSTRALIAN CITIZENSHIP QUILT COLLECTION

The *Australian Citizenship Quilt*, the *Young Australian Citizenship Quilt* and sewing equipment, catalogues and signs relating to the quilts' 2006 exhibition tour. *Donation*

NANCY EVANS COLLECTION

A wool rug made at Ernabella mission in northern South Australia during the late 1950s. *Donation*

WILLIAM FORRESTER COLLECTION

Racing silks belonging to William Forrester, owner and trainer of the 1897 and 1898 Melbourne Cup winners Gaulus and The Grafters. *Purchase*

RICHMOND HENTY COLLECTION

An Australian-made 18-carat gold hunter-case pocket watch. *Purchase*

REGINALD LOCKER COLLECTION

A hand-turned bowl made by Reg Lockyer from the stump of a Queensland maple tree retrieved from cleared land surrounding the Wet Tropics of Queensland World Heritage area. *Purchase*

OFFICIAL 1932 MELBOURNE CUP PROGRAM COLLECTION

A 1932 Victoria Racing Club spring meeting program. *Purchase*

GLENDA OVERSTEAD COLLECTION

An 18-carat goldfields brooch. *Purchase*

PENGUIN SURF LIFESAVING CLUB COLLECTION

A march-past costume worn in team parades at surf lifesaving carnivals in Australia and a copy of *We're Here Because We're Here*, the history of the Penguin Surf Lifesaving Club. *Donation*

JIM PIKE COLLECTION

A pair of riding boots, skull cap and riding whip used by jockey Jim Pike in the 1930s. *Purchase*

DOUG SETON COLLECTION NO. 2

An underwater mask, snorkel and camera used by Doug Seton of the Underwater Explorers Club of South Australia to recover two anchors from the ship *Investigator*, commanded by Matthew Flinders. *Donation*

JOHN SHAKESPEARE COLLECTION NO. 3

A sculpture by John Shakespeare entitled *Winfield Cup*. *Purchase*

SHELLY BEACH SURF LIFESAVING CLUB COLLECTION

A 1950s waxing machine used by the Shelly Beach Surf Lifesaving Club. *Donation*

ROGER STUART COLLECTION

A set of drawing instruments in a leather-bound presentation case presented to government architect John Smith Murdoch. *Donation*

KEN THAIDAY COLLECTION NO. 2

A hammerhead shark (*beizam*) headdress made by Torres Strait Islander artist, Ken Thaiday Senior. *Purchase*

MIKE TURLEY COLLECTION

Three sets of first-day covers of stamps issued by the Hutt River Province in Western Australia. *Donation*

DEBORAH TURNER COLLECTION

Sixty-nine badges relating to the Communist Party of Australia involvement in a range of emancipator projects and 33 badges dating from 1933 to the mid-1990s relating to May Day. *Donation*

Material acquired and approved 23 March 2010

ANGORICHINA HOSTEL COLLECTION

A sofa table, centre table and standard lamp made by Thomas Neville, a patient at the Angorichina Hostel for tuberculosis sufferers in South Australia between 1930 and 1933. *Purchase*

GEORGE W BARBER COLLECTION

Forty-six wall posters and a paperback booklet entitled *This Changing World: An Atlas of Current Events – No. 1: The Pacific*, issued by the Commonwealth Office of Education between 1948 and 1950. *Donation*

ERIC BELL COLLECTION

A sheet of corrugated iron used as a building fabric at Hollywood Aboriginal mission near Yass, New South Wales. *Donation*

BODENWIESER-CHAPPLE COLLECTION

A metal travel trunk used by Margaret Chapple, one of the first Australian members of the Bodenwieser Ballet. *Donation*

BRUCE BREADEN COLLECTION

Seventeen objects worn or used by Bruce Breaden in his daily work as head stockman on cattle stations in Central Australia. *Purchase*

PATSY CAMERON COLLECTION NO. 3

Two water carriers, crafted from bull kelp, made by Patsy Cameron, a Tasmanian Aboriginal historian, cultural geographer and elder from Leengtenner (Tomahawk) in north-eastern Tasmania. *Purchase*

CANNING STOCK ROUTE COLLECTION

One hundred and twenty-five works that record the impact on the lives of the Aboriginal people who lived in the Country traversed by the Canning Stock Route. *Purchase*

STANLEY AND AUDREY CLARK COLLECTION

The first portable blood glucose monitor developed for diabetics by Stanley Clark in 1978 and two later versions of the monitor. *Donation*

CAPTAIN COOK WAX PORTRAIT COLLECTION

A hand-coloured relief wax portrait of Captain James Cook. *Purchase*

FREDERICK W COOK COLLECTION

A Victa mower fuel can with instruction booklet and a lifetime guarantee certificate. *Donation*

BARRY CRANSTON COLLECTION

Four hand-turned baling hooks, a pair of custom-made leather chaps, five photographs and an oil painting of the Cranston family's hay-carting heritage. *Donation*

RICHARD DAINTREE COLLECTION

Ten glass-plate positives taken by Richard Daintree and held in a wooden travel case made in the 1870s. *Purchase*

STAN DAVEY AND JAN RICHARDSON COLLECTION

A National brand reel-to-reel tape recorder, two tape reels, a Maestro tape reel box and a Ferrodynamics tape reel box belonging to Stan Davey, one of the major non-Aboriginal activists working in the field of Aboriginal social justice in the 1960s. *Donation*

ERNABELLA ARTS INC. COLLECTION NO. 8

Woven artworks from Ernabella in South Australia, including a basket by Atipalku Intjalka, a mug and handbag by Tjunkaya Tapaya, a porridge bowl by Yilpi Adamson and a spoon and pencil case by Pantjiti Lionel. *Purchase*

ROBERT FAITHFULL LETTERS COLLECTION

Letters from Robert Lionel Faithful (1853–1930) to his family at Springfield station. *Donation*

CORRIE FULLARD COLLECTION

A necklace of green mareener or rainbow kelp shells made by Corrie Fullard, an elder of Tasmanian Aboriginal community. *Purchase*

FRANK GARDINER STAFFORDSHIRE FIGURINE COLLECTION

An enamelled figurine of the Australian bushranger Frank Gardiner. *Purchase*

DULCIE GREENO COLLECTION NO. 1

Two mareener necklaces made by Dulcie Greeno, an elder of the Tasmanian Aboriginal community. *Purchase*

JOHN HARVEY COLLECTION

A Daimler DE 36 coach built by Hooper and Co. and used in the 1954 Royal Tour. *Purchase*

HIBERNIAN AUSTRALASIAN CATHOLIC BENEFIT SOCIETY COLLECTION

National, state and branch regalia, the New South Wales President's chair and gavel, Albury's 1872 branch dispensation, two photographs, a regalia case, certificates, a printing block, banners and a general laws book from the Hibernian Australasian Catholic Benefit Society as well as material relating to the Irish National Catholic Forerresters, who amalgamated with the Hibernians in 1960. *Donation*

RAYMOND HOLLIDAY COLLECTION

Sixty-four violins, two violas, four violin bows, 23 music cases, a display case demonstrating flute-head making, and three booklets. *Purchase*

FATHER JOHN KNIGHT COLLECTION

A World Youth Day volunteer's outfit, a pilgrim's backpack and contents and promotional and other material. *Donation*

JIMMY LITTLE COLLECTION

Two red woollen jackets worn by Jimmy Little during the 1980s through to the mid-1990s as part of his on-stage costume. *Donation*

PAUL MCCLARIN COLLECTION

Eighteen glass eyes on stalks, three display stands, 105 glass eyes, a large amount of specialised glass used to make the eyes, a collection of irises, two suckers for lifting eyes and three photographs of glass eyes. *Purchase*

NANCY MCDINNY COLLECTION NO. 2

A painting by Nancy Mc Dinny entitled *Wollogorang War*. *Purchase*

CERES MARTIN (NEE MOULES) COLLECTION

Two cardboard albums created by Myles Dunphy and given as a gift to Ceres Martin (Moules) in 1918. *Donation*

MOLONGLO ACT VOLUNTEER BUSHFIRE BRIGADE COLLECTION

A fire hose, a firefighting jacket and trousers worn by Dave Tunbridge, Captain of the ACT Volunteer Bushfire Brigade, during the 2001 Canberra bushfires. *Donation*

NATIONAL SYMBOLS POSTER COLLECTION NO. 2

Three colour lithographic posters designed by FC Herrick and a colour poster designed by AB Webb for the Empire Marketing Board. *Purchase*

NGURRARA 1 CANVAS COLLECTION

A painting depicting the Country of Walmajarri and Wangkajunga peoples of the Great Sandy Desert created in 1996 by a team of traditional owners. *Purchase*

ROWLANDS BOTTLE AND FEDERAL FRUIT PRESERVING JAR COLLECTION

A clear aqua 13-ounce Rowlands Hamilton aerated beverage bottle manufactured in the 1880s and a clear aqua half-gallon federal fruit preserving jar manufactured between 1890 and 1924. *Purchase*

SECOND WORLD WAR INTERNMENT CAMPS COLLECTION

Two bronze tokens issued by the Australian Military Board for use by internees in Australian and New Zealand internment camps from 1941–45. *Purchase*

JAMES SIMPSON COLLECTION

A silver presentation cup presented to James Simpson by the people of Campbell Town, Van Diemen's Land, in 1834, in recognition of his service as police magistrate. *Purchase*

KEN THAIDAY COLLECTION NO. 3

Two hammerhead shark (*beizam*) headdresses made by Torres Strait Islander artist, Ken Thaiday Senior. *Purchase*

THANCOUPIE COLLECTION NO. 1

A green pot crafted by Thancoupie in about 1970. *Purchase*

TRANSPORTATION TO BOTANY BAY COLLECTION

A brown ink drawing by EF Burney of the capture, trial and transportation of two poachers and their arrival at Botany Bay in the first years of the colony of New South Wales. *Purchase*

VON REILLY 1795 PACIFIC MAP COLLECTION

A hand-coloured printed map of Australia, New Guinea, New Zealand and the Pacific Ocean entitled *Karte von der Inselwelt Polynesien oder dem Funften Weltheile*. *Purchase*

MUNUPARRIWUY WANAMBI COLLECTION

A bark painting by Yirrkala artist, Munuparriwuy Wanambi. *Purchase*

UNA GRACE WILLIAMS COLLECTION

A Beale player piano, piano stool and a collection of Mastertouch music rolls. *Donation*

Appendix 4: Inward loans

Inward loans extended between 1 July 2009 and 30 June 2010

Australian Aviation Museum: Red Cross Air Queen Competition framed poster for display in the Eternity gallery.

Bonney, Roseanne: Greek amphora, map of Greece, painting of Greek hero Jason, and painting of Icarus, and Greek icon for display in the Australian Journeys gallery.

Brown, Tony: two surfboards, three sarongs, hooded jumper, skirt, fabric swatch, audio record and cover for display in the Australian Journeys gallery.

Burgman, Albert: wine bottle for display in the Old New Land gallery.

Cairns Regional Gallery: rain dance *dhibal* dance headdress and Wene Wene! Gaugau Mawa headdress for display in the Gallery of First Australians.

City of Kalgoorlie-Boulder: 1905 silver trophy model of pipeline and gantries for display in the Eternity gallery.

Cowra Shire Council: soup spoon and dessert spoon for display in the Australian Journeys gallery.

Dakiz, Frida: coat dress with hood and head scarf for display in the Eternity gallery.

Hamm, Charles: baby's suit bonnet, jacket and trousers for display in the Eternity gallery.

Hay Gaol Museum: samples of district wool for display in the Australian Journeys gallery.

Henderson, Mark: firestick sculpture and stand for display in the Gallery of First Australians.

Holt, Nicholas: porthole salvaged from shipwreck for display in the Eternity gallery.

Horak, Olga: *Exodus* (1965), sculpture by Olga Horak for display in the Eternity gallery.

Kaus, David: resin for display in the Gallery of First Australians.

Kee, Jenny: handmade padded cushion-style doll for display in the Eternity gallery.

Lee, Ben: acoustic guitar and guitar case for display in the Eternity gallery.

Macleay Museum: William Saville-Kent plaster fish model for display in the Eternity gallery.

McGrath, Victor: turtle shell mask for display in the Gallery of First Australians.

Martin, Jesse: personal journal for display in the Eternity gallery.

Melito-Russell, Marie: *Bible Stories* book for display in the Gallery of First Australians.

Museum Victoria: thylacine specimen skin for display in the Old New Land gallery.

National Library of Ireland: address presented to William Smith O'Brien, and journal of William Smith O'Brien for display in the Australian Journeys gallery.

Nguyen, Minh Tam: acoustic guitar and bag for display in the Australian Journeys gallery.

O'Connor, Dr Sue: two pollen samples, three field notebooks owned by Gurdip Singh, and a pollen trap for display in the Old New Land gallery.

Powerhouse Museum: cochlear implant, speech processor and accessories for display in the Eternity gallery.

South Australian Museum: toa titled 'Kujumokuna – penis bone (Dreaming ancestor or Muramura)' for display in the Old New Land gallery.

State Library of New South Wales: seven coins, silver tea and coffee service, and painting of Edward Hargraves for display in the Australian Journeys gallery.

Western Australian Museum: thylacine skull for display in the Old New Land gallery.

LEAGUE OF LEGENDS: 100 YEARS OF RUGBY LEAGUE IN AUSTRALIA EXHIBITION

Australian Rugby League: supporters' flags; trophies, including the Optus Cup, International XXXX Trophy, World Championship 1975 Trophy, Silver 1928 Ashes Cup, 1935 Courtney Trans Tasman Cup, Winfield Cup, Prime Minister's Cup, Courtney International Trophy, International Rugby League Football Australia vs. France, the Ashes, Sydney 1951 trophy; medallions and awards including the Rothmans Medal, medals presented to Dally Messenger in 1905 and 1912, plaque for medal presented to Dally Messenger, French Rugby Football League medallion, H Flegg SSU Trustee Life Member medallion, New South Wales Leagues Club life member medallion, H Flegg NSW Leagues' Club President medallion from 1937, New South Wales Leagues Club 1959 Director medallion, England vs. Australia badge 1920, New South Wales Rugby Football League life member medallion 1913; caps, including Eastern Suburbs 1908, New South Wales Rugby Football League City Cup 1916, NSWRL 1908–09, SUALFC 1922, Australian rugby league 1914–1920, Australian Rugby Union representative cap 1905; football, including ball signed by Tina Turner; Steeden football from State of Origin, 1996 and football from Australasia vs. Wakefield Trinity 1921; 1945 football boots; 1950s headgear; publications, including the *New South Wales Rugby Football League By-Laws and Rules 1908*, *Northern Rugby Football Union Guide 1907–08*, EE Christensen's *Official Rugby League Year Book 1947* and 1955; poster promoting the New Zealand rugby league tour of England in 1908; newspaper clippings; photographs of the New Zealand tour of Australia 1948, Army Ambulance 1915, British team tour 1946, Sydney Cricket Ground Australia vs. France 1951, NSWRL Club Board of Directors 1918, Management Committee Rugby Football League 1914–15, Jersey Flegg; jerseys, including Queensland State of Origin jersey attributed to Arthur Beeton 1980, NSW State of Origin jersey attributed to Tommy Raudonikis 1980, JJ Giltinan's NSW rugby football league Australian Pioneer blazer 1907, JJ Giltinan Australian rugby league jersey 1908, Dave Brown's NSW rugby league jersey 1931.

Courtney, Howard: Tedda Courtney's 1908–09 Australasian cap and 1929 Western Suburbs Rugby League Football Club cap.

Cronulla Sutherland Sharks Rugby League Club: AMCO Cup.

Fahey, Patricia: photograph of William Fahey and handwritten letter authored by him.

Kemp, Col: Tedda Courtney's 1910 Australasian Rugby League Football cap.

Menzies, Steve: Steve Menzies' headgear.

Tonna, George: jerseys from the Maltese Knights, Russian Bears, USA Patriots, Tonga, Lebanon, Redfern and Mount Druitt, and South Sydney rugby league teams.

Tumut Rugby League Club: animal bells; cymbals; Tumut Rugby League Club Premier's football; blazer pockets for Maher Cup holders 1955, Tumut RLFC champions 1935, Southern Districts vs. England 1936, Maher Cup holders 1946, TRGRL Premiers 1930, Premiers 1930; badges for Premiers 1930; Maher Cup.

New inward loans between 1 July 2009 and 30 June 2010

Australian War Memorial: nominal roll commemorative banner of 2/2 Casualty Clearing Station for display in the Eternity gallery.

Powerhouse Museum: Annette Kellermann costume and influenza emergency worker identity badge for display in the Eternity gallery.

Royal Geographical Society of South Australia: slab of Stuart's tree for display in the Eternity gallery.

Sharp, Judy: artwork titled *Beach Balls* for display in the Eternity gallery.

Winch, Joan: Sasakawa Health Prize statuette for display in the Eternity gallery.

AUSTRALIA'S WATER STORY EXHIBITION
(COINCIDING WITH THE AMERICAN NATURAL
HISTORY MUSEUM'S EXHIBITION *WATER:
H₂O=LIFE* EXHIBITION)

Australian Museum: pelican, straw necked ibis, grey teal, fat-tailed dunnart and kowari specimens.

CSIRO: desert oak, spinifex, mulga, acacia, Sturt's desert pea and bloodwood specimens.

Queensland Museum: kangaroo skin waterbag.

AUSTRALIANS IN THE HIMALAYAS HALL DISPLAY

Bartram, Geo : climbing camp gear, including a tent and fly, stove, pots, bowls, cutlery, mugs, two sleeping bags, sleeping mat, rope, ice axe, hammer, pair of crampons, two ice screws, pair of boots, four carabiners, four snow stakes, harness, oxygen bottle, mask, head torch, pack, pair of skis and helmet.

BARKS, BIRDS & BILLABONGS HALL DISPLAY

Bassett-Smith, Peter and Diana: Bolex film camera, case and accessories.

FROM LITTLE THINGS BIG THINGS GROW EXHIBITION

Barker, June: emu egg with carved portrait of Bill Ferguson.

Barry, Harriet: Jack Horner's address book, Jean Horner's sewing, embroidery and patchwork kit.

Bruhn, Adam: Doug Nichols cigarette card.

Kondek, Tony: dictionary belonging to Fred Maynard.

Mackay, Belinda: Lady Jessie Street's amber necklace.

Moriarty, John: child's dressing gown.

Paisley, Dr Fiona: diaries belonging to Anthony Martin Fernando.

Perkins, Eileen: Charles Perkins' university degree (facsimile).

Rind, Jerry: Jerry Rind's Nikon camera, lens and case.

Roberts, Elizabeth: Mary Bennett's passport.

State Library of Queensland: suitcase belonging to Lambert McBride.

IRISH IN AUSTRALIA (WORKING TITLE)
FORTHCOMING EXHIBITION

Archives of the Australian Province of the Marist

Fathers: Poor registers from The Rocks 1870s–90s.

Berry Museum: Orange Lodge sash and case, and sandstone grave headstone.

Carlisle, Les: Laurence Halloran school medallion.

Dunne, Claire: Order of Australia medal, actor's chair cover from film set, identity tag and T-shirt from radio station 2EA.

Egan, Ted: Golden Guitar award and performance poster.

Embassy of the Republic of Ireland: visitors book from Irish embassy, Canberra.

Folger, Marilyn: Pardon document.

Gillen, Jack: crystal whisky decanter.

Irish Echo, NSW: first issue of *Irish Exile* newspaper.

Kennedy, Sister Marnie: Father Ted Kennedy's ceramic cross, shillelagh and Wild Goose Studio cross.

Loreto Centre: orrery (scientific equipment) from Loreto College, Ballarat.

Loreto College: pencil box, school hat and St Patrick's Day commemorative badge.

The Mercy Heritage Centre: commemorative medal.

Migration Museum: textile sampler produced in Kilrea National School.

National Library of Australia: music book, portrait photograph, Surgeon White's journal, two scrapbooks, *The Chronicles of Early Melbourne* book, wig, watercolour painting, letter, manuscript, children's book and book of verses.

Parker, Michael: prayer book, hurling stick and manuscript with poem.

Perry, Rose Marie: Margaret Hurley's trunk from Galway Workhouse.

Sisters of Mercy: mother-of-pearl cross.

South Australian Museum: Daisy Bates's gabardine suit, Central Australian Aboriginal forehead band and fighting pick, MacDonnell Ranges necklet with peragale tail pendant, and Yandruwandhu Aboriginal breastplate.

State Library of South Australia: sketch of Lola Montez, Gillen's 1901–02 journal, and illuminated address.

Von Stieglitz, David: sketchbook, photograph album and prayer book.

Western Australian Museum: pocket compass used by Durack brothers.

Will, Wilma: jail diary and photograph of William Joseph Fegan and fellow Irish Rebels internees.

Winter-Cooke, Marcus: books, Murndal wool bale stencil, antlers of extinct Irish elk, laundry table and travelling library trunk.

I TOLD YOU SO! JOHNNY WARREN AND FOOTBALL
IN AUSTRALIA HALL DISPLAY

The Big Issue: Homeless World Cup 2008 T-shirt, National Street Soccer Championships 2008 medal, and Manchester United players signed soccer ball.

Football Federation Australia: Indigenous Football Festival 2009 participation medal.

Minniecon, Kim: sports shirt worn in 2009 FIFA U-20 World Cup.

Salisbury, Cheryl: sports shirt worn in 2007 FIFA Women's World Cup and football boots.

Simon, Kyah: Young Footballer of the Year trophy.

Williams, Harry: sports shirt worn in 1974 World Cup.

**LANDMARKS: PEOPLE AND PLACES
ACROSS AUSTRALIA** (PERMANENT GALLERY
REDEVELOPMENT)

Adams, Gwendolyn: 1865 sketch of 'Leighlands', Tasmania.

Archer, Eric: Sunshine Harvester poster.

Ayton, John: gold watch, cu inks and Sunshine Harvester seat and stand.

Bathurst District Historical Society: Evans Shire presidential chain and 10 stone flakes.

Bendigo Historical Society: gold washing cradle, windlass, gold buyer's sign, illuminated address and windlass kibble bucket.

Bendigo Pottery Museum: sewer pipe mould made by Bendigo Pottery.

Berry, Angela: Jeannie Gunn's writing desk, three coins, tablecloth, envelope, note and safety pin.

Blaxland, Daryl: two bricks from Fordwich House.

Brayshaw, Steve: concept design model of new Adaminaby town.

Buick, Mary: journal article, clover leaf painting, agricultural medal, gate sign, cobalt pellets and grinders, and book.

Casselden, Geo : military issue Brown Bess musket.

Central Deborah Gold Mine, the Bendigo Trust: shovel, two pick heads, gold pan, miner's wheelbarrow, miner's gad, cedar sign and four miner's taps.

Copping Colonial and Convict Museum: two pick heads used for quarrying stone.

Dawson, Victor: qualifying certificate.

Deane, Kate: sheet music for LC5 Waltz.

Department for Environment and Heritage, South Australia: section of stockade from Burke's camp 65 at Cooper Creek.

Derham, Dr Harry: Jeannie Gunn's diary and Order of the British Empire medal, rasp hatchet hand axe and spearhead.

Emanuel, Timothy: portrait of Isadore Emanuel.

Ford, Frank: square headed spanner and two bricks.

Fotheringham, Doug: eight school books.

Fuhlbohm, Helen: children's project book, Sunday school bible, dictionary, atlas, two geography and domestic arts textbooks.

Golden Dragon Museum, Bendigo: embroidered jacket and pantaloons from Chinese Princess costume, processional hat with lion motif, and processional shoes with pom-poms.

Grenfell Historical Society: set of gold scales and accompanying set of nine weights, and hand-drawn diagrams of layout of Grenfell gold mines.

Handcock, Jennifer: six school report cards from 1960s.

Hately, James: pocket watch.

Hawkins, Ralph: crowbar, spade, two axe heads, two rake heads, two hoe heads, scarifier, bale hook, two pitchforks, convict shackles and iron rake.

Henty, Richmond: tea caddy and Westwood silver mounted pocket pistol.

Henty, Ross: Richmond Henty's autobiography *Australiana, or My Early Life*.

Hunt, Robin: Sunshine Masonic Lodge bible.

Ivanyi, Ernie: slide ruler, two set squares, drafting brush, Serbian graduation certificate and drafting ruler.

Jorgensen, Keith: medallion awarded by the National

Agricultural and Industrial Association of Queensland.

Kennedy, David and Anne: ceramic basin, water jug, kerosene glass lamp and glass bottle.

Kerrigan, Michael: Old Adaminaby objects including earring, toy tree, toy cat, toy horse, toy cow, tin whistle, Adaminaby Football Club badge and rusty gun.

Koning, Theo: dog sculptures, sketchbooks and painting.

Lane, Peter: wax impression of Robert O'Hara Burke, Wesleyan Sunday School Parramatta medal, Burke and Wills silver medal and bronze medal, foundation plaque from Wesleyan Methodist Chapel, two communion tokens, and a convict bible.

Lee, John: General Motors Institute pennant, gold tiepin, drafting brush, and five pairs of cu inks with Vauxhall logo, Statesman logo, General Motors service logo, Kingswood lion logo and RTS logo.

Lewis, Catherine: *We of the Never Never* book.

McNaught, Pip: hat, sunglasses and water bottle used at Cooper Creek.

McRae, Alan: breastplate of 'Jacob, King of Bathurst'.

Maple-Brown, Jim: Order of Australia medal.

Marshall, Betty: two laundry irons, three golf clubs, and portrait photograph.

Mary MacKillop Place: wooden crucifix, dolor beads with attached medal and white handkerchief.

Mawson, Rob: military medal, wedding photograph, christening gown, bowl and lead rope.

Miles, Greg: binoculars and case, and 2009 Melbourne Cup race program.

Narryna Heritage Museum: plaster death mask of Reverend Robert Knopwood.

Nason, Rebecca: red felt hat.

National Parks and Wildlife Service of NSW: pottery shards, two convict bricks, seven convict nails and wine bottle.

National Trust, Robe Branch: illuminated address presented to FD Hodge.

Nelson, Dawn: 007 Club drinking mug and basketball club trophy.

Oakman, Daniel: pair of clapsticks, pair of salt and pepper shakers, and six photographic postcards.

O'Hoy, Dennis: framed photograph, three porcelain steaming jars, three glazed stoneware jars, two Chinese herb scales and four testimonials.

Parramatta Heritage Centre: laundry dolly, four marbles, slate pencils and writing slates.

The Passionists: handwritten lecture notes titled 'Ten years in the bush' by Julian Tenison Woods.

Phillips, Bruce: bottle of Bundaberg rum with accompanying Brisbane Stock Exchange Centenary 1884–1984 box.

Pidgeon, Peter: six *Australian Women's Weekly* magazines from the 1950s.

Port Macquarie Historical Society: watercolour sketchbook, photographic portrait and two diaries.

Pound, Frank: silver-plated wristwatch, tie pin with General Motors Institute logo, General Motors Holden's *People* magazine from September 1952, and General Motors Safety Award lapel pin.

Radio Sport 927: telescopic microphone stand, microphone logo, race caller swivel, Sennheiser microphone, lead and mount, broadcast amplifier and telephone lead.

Robe District Council: temperance pledge book, Local Board of Advice letter book and Robe Institute seal.

Robe Primary School: school bell, three banners, uniform jacket, textbook, two exercise books, two school roll books, blackboard ruler, education program, examination register, punishment book, school administration register, report card and two Inspector's registers.

Robinson, Hugh: altimeter and pocket compass.

Royal Automobile Club of Victoria: Stephen Henty's silver cup, telescope, hat and hat case.

Russell, Roslyn: 1925 book titled *The White Man in the Tropics*.

Scott, Bill: gold 'GM Safety Award' lapel pin, pair of cufflinks with gold Holden lion logo and tie pin with Holden logo.

Sheridan, Margaret: photograph album, thermometer and child's toy puzzle.

Sinclair, Col: brick with stamped letter and corroded cooking pot.

Solomon, Vic: identification plate from Sydney tram.

Spork, Beryl: military medal, brace and bit woodworking tools and oil lamp.

State Library of Queensland: Breastplate presented to 'Barney/Cobarro/Cobbiberry'.

Sunshine and District Historical Society: Sunshine Harvester Works factory steam whistle, three blacksmiths tongs and Sunshine Technical School Council Minute Book.

Tanham, Peter: Golden Shield medallion, 2004 Rottnest Channel Swim cap and Rottnest Island Channel Swim Association plaque.

Tate, Robert and Ann: side-saddle and riding whip owned by Jeannie Gunn.

Thurtell, Mark: door catcher, powder flasks, matchbox, police belt buckle, police uniform button, A Toogood's token, Holloway's Pills and Ointments token, two keg taps and a gold wedding ring.

University of Tasmania Library: diary of Reverend Robert Knopwood 1805–08.

Victoria Police Museum: Chinese ticket stub book 1858–59.

Victoria Racing Club: map of Flemington racecourse.

Vizens, Patsy: tea strainer from Rottnest Island.

Voller, Margaret: silver thimble, serving spoon, opera glasses, stud container, sugar tongs and dilly bag.

Wagga Wagga Agricultural Institute: polarimeter.

Westpac Historical Services: Australian Joint Stock Bank (Grenfell) Current Account Ledger 1866–68.

White, Bruce: Gallipoli shrapnel, scarf, tin with six badges, trophy and Turkish finger ring.

YouthNow: chair from Sunshine Harvester Works boardroom.

PAPUNYA PAINTINGS: OUT OF THE AUSTRALIAN DESERT EXHIBITION

Flinders University Art Museum: Uta Uta Tjangala paint tin.

YIWARRA KUJU: THE CANNING STOCK ROUTE EXHIBITION

Battye Library, State Library of Western Australia: copy of the 1908 *Royal Commission to Inquire into the Treatment of Aboriginal Natives by the Canning Exploration Party*.

Caruana, Wally: painting titled *Kurtal and Kaningarra*, by Tommy May.

FORM Contemporary Craft and Design Inc.: three baskets made by Nancy Taylor, two baskets made by Kumpaya Girgaba, basket made by Ngamaru Bidu and painting by Jewess James.

Hills, Euan – Art Mob: artwork titled *Majakarr* by Paruku George Wallaby.

Holmes à Court Collection: painting titled *Canning Stock Route* by Rover Thomas, painting titled *Kulilli* by Wimmitji Tjapangarti, and painting titled *Kurtal as Miltijaru* by David Downs.

Kanyirninpa Jukurrpa: The Martu History & Archive Project: metal coolamon.

Lagerburg, Jo: painting titled *Kukapanyu* by Stumpy Brown.

Lavery, Dr Colin: painting titled *Kiriwirri* by Nada Rawlins, and painting titled *Wimpa* by Harry Bullen.

Lawford, Mayarn Julia: hair and ochre string by Mayarn Julia Lawford and Putuparri Tom Lawford.

Newman Visitors Centre: Canning Stock Route well bucket.

Paruku IPA: painting titled *Paruku* by Veronica Lulu, Bessie Doonday, Anna Johns, Wendy Wise, Shirley Brown, Chamia Samuels, Lyn Manson, Daisy Kungah and Kim Mahood.

Rawa Community School: artwork by students at Rawa Community School.

South Australian Museum: two head pads, tin pendant, bark sandals, coolamon, spear thrower and shield.

Warlayirti Artists: painting titled *Winpurpula* by Christine Yukenbarri.

Appendix 5: Outward loans

New and renewed outward loans

Art Gallery of Ballarat: cartoon titled ‘The Mongolian octopus — His grip on Australia’ for display in the *In Your Face: Cartoons about politics and society 1760–2010* exhibition.

Australian Centre for the Moving Image: *Playschool* ‘Rocket clock’ with Taj Mahal diorama for display in the *Moving Worlds* exhibition.

Australian Tennis Museum (extension): Evonne Goolagong Cawley’s tennis jacket and racquet, 1974 Wimbledon Ladies’ Doubles tennis trophy, Victor A Edwards Tennis School trophy, Federation Cup tennis trophy for display in the *Heroes of Tennis* exhibition at the Australian Tennis Centre.

Australian War Memorial (extension): mealie spoon, metal blade with barb, and spatulate metal blade for display in the *South African War Gallery*.

Bradman Museum (extension): Edgar Mayne’s 1912 Australian Test cricket cap for display in *The Baggy Green: The Pride, Passion and History of Australia’s Sporting Icon* exhibition.

Canberra Museum and Gallery: Richard Hollis & Sons percussion pistol used by Frank Gardiner for display in the *Caught in the ACT* exhibition.

Cootamundra Heritage Centre (extension): Walter Hardy dray harness and wire horse frame for display in the *Cootamundra Heritage Centre* exhibition.

Historic Houses Trust of New South Wales: cupboard, rake, spade, egg slice, shovel, billy can, food cover, cooking pot, pan, soap holder, pannikin and toy tractor for display in the *Skint! Making Do in the Great Depression* exhibition at the Museum of Sydney.

The Jam Factory: batik wall hanging, skirt, five scarves, tapestry wall hanging, woollen rug, photograph, pastel drawing, vase, fabric pieces and two acrylic paintings for display in the *Nyukana Baker: A Retrospective* exhibition.

Macleay Museum: spear-thrower, headband, ornamental shoulder band, emu plume ornament, two baskets and two clubs for display in the *Makarr-garma: Aboriginal Collections from a Yolngu Perspective* exhibition at the University of Sydney.

National Capital Authority (extension): Old Parliament House commemorative cup and saucer for display in the *Regatta Point* exhibition.

National Portrait Gallery: photograph of Lilian Faithfull and William Anderson, and Faithfull family photograph album for display in the *Husbands and Wives: Photographic Portraits from the 19th Century* exhibition.

Powerhouse Museum: Aboriginal breastplate inscribed ‘Coomee/Last of Her Tribe/EM 1909’ for display in the *Yinalung Yenu* exhibition; ‘No dam what it means’ advertising poster, Bob Brown’s beanie, ‘Hiroshima never again’ poster, *Retreat from Kirribilli* and *Anybank* sculptures, Kerry Packer and Malcolm Fraser sculptures, Azaria Chamberlain’s black dress and red booties, two bottles of Franklin River and Lake Pedder water, and ‘Vote for the Franklin’ political poster for display in *The 1980s Are Back* exhibition.

Queensland Conservatorium Research Centre: painted scroll titled *Harvest of Endurance: A History of the Chinese in Australia 1788–1988* for display in the *Encounters III: Meetings between Australia and China* exhibition.

Royal Historical Society of Victoria: presentation trowel and box, pocket watch and photograph for display in *The Centenary of Flinders Street Railway Station* exhibition.

South Australian Maritime Museum (extension): Lloyd-Creak dip circle, fluxgate magnetometer system and Helmholtz coil for display in the *Quest for the South Magnetic Pole* travelling exhibition at the Museum of Tropical Queensland, Australian National Maritime Museum, National Archives of Australia, and Warrnambool Art Gallery.

Tasmanian Museum and Art Gallery (extension): fibre basket decorated with shells and made by Muriel Maynard for display in the *Tayenebe: Tasmanian Aboriginal Women’s Fibre Work* exhibition.

Appendix 6: Conferences, forums, seminars and lectures hosted by the National Museum of Australia

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS/ORGANISERS
3 July 2009 Film and talk	<i>Meet the Natives</i>	Kirk Hu man, anthropologist
8 July 2009 Friends talks/tours	Behind-the-scenes curator's talk	Jennifer Wilson, National Museum of Australia
9 July 2009 Seminar	Current research in free-choice learning	John H Falk and Lynn D Dierking, experts in museum evaluation and learning theory
16 July 2009 Public talk	Tattoos, lashing, house and canoe building	Siosiua FP Lafitani-Tofua'ipangai, artist
17 July 2009 Friends talk	Women's voices	Valerie Parv, author
18 July 2009 Friends workshop	Friends History Workshop	National Museum of Australia's Centre for Historical Research and Friends of the National Museum of Australia
22 July 2009 Seminar series	Ocean Exchanges: Australian–Pacific Connections	Sela Mafi Taufa, demographer, The Australian National University; Paul D'Arcy, Pacific historian, The Australian National University; Jonathan Ritchie, Pacific historian, Deakin University
23 July 2009 Friends talk	Cultural treasures: Thailand	Emeritus Professor Ken Taylor, Research School of Humanities, The Australian National University
26 July 2009 Workshop	Island rhythms: drumming workshop	Jim Sharrock, Music for Everyone's drum master; and Willie Ayamiseba, artist
31 July 2009 Tour	Behind the scenes — What's in the Museum storage?	Eric Archer, National Museum of Australia
1 August 2009 Workshop	<i>Little Red Riding Hood</i> Adult theatre workshop	Peter Wilkins, theatre practitioner
4 August 2009 Friends talk/preview	Behind the scenes — <i>An Evolving Yarn</i>	Edwin Ride, National Museum of Australia
11, 13 and 23 August 2009 Gallery tour	The navigators: Comparing European exploring techniques and those of Pacific Islanders	Michelle Hetherington, National Museum of Australia

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS/ORGANISERS
12 August 2009 Friends talk	Behind-the-scenes curator's talk	Anne Marie Condé, National Museum of Australia
21 August 2009 Friends talk	Women's voices	Barbara Jane Gilby, The Australian National University School of Music
26 August 2009 Seminar series	Ocean crossings: The material traces of voyaging	Matthew Spriggs, archaeologist, The Australian National University; Kylie Moloney, archivist, Pacific Manuscripts Bureau; Melanie Van Ol en, curator, Australian Museum
27 August 2009 Friends talk	Cultural treasures: Peru	His Excellency Mr Claudio de la Puente, Ambassador, Embassy of the Republic of Peru
28 August 2009 Symposium	Sites of Memory	Professor Amareswar Galla, Museum Studies, the University of Queensland; Dr Judith Slee, visiting fellow, Department of Psychology, The Australian National University; Dr Paul Pickering, Humanities Research Centre, The Australian National University
8 September 2009 Friends talk/preview	Behind the scenes — <i>From Little Things Big Things Grow</i>	Jay Arthur and Karolina Kilian, National Museum of Australia
10 September 2009 Public talk	Get-up: Stand up	John Maynard, historian; Brothablack, rap artist; Rachel Perkins, documentary director; Martin Ballangarry, councillor
15 September 2009 Public talk	Force for good — How Indigenous Australians have enriched football	David Headon, historian and adviser; Che Cockatoo-Collins, adviser and former football player; Sean Gorman, Indigenous Studies; Phil Egan, lecturer, consultant and former football player
16 September 2009 Seminar series	Ocean Exchanges: Australian–Pacific connections	Deveni Temu, Pacific librarian, The Australian National University; Prue Ahrens, art historian, University of Queensland; Sioana Faupula, Pacific Manuscripts Bureau o cer, Tongan storyteller
18 September 2009 Friends talk	Women's voices	Joy Warren, Solander Gallery
7 October 2009 Talk	Death and dying in multicultural Australia	Genevieve Jacobs, host; presented by Calvary Health Care ACT and Clare Holland House
8 October 2009 Friends talk	Cultural treasures: World Heritage Sites	Dr Szabolcs Osvát, First Secretary of the Embassy of the Republic of Hungary
11 October 2009 Public talk	Australians in the Himalayas — 25th Anniversary	Greg Mortimer, Duncan Chessell, Pat Cullinan, Zac Zaharias, Geo Bartram and Lincoln Hall, Australian mountaineers
14 October 2009 Friends talk	Behind-the-scenes curator's talk	Anthea Gunn, National Museum of Australia

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS/ORGANISERS
16 October 2009 Friends talk	Women's voices	Professor Joan Beaumont, Director of the Faculty of Arts, The Australian National University
22 October 2009 Friends talk	Cultural treasures: World Heritage Sites	Olli-Al-Fasfous Sanna, Diplomatic Trainee, Embassy of Finland
9–10 November 2009 Conference	Indigenous Participation in Australian Economies	Professor Jon Altman, Director of the Centre for Aboriginal Economic Policy Research (CAEPR), The Australian National University
14 November 2009 Demonstration	Top drawers	Eline Martinsen, Canberra fashion designer; Maria Ramsden, vintage clothing expert
16–20 November 2009 Symposium	Barks, Birds and Billabongs	Professor Mick Dodson AM, Indigenous lawyer and activist; and Robyn Williams AM; ABC Radio National <i>Science Show</i> presenter
17 November 2009 Performance	Barks, Birds & Billabongs — Manikay performance and the 'American clever man'	Dave Johnson, scientist
20 November 2009 Friends talk/tour	Women's voices	Alison Stewart, coordinator, NSW Open Garden Scheme
24 November 2009 Workshop	Defining moments	Craddock Morton, Director, National Museum of Australia; Justice Michael Kirby
24 November 2009 Friends talk	Booktalk	Dr Peter Stanley, National Museum of Australia; Dr Michael McKernan, historian
1 December 2009 Friends talk/preview	Behind the scenes — <i>Water: H₂O=Life</i>	Matthew Higgins, National Museum of Australia
6 December 2009 Film	Baz Luhrmann's <i>Australia</i>	
6 December 2009 Fashion parade	Graduating Students' Fashion Parade 2009	Raw Edge graduating fashion parade, presented by the Canberra Institute of Technology and FashionACT.
7–8 December 2009 Conference	Baz Luhrmann's <i>Australia</i> Reviewed	Professor Meaghan Morris, Chair Professor of Cultural Studies, Lignan University (Hong Kong) and Professor of Gender and Cultural Studies, University of Sydney; Dr Victoria Haskins (University of Newcastle); A/Prof Felicity Collins (La Trobe University)
9 December 2009 Performance	Poetry splash!	Sarah Mae, Sydney poet
9 December 2009 Lecture	Illustrated conversation with Mike, Karen 'n Guy	Guy Hansen, curator; Mike Bowers, political photographer, photo-editor; Karen Middleton, political correspondent

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS/ORGANISERS
9 December 2009 Friends talk/tour	<i>Behind the Lines 2009</i>	Guy Hansen, National Museum of Australia
13 December 2009 Performance	A bush Christmas	Monaro Folk Music Society
14–15 December 2009 Symposium	Developing the Cultural Economy in Papua New Guinea	Susan Cochrane, National Museum of Australia
17 and 24 January 2010 Performance	And the OzCar goes to ...	Shortis and Simpson
20 January 2010 Workshop	Science and Drawing workshop: Water bug investigators	Waterwatch experts Martin Lind, Tanya Noakes, Dr Stephen Skinner and Damon Cusak
21 January 2010 Tour and workshop	Music for Everyone — <i>Water: H₂O=Life</i> exhibition tour and workshop	Music for Everyone
27 January 2010 Workshop	Science and drawing workshop: Water bug investigators	Waterwatch experts Martin Lind, Tanya Noakes, Dr Stephen Skinner and Damon Cusak
4 February 2010 Lecture	Victorian visions	Kenneth Park, Australians Studying Abroad
19 February 2010 Friends talk	Women's voices	Lenore Taylor, journalist, <i>The Australian</i>
20 February 2010 Performance	Holly Throsby by the water supported by The Cashews	Holly Throsby, The Cashews
25 February 2010 Talk	What is the point of old archaeological and anthropological collections in the 21st century?	Dr Christopher Chippindale, visiting curator and Reader in Archaeology, Cambridge Museum, University of Cambridge, England
1–5 March 2010 Film	Latin American Film Festival 2010	
4 March 2010 Seminar	Water and the spirit	John Archer, author
5 March 2010 Public conversation	The hidden story of a portrait	Dr Fiona Paisley, senior lecturer, Griffith University; Dr Mike Pickering and Jay Arthur, National Museum of Australia
10 March 2010 Friends talk	Behind-the-scenes curator's talk	Leah Bartsch, National Museum of Australia
19 March 2010 Friends talk	Women's voices	Sherry McArdle-English, French Black Trués of Canberra

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS/ORGANISERS
20 March 2010 Conference	Manning Clark House 2010 Weekend of Ideas: Language	Don Watson, author; Julian Burnside, barrister; David Malouf, author; John Harms, sportswriter; Bruce Moore, Director, the Australian National Dictionary Centre
20 March 2010 Seminar	A nice drop: Tasting and discussion: recycled water	Dr Simon Toze and Dr Kelly Fielding, CSIRO scientists; Dr Peter Collignon, infectious diseases physician
23 March 2010 Friends talk	Booktalk	Mike Smith, Centre for Historical Research, interviewing Museum curators Matthew Higgins and Peter Thorley about their books
10 April 2010 Film and discussion	<i>The Age of Stupid</i>	Tom Gri ths, environmental historian; Will Ste en, climate change expert; Julian Cribb, science communicator
14 April 2010 Friends talk	Behind-the-scenes curator's talk	Pip McNaught, National Museum of Australia
16 April 2010 Friends talk	Women's voices	Reverend Joy Bartholomew, Church of St Andrew
22 April 2010 Friends talk	History at home: Early home entertainment systems	Graham McDonald, sound archivist, National Film and Sound Archive
23 April 2010 Film	Lights! Canberra! Action!	EoR Media
12 May 2010 Friends talk	Behind-the-scenes curator's talk	Jennifer Wilson, National Museum of Australia
13–14 May 2010 Talk	In-gallery performance and talk	Elena Kats-Chernin, composer
14 May 2010 Symposium	Caring for Collections	Philip Jones, South Australian Museum; Maryanne McCubbin, Museum Victoria; Jennifer Sanders, Museums Australia
16 May 2010 Ceremony	Candlelight memorial ceremony	AIDS Action Council
19 May 2010 Performance	Henryk Górecki world premiere, ... <i>Songs Are Sung</i>	Canberra International Music Festival
20 May 2010 Demonstration	Mightier than the sword: The art of calligraphy	Canberra Calligraphy Society
21 May 2010 Friends talk	Women's voices	Roslyn Dundas, executive officer, ACTCOSS
27 May 2010 Friends talk	History at home: Board games	Jo Bach, National Museum of Australia

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS/ORGANISERS
3 June 2010 Friends talk	The Channel Islands	Kenneth Park, Australians Studying Abroad
9 June 2010 Friends talk	Behind-the-scenes curator's talk	Anne-Marie Condé, National Museum of Australia
9 June 2010 Public forum	Symbols of Australia	Rod Quantock, comedian; Peter Spearritt, author; Melissa Harper, author
18 June 2010 Friends talk	Women's voices	Sarah Corrigan, International Rugby Union referee
20 June 2010 Public conversation	Bowled over	Gideon Haigh, journalist and cricket historian; John Harms, sportswriter
20 June 2010 Talk	Collectorfest: Travel memorabilia	Adrian Franklin, <i>ABC Collectors</i>
24 June 2010 Friends talk	History at home: Doing cooking with the <i>Australian Women's Weekly</i>	Bronwyn Dowdall, National Museum of Australia

Appendix 7: Research and professional activities

ARCHER, ERIC

Committees:

Member, National Collections Preservation Committee.

Member, Community Heritage Grants Selection Panel.

Conferences/seminars/workshops:

E Archer & G Gehrt, 'Workshop on low energy climate control in museums and archives', paper presented at the Conservation School of the Royal Danish Academy of Fine Arts, Copenhagen, October 2009.

E Archer & G Gehrt, 'Development of a Centre for the National Museum of Australia Collections', paper presented at the Bode Museum, Berlin, 2009.

E Archer & G Gehrt, 'Disaster proofing heritage collections', paper presented at the Blue Shield Australia & DISACT symposium, National Library of Australia, Canberra, May 2010.

E Archer & G Gehrt, 'Reflecting on 30 years in conservation', paper presented at Collections Symposium 2010: Caring for Collections, National Museum of Australia, Canberra, May 2010.

ARNOLD, DAVID

Publications:

'Inquiry learning: Making history active', *Ethos: The Journal of Social Education Victoria*, vol. 18, no. 2, 2010.

BACH, JOANNE

Committees:

Secretary, Museums Australia Sports Heritage National Network.

BARTSCH, LEAH

Publications:

'Sunshine', *Friends Magazine*, vol. 20, no. 4, December 2009.

'The Sunshine Harvester Works', talk presented to the Friends of the National Museum of Australia, March 2010.

BREEN, LAURA

Committees:

Member, Canberra Archaeological Society.

Publications:

'Sir William Dargie (1912–2003): Her Majesty Queen Elizabeth the Second, 1954', *World of Antiques and Art*, Issue 77, August 2009–February 2010.

'Sir William Dargie's spare wattle painting', *Friends Magazine*, vol. 20, no. 3, September 2009.

'The Queen's Royal Daimler', *Friends Magazine*, vol. 21, no. 1, March 2010.

Conferences/seminars/workshops:

'William Dargie's wattle painting', paper presented at state seminar, National Museum of Australia, Canberra, June 2010.

BROWN, NICHOLAS

Committees:

Deputy Director, National Institute for Rural and Regional Australia.

Co-convenor, Australian Policy and History (www.aph.org.au).

Chair, Commonwealth, ACT and Northern Territory Working Party, *Australian Dictionary of Biography*.

Publications:

Book review, *Come Up, Andy*, in *Australian Book Review*, no. 314, September 2009.

Book review, *Sit Tight, Do Not*, in *Australian Book Review*, no. 219, March 2010.

'Student, expert, peacekeeper: Three versions of international engagement', in *Australian Journal of Politics and History*, 14 April 2010.

Conferences/seminars/workshops:

'An overview of the National Institute for Rural and Regional Australia: A real and virtual innovation', paper presented at the National Institute for Rural and Regional Australia Conference, Screen Australia, Sydney, September 2009.

History with Dr Nick, weekly discussion on ABC Radio Kimberley.

BURGESS, JENNY

Committees:

Member, Records Management Association of Australia (ACT Branch Council).

Liaison Officer, Records Management Association of Australia (ACT Branch) Education Special Interest Group.

COATES, IAN

Committees:

Member, Museum of the Riverina Advisory Committee.

Visiting Fellow, Menzies Centre for Australian Studies, Kings College, London.

Visiting Curator, Dept of Africa, Oceania and the Americas, British Museum.

Publications:

'Forgotten Torres Strait treasures', *The Australian*, 4 March 2010.

Review, *The Emergence of the Modern Museum: An Anthology of Nineteenth Century Sources and Museum Origins*, and *Readings in Early Museum History and Philosophy*, in *reCollections: A Journal of Museums and Collections*, vol. 4, no. 2, 2009.

COGHLAN, RACHAEL

Committees:

President, Museums Australia Evaluation and Visitor Research Special Interest Group.

CONDE, ANNE-MARIE

Publications:

'Lives lived in silence: Records and recordkeeping in Albert Camus' *The First Man*', in *Archives and Manuscripts: The Journal of the Australian Society of Archivists*, vol. 37, no. 2, November 2009.

'Facing Ben Hall', *Friends Magazine*, vol. 20, no. 3, September 2009.

'Tiny treasures', *Friends Magazine*, vol. 20, no. 4, December 2009.

'Marking history at Wheogo', *Friends Magazine*, vol. 21, no. 2, June 2010.

Book review, *Securing the Past: Conservation in Art, Architecture and Literature*, in *Archives and Manuscripts: the Journal of the Australian Society of Archivists*, vol. 38, no. 1, May 2010.

Conferences/seminars/workshops:

'"A gift to the nation": The diaries and notebooks of CEW Bean', lecture delivered at Tuggeranong Homestead, Canberra, April 2010.

COOPER, CAROL

Publications:

'Early Port Phillip History', *Friends Magazine*, vol. 20, no. 4, December 2009.

'Taking the lead: Carol Cooper, ARC President 2003–06', *ARC Journal*, no. 59, February 2010.

'Developing a sustainable cultural economy in Papua New Guinea workshop', *Friends Magazine*, vol. 21, no. 2, June 2010.

Conferences/seminars/workshops:

'Shared stories: The words and drawings of William Barak', paper presented at Writing the Empire: Scribblings from Below — an International and Interdisciplinary Conference, Bristol, United Kingdom, June 2010.

CORONEL, REBECCA

Committees:

President, Temporary and Travelling Exhibitions National Network, Museums Australia.

CRILLY, CHERYL

Publications:

'From fine wool to high fashion: The story of Miss Faithfull's dress', *Friends Magazine*, vol. 21, no. 1, March 2010.

CUMMINS, LUKE

Committees:

Treasurer, Museums Australia, ACT Branch.

DEMPSEY, LEANNE

Publications:

'Managing "permanent residents": The Museum as custodian of inspirited heritage', *International Journal of the Inclusive Museum*, vol. 2, no. 3, 2009.

Conferences/seminars/workshops:

'Managing "Permanent Residents": The Museum as custodian of inspirited heritage', paper presented at the Second International Conference on the Inclusive Museum, University of Queensland, Brisbane, July 2009.

DOUGLAS, LOUISE

Committees:

Deputy Convenor, Canberra Museum and Gallery Advisory Committee.

Conferences/seminars/workshops:

'National Museum of Australia: Showing the past, illuminating the present', paper presented at the Museums in Transformation: New Museums of Society' conference, University of Barcelona, February 2010.

'Managing creative museum sta', lecture delivered to the Museums and Collections program, Museum Management Course, The Australian National University, July 2009.

FARIS, ANNE

Conferences/seminars/workshops:

'The house behind the hedge', paper presented at Friends History Workshop, National Museum of Australia, Canberra, July 2009.

'Acton Peninsula: A case study', paper presented at Sites of Memory symposium, National Museum of Australia, Canberra, August 2009.

GARLAND, ROGER

Committees:

President, ACT Branch, Museums Australia.

State Member, Museums Australia National Council.

National Secretary, International Council of Museums Australian Committee.

Ordinary Board Member, International Council of Museums Australia Committee.

Chair, International Council of Museums Australia Museums Partnerships Program.

Conferences/seminars/workshops:

'Evolution of project management at the National Museum of Australia', lecture delivered to the Museums and Collections Graduate Program, Museum Management Course, The Australian National University, Canberra, August 2009.

GEHRT, GREER

Conferences/seminars/workshops:

'Centre for the National Museum of Australia Collections: Balancing environmentally sustainable design and collection management needs', paper presented at the Blue Shield Australia and Disaster ACT symposium, National Library of Australia, May 2010.

'Centre for the National Museum of Australia Collections: Balancing passive design and collection management needs', paper presented at the School of Conservation of the Royal Danish Academy of Fine Arts, Copenhagen, October 2009, and at the Deutsche Historisches Museum, Berlin, November 2009.

'Centre for the National Museum of Australia Collections: Balancing passive design and collection management needs', paper presented at Collections Symposium 2010: Caring for Collections, National Museum of Australia, Canberra, May 2010.

GREENSLADE, ANDY

Publications:

'*Tayenebe*: Tasmanian Aboriginal women's fibre work exchange — in workshops, exhibition and collection', *Friends Magazine*, vol. 21, no. 2, June 2010.

Conferences/seminars/workshops:

A Greenslade & P Thorley, 'Between locals: Interpersonal histories and the 1970s Papunya art movement', paper presented at the Indigenous Participation in Australian Economies Conference, National Museum of Australia, Canberra, November 2009.

'Presenting Aboriginal and Torres Strait Islander cultures in the National Museum of Australia', lecture delivered to Indigenous Collections and Exhibitions module, Museums and Collections Graduate Program, The Australian National University, Canberra, March 2010.

GREINER, AINSLIE

Conferences/seminars/workshops:

A Greiner & D Hallam, 'Conservation of moving collections: The balance of protection, risk analysis and applied science', paper presented at the Australian Institute for the Conservation of Cultural Material Conference, Western Australian Maritime Museum, Perth, September 2009.

GUNN, ANTHEA

Publications:

'A-changin' times: The art of Martin Sharp in the 1960s', *Journal of Australian Studies*, vol. 34, no. 2, June 2010.
 'A testimony of our esteem: James Simpson and Van Diemen's Land', *Friends Magazine*, vol. 20, no. 4, December 2009.

HALLAM, DAVID

Committees:

Coordinator, Metals Working Group, International Committee for Museums Conservation Committee.
 Program Committee, Metals 2010, Charleston, South Carolina, October 2010.
 Program Committee, BigStu 2010, Duxford, England, October 2010.

Conferences/seminars/workshops:

D Hallam & A Greiner, 'Conservation of moving collections: The balance of protection, risk analysis and applied science', paper presented at the Australian Institute for the Conservation of Cultural Material Conference, Western Australian Maritime Museum, Perth, September 2009.
 'Restoring the Royal Daimler: A case study in using significance assessments', lecture delivered at Collections Symposium 2010: Caring for Collections, National Museum of Australia, Canberra, May 2010.
 'Maintaining significance: A framework for the care and maintenance of functional objects', lecture delivered at the Western Australian Museum, Perth, June 2010.

HANSEN, GUY

Committees:

Member, Australian Capital Territory Historic Places Advisory Committee.

Conferences/seminars/workshops:

G Hansen & D Hallam, 'Restoring the Royal Daimler', paper presented at Collections Symposium 2010: Caring for Collections, National Museum of Australia, Canberra, May 2010.
 Convenor, Collections Symposium 2010: Caring for Collections, National Museum of Australia, Canberra, May 2010.

HETHERINGTON, MICHELLE

Publications:

M Hetherington & H Morphy (eds), *Discovering Cook's Collections*, National Museum of Australia Press, Canberra, 2009.
 Book review, *Captain Cook: Voyager between Worlds and The Death of Captain Cook and Other Writings by David Samwell*, in *History Australia*, vol. 6, no. 3, 2009.

HIGGINS, MATTHEW

Publications:

'Water is life', *Friends Magazine*, vol. 20, no. 4, December 2009.

M Higgins & L Dale-Hallett, 'The Victorian Bushfires Collection: Symbols for healing', *reCollections: A Journal of Museums and Collections*, vol. 5, no. 1, April 2010.
 'Cotter comfort', *Friends Magazine*, vol. 21, no. 2, June 2010.
 Foreword, in D Meyers, *Lairds, Lags and Larrikins: An Early History of the Limestone Plains*, Sefton Publications, Pearce, 2010.

Conferences/seminars/workshops:

'Rugged beyond imagination', paper presented at Australian Alps Cultural Heritage Skills Workshop, Howmans Gap, March 2010.
 'Water: H₂O=Life', paper presented at Water Sustainability Conference, National Museum of Australia, February 2010.

KAUS, DAVID

Publications:

Introduction, in H Basedow, *Narrative of an Expedition of Exploration in North-Western Australia*, facsimile edition, Hesperian Press, Carlisle, 2009.

Conferences/seminars/workshops:

'Collecting north-east of Lake Eyre in 1922: George Horne, Brooke Nicholls and George Aiston at Mungeranie', lecture delivered to the Canberra Archaeological Society, The Australian National University, Canberra, May 2010.

KILIAN, KAROLINA

Publications:

'Body of Culture: Pacific journeys in tattooing and the Museum', *Friends Magazine*, vol. 18, no. 3, September 2007.

Conferences/seminars/workshops:

K Kilian & J Arthur, 'From little things big things grow: Representing a story of Indigenous civil rights in the National Museum of Australia', paper presented at the AIATSIS National Indigenous Studies Conference: Perspectives on Urban Life: Connections and Reconnections, The Australian National University, Canberra, September 2009.

KIRKLAND, TRISH

Committees:

President, National Capital Attraction Association.
 Partner, National Capital Education Tourism Project.
 Member, Advisory Committee, National Education Tourism Project.
 Director, Tourism Industry Council.
 Member, Culture Shock Campaign Committee.
 Board Member, Vivid Photographic Festival.

Conference/seminars/workshops:

'Marketing and sponsorship of the National Museum of Australia', lecture delivered to the Museum and Collections Graduate Program, Museum Management Course, The Australian National University, Canberra, 2009.

MAIN, GEORGE

Publications:

The Waterhole Project, www.nma.gov.au/blogs/waterhole, posts published monthly, January to May 2010.

Conferences/seminars/workshops:

'Tales of a typewriter: Dame Mary Gilmore and Australian environmentalism', paper presented at the Old Lessons for a New Millennium: Nature Writing and Environmentalism in the 21st Century Conference, State University of New York, Oneonta, June 2010.
 'The Waterhole Project', paper presented at the Time and Place Environmental History Workshop, University of Prince Edward Island, June 2010.

MCNAUGHT, PIP

Committees:

Secretary, Museums Australia Community Museums National Network.

Member, Conference Organising Committee, Working Spaces 3 for Museum Volunteers, Galong, New South Wales, October 2009.

Facilitator, 'Museum Standards: checking progress', Museums Australia Lachlan Chapter, Canowindra, New South Wales, May 2010.

Conferences/seminars/workshops:

'The Faithfull family medicine chest', paper presented at the Australian and New Zealand Society for the History of Medicine, Perth, October 2009.

'Matthew Flinders in the Recherche Archipelago', paper presented at Friends Seminar, National Museum of Australia, Canberra, April 2010.

MENZIES, ISA

Conferences/seminars/workshops:

'Cultural tourism and international development: Notes from the field', paper presented at the Oceanic Passages Conference, Centre for Colonialism and its Aftermath, University of Tasmania, June 2010.

NASON, REBECCA

Conferences/seminars/workshops:

'A little piece of my heart: Examination of the convict love token collection at the National Museum of Australia', paper presented at the Third National Numismatic Conference of the Numismatic Association of Australia Inc, November 2009.

'A little piece of my heart: The National Museum of Australia's convict love token collection', paper presented at the Yass and District Historical Society Conference, March 2010.

NEALE, MARGO

Committees:

Member of Judging panel, Prime Minister's Prize for Australian History.

Member, Advisory Committee Australian Centre for Indigenous History.

Publications:

'Learning to be Proppa: Aboriginal artist's collective, ProppaNow', *Artlink, Contemporary art of Australia and the Asia-Pacific*, vol. 30, no. 1, April 2010.

Conferences/seminars/workshops:

'Bastard barks and anyhow paintings: Issues of legitimacy and authority for Mountford's collection of works on paper', paper presented at Barks, Birds & Billabongs: Exploring the Legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land, National Museum of Australia, November 2009.

'View of self: Blak on blak', paper presented at Reading Australian Blak Art: Myth and Reality in Perceptions of Contemporary Indigenous Practice, Aboriginal Art Museum, Utrecht, Netherlands, May 2010.

'Politics of exhibitions', lecture delivered to the Museums and Collections Graduate Program, The Australia National University, Canberra, May 2010.

NEWELL, JENNY

Committees:

Member, editorial board, *Journal of Pacific History*.

Publications:

Trading Nature: Tahitians, Europeans and Ecological Exchange, University of Hawai'i Press, Honolulu, 2010.

M Nugent & J Newell, 'The Australian perspective on Cook', in A Kaeppler et al. (eds), *James Cook and the Exploration of the Pacific*, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 2009.

'Getting Captain Cook's Goat and other tales of ecological exchange in Tahiti', *Pazific Dossier, Österreichisch-Sudpazifische Gesellschaft* (Austrian Pacific Society), Vienna, 2010.

J Newell, T Hiquily, M Pullan, N Rode & A Bernucci, 'Sailing through History: Conserving and researching a rare Tahitian canoe sail', *British Museum Technical Bulletin*, vol. 3, 2009.

Conferences/seminars/workshops:

Convenor, Pacific Journeys seminar series, National Museum of Australia, Canberra, July, August and September 2009.

NUGENT, MARIA

Conferences/seminars/workshops:

'Writing Captain Cook was here', paper presented at Captain Cook Society biannual meeting, Victoria Branch, Melbourne, September 2009.

'The economy of shells: A history of Aboriginal women at La Perouse making shell-work for sale', paper presented at Indigenous Participation in Australian Economies Conference, National Museum of Australia, Canberra, November 2009.

M Nugent & S Konishi, co-convenors, 'Baz Luhrmann's Australia: An Interdisciplinary Conference on History, Film and Popular Culture', National Museum of Australia, December 2009.

OAKMAN, DANIEL

Publications:

'Representing the city: The Creating a Country gallery at the National Museum of Australia', in *City Museums and the Future of the City*, Seoul Museum of History, Republic of Korea, 2010.

Conferences/seminars/workshops:

'Tangled destinies: Regional connections and the National Museum of Australia', paper presented at the National Standards and Performance Measurement in Museums symposium, National Taipei University of Education, Taiwan, October 2009.

OGDEN, JULIE

Committees:

Adjudicator, Australasian Reporting Awards.

PICKERING, MICHAEL

Committees:

Member, Australian Institute of Aboriginal and Torres Strait Islander Studies.

Member, ICOM.

Member, Editorial Board, *reCollections: A Journal of Museums and Collections*.

Member, Editorial Board, Museum Management and Curatorship.

Member, Expert Panel on 'Collections Law', Collections Council of Australia.

Member, Ethics Panel, National September 11 Memorial Museum, New York.

Publications:

'Yiwarra Kuju: The Canning Stock Route', *Friends Magazine*, vol. 21, no. 2, June 2010.

'Where are the stories?', *The Public Historian*, vol. 32, no. 1, University of California Press, February 2010.

'Mangkaja Arts, Ngurrara 1, Martumili Ngurra', in *World of Antiques and Art*, Issue 78, February–August 2010.

'Secret–sacred object returned', *Museums Australia Magazine*, vol. 18, no. 1, September 2009.

Conferences/seminars/workshops:

'Evidently not!', paper presented at the Indigenous Participation in Colonial Economies conference, National Museum of Australia, Canberra, November 2009.

'Repatriation at the National Museum of Australia', lecture delivered to Museum Studies students, The Australian National University, Canberra, March 2010.

'An introduction to *Papunya: Out of the Australian Deserts*', lecture delivered at the National Art Museum of China, Beijing, June 2010.

'The Aboriginal and Torres Strait Islander galleries of the National Museum of Australia', lecture delivered at the National Art Museum of China, Beijing, 12 June 2010.

'Sites of memory or memory of Sites?', paper presented at the Sites of Memory symposium, Canberra, August 2009. Convenor/facilitator: Indigenous Participation in Colonial Economies conference, National Museum of Australia, Canberra, November 2009.

PHILIPS, JULIE

Committees:

Member, Australian Government Libraries Information Network Consortia Taskforce.

RAJAH, SATISH

Conferences/seminars/workshops:

'Occupational health and safety', lecture delivered to Museum Practice students, Canberra Institute of Technology, April–June 2010.

ROBIN, LIBBY

Committees:

Member, International Advisory Board, World History of Science Online, University of Oklahoma.

Member, International Advisory Board, Center for Art+Environment, Nevada Museum of Art.

Co-editor, *Historical Records of Australian Science*, Journal of the Australian Academy of Science.

Member, Editorial Board, *Environment and History*.

Member, National Committee for the History and Philosophy of Science, Australian Academy of Science.

Convenor, Australian and New Zealand Environmental History Network.

Member, Executive Committee, International Consortium of Environmental History Organisations.

Member, Commonwealth Working Party, *Australian Dictionary of Biography*.

Member, Editorial Board, *Australian Humanities Review*.

Publications:

'New science for sustainability in an ancient land', in Sverker Sörlin & Paul Warde (eds), *Nature's End: History*

and the Environment, Palgrave Macmillan, UK, 2009.

Book review, *Meanderings in the Bush: Natural History Explorations in Outback Australia*, in *Historical Records of Australian Science*, vol. 20, no. 2, December 2009.

'Dead museum animals: Natural order and cultural chaos', *reCollections: A Journal of Museums and Collections*, vol. 4, no. 2, October 2009.

'Wattle', in M Harper & R White (eds), *Symbols of Australia*, University of New South Wales Press and National Museum of Australia Press, Sydney and Canberra, 2010.

J Carruthers & L Robin, 'Taxonomic imperialism in the battles for acacia: Identity and science in South Africa and Australia', in *Transactions of the Royal Society of South Africa*, vol. 65, no. 1, 2010.

Conferences/seminars/workshops:

'Understanding desert channels: Forty-six perspectives on conservation and place', paper presented at the Cultural Histories and Geographies of Rivers workshop, University of Wollongong, June 2010.

'Is environmental history our best hope for the future?', paper presented at the Environmental History Workshop, Library of Congress, Washington DC, June 2010.

'Australian deserts', paper presented at the Changing Climate: Historians and Hemispheres in Conversation, Harvard University, March 2010.

'Deserts, prophets and savage scarlet hills: Ecology, resilience and global change', Fred Alexander Fellowship lecture, Department of History, University of Western Australia, September 2009.

L Robin & J Carruthers, 'Taxonomic imperialism: The (latest) battle for acacia', paper presented at the World Congress for Environmental History, Copenhagen, Denmark, August 2009.

'A history of resilience science: From rangeland ecology to global change 1973–2008', paper presented at the XXIII International Congress of History of Science and Technology, Budapest, Hungary, July 2009.

RUSSELL, ROSLYN

Committees:

Board Member, Institute of Professional Practice in Heritage and the Arts (IPPHA), The Australian National University, Canberra.

Chair, International Advisory Committee, UNESCO Memory of the World Program.

Member, Register Sub-Committee, UNESCO Memory of the World Program.

Member, UNESCO Australian Memory of the World Committee.

Chair, Assessment Sub-Committee, UNESCO Australian Memory of the World Committee.

Public Officer, Australian Council of Professional Historians Associations (ACPHA).

Publications:

'Historians discuss defining moments at the National Museum', *Friends Magazine*, vol. 21, no. 1, March 2010.

'Manning Clark House Weekend of Ideas talks language at the Museum', *Friends Magazine*, vol. 21, no. 2, June 2010.

Conferences/seminars/workshops:

'A question of significance', paper presented at the Collections Symposium 2010: Caring for Collections, National Museum of Australia, Canberra, May 2010.

SAYERS, ANDREW

Committees:

Member, Council of Australasian Museum Directors.

Conferences/seminars/workshops:

'Australians past and present in our national institutions', paper presented at the Order of Australia Association – ACT Branch luncheon, Canberra, June 2010.

SEAR, MARTHA

Publications:

M Sear & K Wehner, 'Engaging the material world: Object knowledge and Australian Journeys', in S Dudley (ed.), *Museum Materialities: Objects, Engagements, Interpretation*, Routledge, London and New York, 2010.

Conferences/seminars/workshops:

'Community museums', lecture delivered to Museums and Collections Graduate Program, The Australian National University, Canberra, March 2010.

M Sear & K Wehner, 'Australian Journeys at the National Museum of Australia: Exhibition practice, national narratives and the public', paper presented at the National Museums in a Transnational Age conference, Prato, Italy, November 2009.

SMITH, MIKE

Committees:

Board member, Strehlow Research Centre.

Fellow, Australian Academy of the Humanities.

Fellow, Society of Antiquaries, London.

Fellow, Royal Society of South Australia.

Member, Centre for Archaeological Research, The Australian National University.

Member, Rock Art Research Centre, The Australian National University.

Member, Australian Archaeological Association.

Member, Australian Institute of Aboriginal and Torres Strait Islander Studies.

Member, Australasian Quaternary Association.

Adjunct Professor, Fenner School of Environment and Society, The Australian National University.

Co-editor and member, Editorial Board, *reCollections: A Journal of Museums and Collections*.

Member, Research Advisory Board, Australian Desert Expeditions.

Member, Advisory Panel, Centre for Environmental History, The Australian National University.

Member, Steering Committee, Australian Geological Heritage Garden, Geological Society of Australia.

Member, International Experts Panel, Chinchorro Culture (Atacama Desert) World Heritage Nomination, UNESCO World Heritage Centre, and Consejo de Monumentos Nacionales, Chile.

Publications:

M Smith & B Fankhauser, *Geochemistry and Identification of Australian Red Ochre Deposits*, PalaeoWorks Technical Report 9, The Australian National University, October 2009.

M Smith, A Watchman & J Ross, 'Direct dating indicates a mid-Holocene age for archaic desert rock engravings in arid Central Australia', *Geoarchaeology*, vol. 24, 2009.

'Late Quaternary landscapes in Central Australia: Sedimentary history and palaeoecology of Puritjarra rock shelter', *Journal of Quaternary Science*, vol. 24, no. 7, 2009.

M Smith & J Ross, 'An engraved "Archaic Face" in the northeastern Simpson Desert', *Australian Archaeology*, vol. 69, 2009.

M Smith, P Veth, J Bowler, K Fitzsimmons, A Williams & P Hiscock, 'Excavations at Parnkupirti, Lake Gregory, Great Sandy Desert: OSL ages for occupation before the Last Glacial Maximum', *Australian Archaeology*, vol. 69, 2009.

M Smith, I McBryde & J Ross, 'The economics of grindstone production at Narcoonowie quarry, Strzelecki Desert', *Australian Aboriginal Studies*, vol. 1, 2010.

Review of 'A day in Pompeii', *reCollections: A Journal of Museums and Collections*, vol. 4, no. 2, 2009.

Conferences/seminars/workshops:

'Dating Panaramitee rock engravings in Central Australia', lecture delivered to Department of Archaeology, Flinders University, Adelaide, October 2009.

'Analysis of stone artefact assemblages', lecture delivered to Department of Archaeology, Flinders University, Adelaide, October 2009.

'The fundamentals of stratigraphy, sediments and site formation', lecture delivered to Department of Archaeology, Flinders University, Adelaide, October 2009.

'Commentary: Archaeology and time-series analysis', paper presented at Environmental Futures workshop, National Museum of Australia, Canberra, May 2010.

SMITH, NICKI

Conferences/seminars/workshops:

'Into the Light: Risk-based exhibition lighting guidelines at the National Museum of Australia', paper presented at Collections Symposium 2010: Caring for Collections, National Museum of Australia, Canberra, May 2010.

'Conservation of bark paintings and the AASEAL collection at the National Museum of Australia', paper presented at the Barks, Birds & Billabongs: Exploring the Legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land symposium, National Museum of Australia, Canberra, November 2009.

STANLEY, PETER

Committees:

Co-editor and member, Editorial Board, *reCollections: A Journal of Museums and Collections*.

Board member, Centre for Advanced Studies in Australia, Asia and the Pacific, Curtin University.

Adjunct Professor, Research School of Social Sciences, History Program, The Australian National University.

Visiting Fellow, National Centre for Australian Studies, Monash University, 2009–10.

Visiting Associate Professor, School of Humanities and Social Science, UNSW@ADFA.

Visiting Fellow, Research School of Humanities, The Australian National University, 2009.

Committee Member, Army History Unit Research Grants Committee.

Convenor, Canberra Great War Studies Group.

Co-convenor, 'Defining moments' initial workshop, National Museum of Australia.

Publications:

'Dramatic myth and dull truth: Invasion by Japan in 1942', in C Stockings, (ed.), *Zombie Myths of Australian Military History*, New South, Sydney, 2010.

Men of Mont St Quentin: Between Victory and Death, Scribe Publications, Melbourne, 2009.

Commando to Colditz: Micky Burn's Journey to the Far Side of Tears – The Raid on St Nazaire, Murdoch Books, Sydney, 2009.

'Contemptible case for pardon', *Canberra Times*, 8 March 2010.

'A war on emotion', *Canberra Times*, 11 April 2010.

'Working machines and "Broken Britain". Goodwood Revival and the historical politics of re-enactment', in *reCollections: A Journal of Museums and Collections*, vol. 5, no. 1, 2010.

Book review, *Medical Murderers*, *Canberra Times*, 18 July 2009.

Book review, *Trusty and Well Beloved: A Life of Keith O'ker*, *Canberra Times*.

Book review, *To Pierce the Tyrant's Heart and The Battle for Eureka Stockade*, *Canberra Times*, 12 September 2009.

Book review, *Beersheba: A Journey through Australia's Forgotten War*, *Canberra Times*, 8 August 2009.

Book review, *Arthur Blackburn, VC: A Very Rude Awakening, An Anzac Zionist Hero, Anzac Day: The Undying Debt and Gallipoli: Attack from the Sea*, *History Australia*, vol. 6, no. 2, August 2009.

Book review, *The Wolf*, *Canberra Times*, 15 August 2009.

Book review, *The Soldier and Those Who Marched Away*, *Canberra Times*, 16 January 2010.

Book review, *The Last of the Last*, *Canberra Times*, January 2010.

Book review, *The Deadly Dinner Party and Other Medical Detective Stories*, *Canberra Times*, 6 March 2010.

Book review, *Documents that Shaped Australia*, *Canberra Times*, March 2010.

Book review, *Anzacs at War and The Pacific War*, *Canberra Times*, 3 April 2010.

Book review, *1918: Year of Victory*, *Canberra Times*, 10 April 2010.

Book review, *The Immortal Life of Henrietta Lacks*, *Canberra Times*, 17 April 2010.

Book review, *Gallipoli: A Battlefield Guide and The Gallipoli Letter*, *Canberra Times*, 24 April 2010.

Book review, *Anzac Cove to Hollywood*, *Canberra Times*, 15 May 2010.

Book review, *Diggers and Greeks*, *Australian Book Review*, March–April 2009.

Book review, *Blood on my Hands*, *Canberra Times*, 5 June 2010.

Book review, *The Magnificent Spillsbury*, *Canberra Times*, 19 June 2010.

Book review, *To Salamauna*, *Canberra Times*, 26 June 2010.

Conferences/seminars/workshops:

"The exact spot": Using the ground to tell a human story — 9 Platoon in the fight for Mont St Quentin', paper presented at the Sites of Memory symposium, National Museum of Australia, Canberra, August 2009.

'Realistic research plans', paper presented at the Inter-University Research Workshop Program, University of Canberra, June 2010.

'Other people's wars? Re-considering Australian attitudes to past conflicts', paper presented at Blackheath Community History Group, Blackheath, August 2009.

"War is about death and maiming": Military museums in a transnational age', paper presented at National Museums in a Transnational Age conference, Prato, Italy, November 2009.

'Re-thinking Australia's Great War', paper presented at Dickson College, Canberra, March 2010.

'The role and purpose of museums in public life', paper presented at History Teachers Association of NSW symposium, National Museum of Australia, Canberra, March 2010.

'Black Saturday at Steels Creek: Initial directions and decisions', paper presented at History Program seminar, The Australian National University, Canberra, March 2010.

'Local history societies and collections', paper presented at Braidwood and District Historical Society, Braidwood, New South Wales, June 2010.

'Larrikins or "Bad Characters": in search of the AIF's wrong doers', Theo Barker Memorial Lecture, Charles Sturt University, Bathurst, New South Wales, August 2009.

'Escape in the mind: Micky Burn's Colditz', lecture delivered at Newtownards, Northern Ireland, October 2009.

'200 Years of Australian history', lecture delivered at the Australian State College, Weston Creek, Canberra, January 2010.

'Basing historical fiction on history', lecture delivered at Xavier College Canberra Writers' Tour Writing Workshop, August 2009 and May 2010.

'Gallipoli and the Crimean War, 1854–56', report presented to Gallipoli Project working group, The Australian National University, November 2009.

SUNG, PO

Conferences/seminars/workshops:

Graphic design workshop, conducted at Working Spaces 3 for Museum Volunteers, Galong, New South Wales, October 2009.

THORLEY, PETER

Publications:

Desert Tsunami: Australia's Inland Floods, From Prehistory to Present, Central Queensland University Press, Rockhampton, 2009.

Conferences/seminars/workshops:

P Thorley & A Greenslade, 'Between locals: Interpersonal histories and the Papunya art movement', paper presented to the Indigenous Participation in Australian Economies conference, National Museum of Australia, Canberra, November 2009.

'Acting and collecting: Herbert Browne, material culture and musical theatre in Australia during the early to mid twentieth century', paper presented at the In the Image of Asia: Moving Across and Between Locations conference, The Australian National University, Canberra, April 2010.

'Art and the social fabric of the Papunya painting community', paper presented for *Papunya Painting: Out of the Australian Desert* exhibition, National Art Museum of China, Beijing, June 2010.

TRINCA, MATHEW

Conferences/seminars/workshops:

'The National Museum as a common enterprise', paper presented at the National Museums in a Transnational Age conference, Prato, Italy, November 2009.

'Museums and "open" collections', paper presented at Collections Symposium 2010: Caring for Collections, National Museum of Australia, Canberra, May 2010.

'Understanding museums and citizenship', paper presented at Museums and Citizenship, Conversations Series of the Research School of Humanities and the Arts, National Museum of Australia, June 2010.

TUNKS, BENITA

Conferences/seminars/workshops:

B Tunks & F Lemaitre, 'Creativity in higher education, design fields: A case study at the National Museum of Australia', paper presented at the Connected 2010 – 2nd International Conference on Design Education, Sydney, June 2010.

VAN REYK, CINNAMON

Conferences/seminars/workshops:

'The exotic as a tool of post-colonial Sri Lanka', paper presented at The New Exotic? Postcolonialism and Globalization conference, University of Otago, Dunedin, New Zealand, July 2009.

'Being someone: Sri Lankan Asian-Australianness in contemporary Australian art', paper presented at the Asian Australian Identities 3 conference, Curtin University, Perth, November 2009.

'Exhibiting history: How local and family histories become part of the national story at the National Museum of Australia', paper presented at the Yass Historical Society Conference, Galong, New South Wales, March 2010.

WEBER, THERESE

Committees:

Co-editor and member, Editorial Board, *reCollections: A Journal of Museums and Collections*.

WEHNER, KIRSTEN

Publications:

K Wehner and M Sear, 'Engaging the material world: Object knowledge and Australian Journeys', in S Dudley (ed.), *Museum Materialities: Objects, Engagements, Interpretation*, London and New York, Routledge, 2010.

Conferences/seminars/workshops:

K Wehner and M Sear, 'Australian Journeys at the National Museum of Australia: Exhibition practice, national narratives and the public', paper presented at the National Museums in a Transnational Age conference, Prato, Italy, November 2009.

'Curators, exhibitions, museology and the construction of Australian history', paper presented at the Teaching History Professional Development Day at the National Museum of Australia, Canberra, March, 2010.

WISHART, ALISON

Publications:

A Wishart & A Wessell, 'Recipes for reading culinary heritage: Flora Pell and her cookery book', *reCollections: A Journal of Museums and Collections*, vol. 5, no. 1, 2010.

Conferences/seminars/workshops:

A Wishart & A Wessell, 'Constructing and representing our culinary heritage: *Our Cookery Book*', paper presented at the Australian Historical Association regional conference, University of the Sunshine Coast, Queensland, July 2009.

'More than cake', paper presented at the Australian Historical Association regional conference, University of the Sunshine Coast, Queensland, July 2009.

'The Eternity gallery at the National Museum of Australia', paper presented at the Curatorial Committee annual general meeting at the American Association of Museums Conference, Los Angeles, May 2010.

'Exhibiting history: How local and family histories become part of the national story at the National Museum of Australia', paper presented at the Yass Historical Society Conference, Galong, New South Wales, March 2010.

Appendix 8: Freedom of information

Freedom of information procedures and initial contact points

Enquiries concerning the procedures for seeking information from the Museum under the *Freedom of Information Act 1982* may be made in writing or by telephone to:

FOI Coordinator
National Museum of Australia
GPO Box 1901
CANBERRA ACT 2601
Telephone: (02) 6208 5131
Email: FOI@nma.gov.au

The Director and Assistant Directors are the authorised decision-makers under the Act.

Categories of documents

The Museum holds minutes, reports and submissions associated with Council and its committees; general records, including correspondence, reports and minutes of internal meetings in relation to the activities and functions of the organisation; administrative documents such as management, staffing, finance and personnel records; and documentation relating to the Museum's collections. Some educational material and general publications are available for purchase by the public. Documents made available to the public free of charge include descriptive brochures about the Museum's public programs and a range of material which is published on the Museum's website.

Appendix 9: National Museum of Australia Client Service Charter

Our vision

The National Museum of Australia — a recognised world class museum exploring Australia's past, illuminating the present and imagining the future.

The National Museum of Australia is committed to three integrated themes:

- people's interaction with the environment
- Aboriginal and Torres Strait Islander heritage and cultures
- Australian society and history.

The Museum recognises that you as a client have rights and responsibilities. As our client, you have the right to:

- be made to feel welcome and at ease
- be treated with respect
- visit the Museum during opening hours as often as you like
- be stimulated and engaged by our exhibitions and programs
- have fair and equal access to the Museum.

As our client, your responsibilities include:

- telling us what you did and didn't like in a timely manner
- treating our staff, volunteers, contractors and exhibitions with care and respect
- being honest and fair in your expectations.

What you can expect from us

If you visit us, we will:

- acknowledge and welcome you on arrival
- inform you through our exhibitions, programs and stories
- provide a range of quality merchandise in our retail outlets
- be friendly and courteous at all times
- answer your questions as best we can
- provide you with information and directions
- inform you of our accessibility support services and facilities, such as free wheelchair and electronic scooter hire, audio headsets, hearing induction loops and large font text
- ensure a safe and comfortable environment
- provide staff who are knowledgeable and enthusiastic to assist you.

If you write, fax or email us, and request feedback, we will:

- respond to you as soon as possible, but in no longer than 10 working days
- where this is not possible due to the nature of your query, inform you of the time needed to provide a response.

If you telephone us, we will:

- be available between 9 am and 5 pm each working day
- welcome your call and always identify ourselves by name and our work area
- aim to resolve your query by the end of the call.

If the nature of the call is more complex we will respond to you within three working days.

If you visit our website, we will:

- ensure it is available 99 per cent of the time.
- ensure that major Museum publications, policies and information are available.

The National Museum of Australia welcomes your feedback, whether it is formal or informal, positive or negative. If you make a complaint, we will:

- ask you to contact the person you have been dealing with in the first instance. If you believe the complaint cannot be resolved by this person, contact the Client Services Manager
- ensure you are treated fairly and with respect
- aim to resolve the complaint on the spot. If, due to the nature of the complaint, this is not possible we will aim to have the complaint resolved within 10 working days or advise you of the reason for any delay
- ask you to be honest and reasonable in your expectations
- respect your privacy and keep information about you confidential and in accordance with the *Privacy Act 1988*.

Client Services Manager

GPO Box 1901

Canberra ACT 2601

Telephone: (02) 6208 5006

Email: yourcomments@nma.gov.au

If you are dissatisfied at any time with our handling of your complaint, or feel that your complaint has still not been dealt with satisfactorily (after using the Museum's process), you may contact an office of the Commonwealth Ombudsman.

Commonwealth Ombudsman

GPO Box 442

Canberra ACT 2601

Telephone: 1300 362 072 (toll free)

Monitoring and review

The charter was reviewed in 2006 and found to be working well. A summary of our performance against this charter can be found in Part Three of this report.

Appendix 10: Disability strategies

From 1 July 2007 the Museum has outlined, in its Annual Report, performance of its roles as purchaser and provider and has reported against its employer role through the Australian Public Service Commission's State of the Service agency survey.

The Museum as provider

PERFORMANCE INDICATOR	PERFORMANCE MEASURE	LEVEL OF PERFORMANCE 2009–10	GOALS FOR 2010–11	ACTIONS FOR 2010–11
Providers have established mechanisms for quality improvement and assurance.	Evidence of quality improvement and assurance systems in operation.	Music programs were offered targeting people with a range of disabilities (inspired by the <i>Vaka Moana</i> and <i>Water</i> exhibitions, September 2009 and January 2010).	Integrate interpretation activities suitable for people with disabilities into the schedule of public programs. Offer free-of-charge program participation to people with disabilities.	Continue to make programs accessible to people with disabilities. Establish networks with disability support programs and create further partnerships.
		Purchased two new scooters for visitors.	Continue to monitor use and maintenance of three-wheeled scooters.	Monitor use and organise maintenance of three-wheeled electronic scooters.
		Monitored effectiveness of larger font used on temporary signage and the change in colour of text panels in exhibits. Feedback given to exhibitions team.	Continue to monitor the effectiveness of temporary and permanent signage in the Museum and provide feedback about changes in ability to access information on these.	Provide feedback to curatorial and exhibitions teams regarding the effectiveness of text panels, and to facilities staff regarding the effectiveness of signage. This information comes through the Client Service Charter.
		Hearing induction loops in the Studio, Visions and Circa theatres continued to be maintained and provided.	Continue to monitor the use of hearing induction loops.	Report results and make recommendations for change.
		Tour equipment enabled use with personalised hearing loops and options for single and dual headphones with clearer reception.	Continue to monitor the use of tour equipment.	Report feedback to Visitor Services Staff.
		Continued to monitor and record the number of people with a disability accessing guided tours.	Continue to monitor and record the number of people with a disability accessing guided tours.	Continue to monitor the use of tour equipment. Provide tours to people with disabilities on request. Update Museum website to let people know they can request such tours.
		Continued to operate 'touch trolleys' in gallery areas and monitor effectiveness.	Regularly update contents of 'touch trolleys' and monitor effectiveness.	Regularly update contents of 'touch trolleys' and monitor effectiveness.

PERFORMANCE INDICATOR	PERFORMANCE MEASURE	LEVEL OF PERFORMANCE 2009–10	GOALS FOR 2010–11	ACTIONS FOR 2010–11
		Ensured that face-to-face interpretive talks are consistent with curator notes provided on exhibits.	Continue to monitor the viability of face-to-face interpretive talks. Continue to ensure face-to-face interpretive talks are consistent with curator notes provided on exhibits.	Continue to support individual needs particularly in relation to disability during face-to-face interpretation. Support and facilitate training of staff in order to provide them with more effective interpretation skills for people with a disability. New Visitor Services Interpretive Framework developed and implemented.
		Joined the Companion Card Scheme allowing carers to enter all events and exhibitions free of charge.	Continue to participate in the Companion Card Scheme and provide information to other areas as needed around conditions of entry. Approve and implement assistance animals process.	All staff trained in the identification and processes regarding access for visitors with assistance animals.
		Cloakroom refurbished to provide better access for people with a disability, including lighter coloured counters and crenellation for easier access.		
		Continue to improve access for people with disabilities.	Update Museum website access page.	
Providers have an established service charter that specifies the roles of the provider and consumer, and service standards that address accessibility for people with disabilities.	Established service charter that adequately reflects the needs of people with disabilities in operation.	Client Service Charter specifies the role of both provider and consumer, and Service Standards as defined in the Client Service Charter reflect the needs of people with a disability.	Continue to provide an avenue for feedback through the Client Service Charter brochure.	Advise Museum stakeholders of feedback and changes needed for visitors with a disability.
Complaints/grievance mechanisms, including access to external mechanisms, in place to address concerns raised about performance.	Established complaints/grievance mechanisms, including access to external mechanisms, in operation.	Client Service Charter provides mechanisms which reflect the Australian Standard AS4269 — 1995.	Review mechanisms, based on feedback from clients.	Continue to respond to visitor feedback through the Client Service Charter. Continue to ensure Client Service Charter considers complaints/grievance mechanisms.

The Museum as purchaser

PERFORMANCE INDICATOR	PERFORMANCE MEASURE	LEVEL OF PERFORMANCE 2009–10	GOALS FOR 2010–11	ACTIONS FOR 2010–11
Publicly available information on agreed purchasing specifications are available in accessible formats* for people with disabilities.	Percentage of publicly available purchasing specifications requested and provided in: <ul style="list-style-type: none"> • accessible electronic formats • accessible formats other than electronic. 	Publicly available information regarding purchasing specifications is available in electronic and hard copy formats via AusTender. Large print available on request.	Maintain same level of performance as in 2009–10.	Review, and revise, where necessary, Museum procurement policies, procedures and practices, and promote to managers and staff.
Processes for purchasing goods or services with a direct impact** on the lives of people with disabilities are developed in consultation with people with disabilities.	Percentage of processes for purchasing goods or services that directly impact on the lives of people with disabilities that are developed in consultation with people with disabilities.	Feedback from Client Service Charter, and visitor exit interviews, was acted upon.	Maintain same level of performance as in 2009–10 and continue to monitor visitor feedback to ensure appropriate products and services are developed/purchased.	Further consultation and expert advice where considered appropriate.
Purchasing specifications*** and contract requirements for the purchase of goods and services are consistent with the requirements of the <i>Disability Discrimination Act 1992</i> .	Percentage of purchasing specifications for goods and services that specify that tender organisations must comply with the <i>Disability Discrimination Act 1992</i> .	Where relevant to a program, specifications and requirements were consistent with the requirements of the <i>Disability Discrimination Act 1992</i> .	Maintain same level of performance as in 2009–10.	Review specifications and requirements where relevant to ensure ongoing consistency with the <i>Disability Discrimination Act 1992</i> .

* Accessible electronic formats include ASCII (or .txt) files and html for the web. Non-electronic accessible formats include braille, audio cassette, large print and easy English.

Other ways of making information accessible include video captioning and Auslan interpreters.

** Direct impact means those goods and services that will have an explicit consequence, effect or influence on people with disabilities. It includes the purchase of mainstream goods and services as well as specialist disability services.

*** Purchasing agreements can include contracts, memoranda of understanding and service level agreements.

PERFORMANCE INDICATOR	PERFORMANCE MEASURE	LEVEL OF PERFORMANCE 2009–10	GOALS FOR 2010–11	ACTIONS FOR 2010–11
		Existing standard form documents for the purchase of goods and services have been reviewed and updated where necessary. These templates specify that contractors and service providers must comply with Commonwealth legislation that may be applicable to the performance of the contract, including the <i>Disability Discrimination Act 1992</i> .	Maintain same level of performance as in 2009–10.	Ensure standard for purchasing agreements or panel arrangements continue to specify that contractors and service providers must comply with Commonwealth legislation that may be applicable to the performance of the contract, including the <i>Disability Discrimination Act 1992</i> .
Publicly available performance reporting against the purchase contract specifications requested in accessible formats for people with disabilities is provided.	<p>Percentage of publicly available performance reports against the contract purchasing specification requested and provided in:</p> <ul style="list-style-type: none"> • accessible electronic formats • accessible formats other than electronic. <p>Average time taken to provide accessible material in:</p> <ul style="list-style-type: none"> • electronic formats • formats other than electronic. 	Where requested, reports against the contract purchasing specification are provided in accessible formats.	Maintain same level of performance as in 2009–10.	No new actions identified.
Complaints/grievance mechanisms, including access to external mechanisms, in place to address concerns raised about performance.	Established complaints/grievance mechanisms, including access to external mechanisms, in operation.	The Museum's Client Service Charter provides these mechanisms.	Maintain same level of performance as 2009–10.	

Appendix 11: Sponsors and others who supported the National Museum of Australia

Exhibition sponsors

MAJOR PARTNER

Department of Foreign Affairs and Trade

SPONSOR

National Zoo & Aquarium

Museum sponsors

PRINCIPAL PARTNER

Prime

MAJOR PARTNER

Foxtel: The History Channel

SUPPORTER

Bearcage Productions

ASSOCIATE

ADS Solutions

Canberra Business Council

Canberra Institute of Technology

Sound Advice

Canberra Times

XACT Project Consultants

SPONSOR

Botanics Florist

Designcraft

HADEN

Exhibition Centre

Appendix 12: Contact points

The National Museum of Australia operates from several Canberra locations:

Lawson Crescent, Acton, Canberra
(main complex, administration and annexe)
45–47 Grimwade Street, Mitchell, Canberra (storage)
Unit 1, 92–94 Gladstone Street, Fyshwick, Canberra
(storage)
9–13 and 90 Vicars Street, Mitchell, Canberra
(office and repositories)
8 McEachern Place, Mitchell, Canberra (repository)

General correspondence

General correspondence to the Museum should be addressed to:

The Director
National Museum of Australia
GPO Box 1901
Canberra ACT 2601
Telephone: (02) 6208 5000
Facsimile: (02) 6208 5148
Email: information@nma.gov.au
Internet: www.nma.gov.au

Enquiries

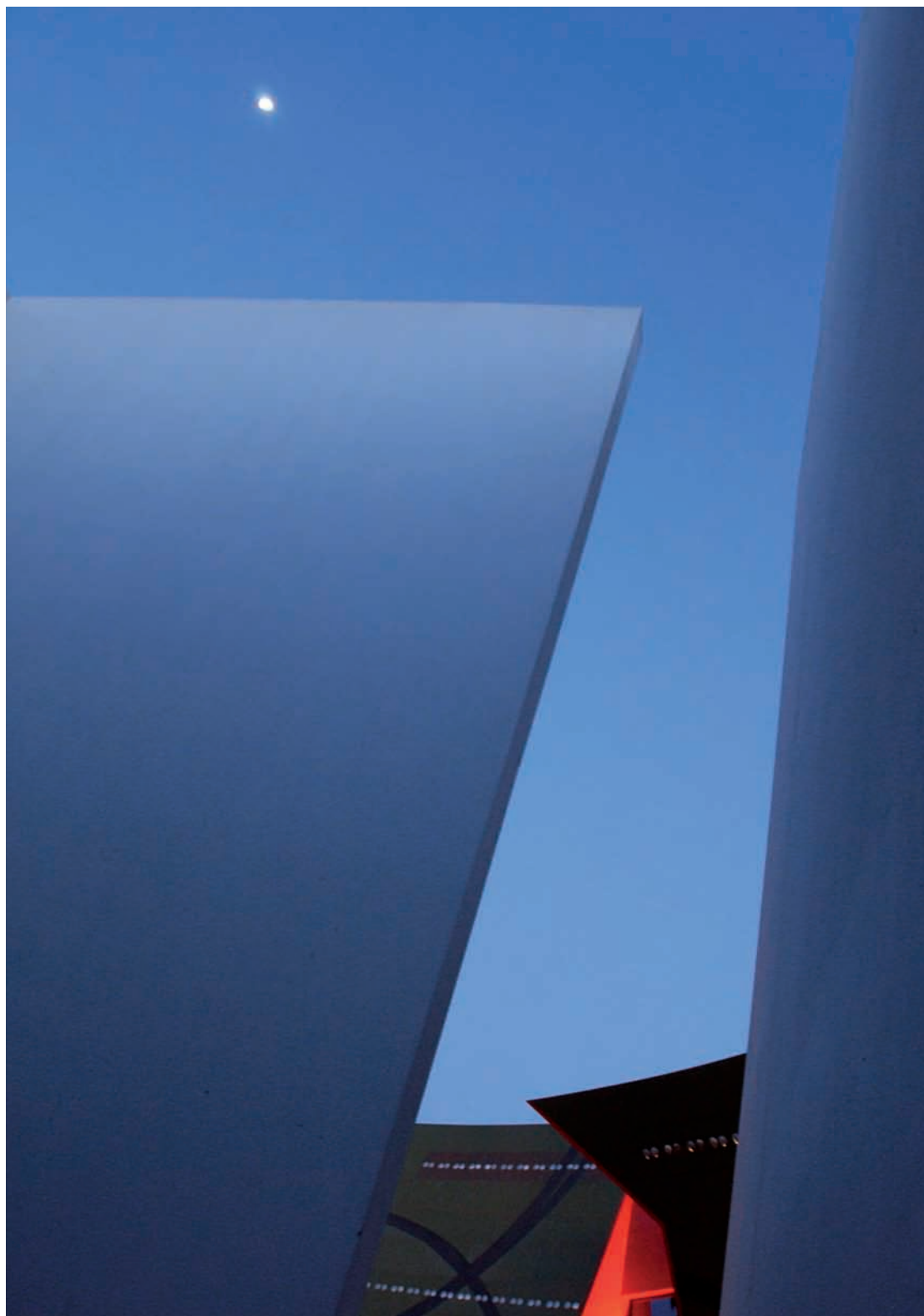
Corporate sponsorship and donations: (02) 6208 5305
Donations to the collection: (02) 6208 5019
Freedom of information: (02) 6208 5131
Finance: (02) 6208 5369
Library: (02) 6208 5361
Media and public relations: (02) 6208 5338
Objects in the collection: (02) 6208 5019

Compliance index

The index below shows compliance with information requirements contained in the *Commonwealth Authorities and Companies Act 1997* and in particular Part 2 of the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008*.

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An architectural detail of the exterior of the National Museum of Australia.

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