Submission by
the National Museum of Australia to
National Museum of Australia
Review of Exhibitions and Public Programs

TOMORROW

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NATIONAL
MUSEUM OF
AUSTRALIA
CANBERRA

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March 2003

Dr John Carroll
Chairman
National Museum of Australia Review of Exhibitions and Public Programs
C/- NMA Review Secretariat
Department of Communications, Information Technology and the Arts
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Dear Dr Carroll

Submission to the National Museum of Australia Review of Exhibitions and Public Programs

I am delighted to provide a submission to the National Museum of Australia Review of Exhibitions and Public Programs.

This submission addresses the Review's two terms of reference. In relation to the first term of reference it outlines the Museum's role, the philosophy behind its exhibition and public programs and what it has actually done in these areas. In addressing the second term of reference it looks at the Museum's future priorities and the continuing relevance of the *National Museum of Australia Act 1980*.
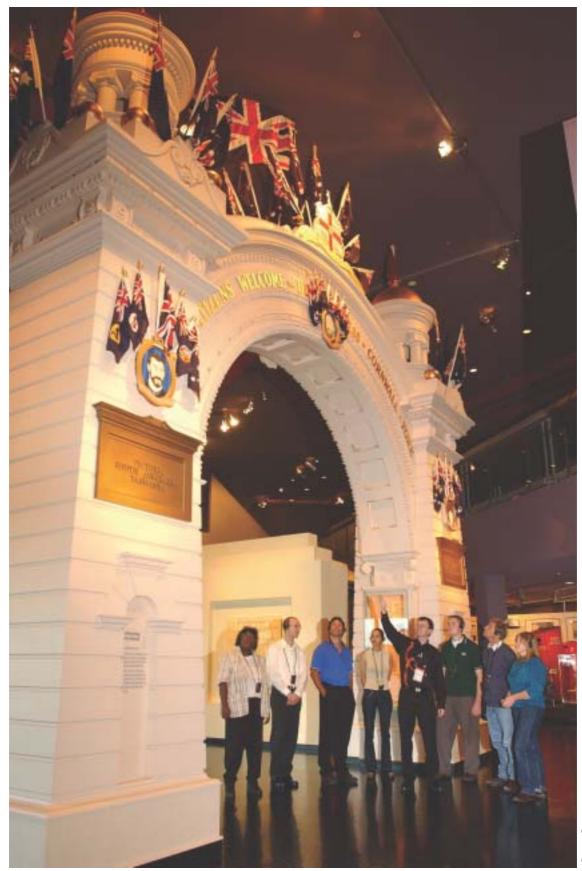
Yours sincerely

Dawn Casey
Director

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EXECUTIVE SUMMARY

The recognition of the need for a national museum to tell the history of Australia is as old as federation. State museums, even those with continent-embracing names, have never addressed the history of Australia and the people of Australia from the focus of the nation as a whole. It was not until the Pigott Report of 1975, however, that the need for a social history museum which would provide this national perspective on Australian histories and cultures and examine and celebrate what it means to be Australian was eventually formally articulated.

The concept behind the National Museum of Australia (NMA) has remained constant since then. It has been expressed and repeated over the ensuing quarter of a century in a series of documents from the Pigott Report to the Prime Minister's speech at the opening of the new, fully functioning museum on the Acton Peninsula in March 2001.

This concept includes the principles that the Museum:
- would be a social history museum;
- would be a modern museum, using new technologies and display techniques;
- would reach the widest possible Australian audience;
- should not seek to imitate or duplicate the work of older museums;
- should not shy from controversy and should stimulate debate;
- would address in an integrated way the three themes, now articulated as Land, Nation, People; and
- would give a special place to the history of Indigenous Australians and that this history should be neither tokenistic nor told from a European perspective.

From its very start the NMA has been determined to translate that concept into practice. Its broad strategic goals and its planning and policies reflect this. The Museum was conceived as an institution which would attract a broad audience. It was to be contemporary and attractive and to play a significant role in the lifelong learning of Australians.

The exhibitions and public programs have always sought to implement these ideas. They do not represent the voice of a single curator or writer. Rather, in all cases, they are the result of significant collaborations. Museum curators, researchers and other staff join with academic and other national and international experts to review the latest research and scholarship, to agree on themes for exhibitions and the messages to be communicated to visitors and to prepare programs to support them. The NMA undertakes audience testing to ensure that these messages can be appropriately conveyed to visitors. It ensures that its school programs are attractive to schools by emphasising the links between school curricula and the Museum's collections, exhibitions and research.

Public satisfaction with the Museum's exhibitions and programs is extraordinarily high with approval ratings in the top decile for almost every activity and display. For school activities they are in the top quintile. Anecdotal evidence and informal feedback supports this formal evaluation.

The NMA does not cover every aspect of Australia's history. For example, the social history of scientific endeavours, the histories of the place of sport in Australian society and culture, of economic development and of organised labour are not currently well covered in exhibitions. This is partly because of space limitations and the consequent choices that have to be made about content. Because the NMA does not attempt to provide a single, continuous narrative of a single Australian history, but rather concentrates on themes and in engaging the visitor with questions and issues, this allows its exhibitions to evolve and encompass these, and other areas of Australian history and society, in various ways over time.

The need for and the concept of the NMA, as well as lobbying for the construction of a permanent home for the Museum, generated enormous community support, possibly unrivalled by any other Australian museum. This support has continued to grow in the period since the Museum opened to the public. The Museum has implemented very well the vision for it outlined consistently from the Pigott Report in 1975 up to the Prime Minister's speech in 2001. And, it has done this in two years rather than the minimum of seven taken by other museums of its size and type.

In doing so it has delighted its visitors, met the expectations of the Australian people, complied with its role and functions as set out in the *National Museum of Australia Act 1980* and has more than realised the Government's vision in approving funding for its development.

Section One

INTRODUCTION

INTRODUCTION

What is a museum?

Museums Australia, the peak national association representing the museum and gallery sector in this country, defines a museum as an institution which:

> ... helps people understand the world by using objects and ideas to interpret the past and present and explore the future. A museum preserves and researches collections, and makes objects and information accessible in actual and virtual environments...[1]

This definition, according to Museums Australia, shows 'audiences, objects, collections and associated information' to be equally important parts of a museum's role. It makes clear that museums have a pro-active role in helping people to understand the world, and that the virtual and digital realm is as important to museums' missions as is the concrete and building-confined realm.[2]

How can museums help people to understand the world? Roland Arpin, Executive Director of the Musée de la civilisation in Quebec, gave a modern museological answer to this question when he explained to the Canadian Museums Association in 1994:

> It's not enough to simply exhibit, we must exhibit for someone; it's not enough to simply interpret, we must interpret for someone. These "someones" are not a homogeneous mass but different people requiring different museum experiences. Young or old, well-educated or not, careless or attentive, hurried tourist or devoted museum-goer, the variety of our visitors demands that our codes, messages, information and means of communication be varied, appropriate and adaptable, even within the course of a museum visit.

> ... An interactive museum is not simply an institution that provides a few sensory experiences. An interactive museum is above all one that "connects" with its visitors in all their panoply of difference. The museum thus becomes a place where explanations are available; where, faced with multiple ideas, values and beliefs, visitors can find reference points and touchstones to help them move beyond appearances and truly understand the phenomena that surround them.[3]

James Gardner, Associate Director of Curatorial Affairs in the Smithsonian's National Museum of American History, in reflecting on his museum for the Organization of American Historians pithily sums up the role of a modern national history museum:

> We're a history museum, and that means our agenda encompasses both history and objects, and that makes for a complicated exercise — both more and less than a book or article.[4]

He points out that research at his museum reveals that visitors do not want to experience the museum in any single way or to follow an orderly path. As a result:

> Each exhibit must stand on its own, must work if encountered without benefit of an introductory exhibit and outside any planned sequence of experiences ... [and] ... it must be about people — to engage our visitors, we must present the past on a human, even intimate scale — ... about real people dealing with real life ...[5]

Gardner also considers the things that make a national museum 'national':

> Rather than try to concoct a simple story of shared experiences, we should share many stories, from multiple points of view, exploring the complexity and richness of the American past — seeing difference and contest as a strength, not something to be plastered over with an idealized story of shared values and goals. Different voices give us a fuller picture of American history, each story telling us something about all the others. Just because we are a national museum that does not mean that we are obligated to tell a celebratory story — responsibility to help our visitors understand that history is diverse and contested. We have an obligation to interpret history, not present the past as we wish it had been.[6]

Recently, Professor Graeme Davison, in reflecting on what a national museum in Australia might look like, identified five characteristics of modern national history museums. Echoing Gardner's conclusions, he argues that such museums:

- challenge standard narratives of national history;
- question the racial and evolutionary categories and hierarchies which previously governed the collection of museum objects;
- show a heightened consciousness of the museum's clientele, real or potential;
- are experimental in museum display technique, often involving a merging of electronic and concrete imagery; and
- adopt a pluralistic, internationalist perspective.[7]

In connecting with visitors and other audiences, in being pluralistic and challenging, in not being tied to past certainties, in using experimental display techniques and in their use of extra-mural opportunities, museums cannot cover all aspects of any topic. This is particularly so of national museums. As Davison points out elsewhere 'the amount of interpretive label text in the whole of the Museum is less than in a short monograph.'[8]

It is the mix and placement of text, objects, new media and interactives, sound, light and graphics which together convey the museum's messages. Museums choose for their exhibitions themes and ideas that are best conveyed by visual display and for which they possess or can obtain relevant objects. They balance this in other ways: research and publication, in both traditional and digital form; talks, seminars, forums and debates; radio and television programs and film productions; websites, bulletin boards and e-mail lists; school visits and activities and the development of curriculum materials; concerts and theatrical performances; and more. All these things make up the museum and it is through the combination of all of them that museums achieve their missions.

It is also on the outcomes achieved by the combination of all these things that museums should be evaluated and judged.

What was the vision for the National Museum of Australia?

The concept of the National Museum of Australia comes directly from the 1975 Pigott Report.[9]

Pigott recommended the establishment of a national museum which would be charged with the 'collecting, preserving, study and display of materials related to the history of man in Australia and the interaction between man and the Australian environment'. The report recommended that the new national museum should not attempt to imitate or duplicate those fields in which other Australian museums were strong, but should concentrate on three main themes: 'Aboriginal man in Australia; European man in Australia; and the Australian environment and its interaction with the two named themes'.[10]

Pigott urged that

> The museum, where appropriate, should display controversial issues. In our view, too many museums concentrate on certainty and dogma, thereby forsaking the function of stimulating legitimate doubt and thoughtful discussion.[11]

The Pigott Report was tabled in Parliament and Pigott's recommendation for a national museum was taken up by the Government.

In April 1980 the Museum of Australia Bill was presented to Parliament. In the second reading speech, the Minister for Home Affairs, the Hon R J Ellicott, noted

> The national museum ..., as recommended by the Pigott Committee, ... will have three main themes — the history of Aboriginal man, the history of non-Aboriginal man and the interaction of man with his environment in Australia ... [but] ... [it] will not be three separate museums on the one site. To be effective the three themes must be inter-related and complement each other.[12]

In relation to the museum's coverage of Indigenous Australians he went on to say:

> The Bill provides that the history of Aboriginal man will be encompassed in the Gallery of Aboriginal Australia. The gallery is the first of the themes recommended by the Pigott Committee, and is specifically mentioned in the Bill, not by chance but to indicate that a history of Australia would be meaningless or misleading if it did not highlight the history and culture of the original inhabitants of this continent ...

> The Museum of Australia will not give mere token recognition to Aboriginal history and culture. Nor will it portray that history and culture in the way considered suitable by Europeans ... In effect Aboriginal people are invited to explain to the world their history and the richness of their culture.[13]

The Bill was passed with bipartisan support, and the Act commenced on 8 September 1980.

In December 1982 the Interim Council of the Museum produced a Charter to guide the implementation of the concept of the museum contained in the Act, and outlined by the Minister, into reality. This charter included the following:

> The Museum will exhibit its collection in such a way that the visitor is both entertained and informed, maintaining the highest standard in the components of its exhibits, the display techniques it uses and the accuracy and relevance of its information

> The Museum will increase knowledge of Australia by scholarly research, so that it becomes an international focus for material-based research in Australian history; it will disseminate that information so as to become a source of accurate and significant historical information about Australia for all, whether serious scholars or casual visitors

> The Museum will reflect the development of the Australian nation in all its cultural diversity. In particular it will create, through the Gallery of Aboriginal Australia, a focus for the cultural aspirations of the Aboriginal people,.

> The Museum will emphasise that the histories of the Australian environment, of Aboriginal people and non-Aboriginal people, and the interaction between people and the environment are closely related; that no action of any part, in either the past or the present, has been or is taken without an impact on the other parts; people on people; people on environment; environment on people.[14]

This charter guided the Museum's planning, collecting and display activities prior to the Government's decision to build the new museum at Acton Peninsula.

While the Labor government placed the NMA's physical development on hold in the late 1980s/early 1990s, the Museum was able to mount a range of temporary exhibitions at both the modest visitors centre at its former Yarramundi Reach site and Old Parliament House, and subsequently tour these exhibitions to a range of metropolitan and major regional centres during the 1990s. Both the formative audience research undertaken in the planning stages of these exhibitions as well as some of the subject matter covered in these exhibitions were used to inform the development of the opening suite of exhibitions in the new permanent Museum. In addition, the NMA became the second museum in

Australia to implement a web site, and it was also contracted to establish and administer the innovative Australian Museums On-Line (AMOL) web site.

In 1996, the Service Report[15] in recommending to Government construction of the Museum on Acton Peninsula noted that:

> There are many stories, identities and voices contributing to our picture of ourselves and our nation. By developing and interpreting its collection through a range of exhibitions and outreach activities, the NMA focuses on balancing these personal and sometimes untold stories within the pattern of well known historical events, in a way which is relevant to contemporary and future audiences.[16]

and that:

> … Museums are continually changing and developing new display techniques using the latest technology to provide engaging experiences … museums are positioning themselves in the leisure and entertainment markets to attract wider audiences … to fulfil the role of educator they first need to entertain and capture the imagination of potential visitors …they can attract new audiences by … marketing themselves and being responsive to visitor need.[17]

Service's recommendation was accepted by the Government, and in approving the construction and ongoing operation of the Museum on Acton Peninsula the Government agreed that:

> The National Museum of Australia will break new ground among the nation's museums and educational institutions by combining the best contemporary exhibition techniques with new media technologies. It will offer a range of experiences to appeal to visitors of all kinds.

> …[it will] establish partnerships with state, regional and international cultural institutions to develop an active schedule of changing exhibitions including travelling exhibitions and blockbusters.[18]

On 2 July 1998 Senator Alston, Minister for Communications, the Information Economy and the Arts, in a press release announcing the approval of construction of the Museum at Acton, noted that:

> The new Museum will combine the best contemporary exhibition techniques, new media technologies and live performances and will offer a range of experiences to appeal to diverse audiences.[19]

The Prime Minister speaking at the opening the Museum on 11 March 2001 told the audience that:

> What [the Museum] does unusually, and I think very attractively is seek to interpret the history of our nation. Not only in terms of events and objects but also in terms of the life experience of people from different backgrounds, Indigenous people, people who came to this country having been born elsewhere, and people who have been born in this nation…

> It will I think over time change the way in which people view museums, because this museum and what its concepts seek to do, is to interpret and relate history and the experience of our country in a somewhat different way. Quite properly and inevitably there will be debate in the future about that way of interpreting our history and that way of relating those events. But importantly, it represents a quite different way of presenting the history and culture of a nation …[20]

From the Pigott report right up to the Prime Minister's speech at the opening of the building at Acton, the concept behind the National Museum of Australia has remained constant.

Over that quarter of a century, all those involved in envisioning, recommending, and implementing the creation of Australia's national museum agreed that it:

- would be a modern museum, using new technologies and the best contemporary display techniques to ensure that its exhibitions and programs are accessible, attractive and engaging, and to reach the widest possible Australian audience.
- should not seek to imitate or duplicate the work of other museums;
- should not shy from controversy and should stimulate debate;
- would address in an integrated way the three themes, now articulated as Land, Nation, People; and
- would give a special place to the history of Indigenous Australians and that this history should be neither tokenistic nor told from a European perspective.

These principles have been strongly emphasised in the NMA's exhibitions and public programs.

What is the Role of the National Museum of Australia?

The National Museum of Australia brings Australia's stories together from a national perspective. By exploring our nation's social and environmental history, and revealing the stories of ordinary and extraordinary Australians, the Museum seeks to articulate differing views on issues of importance, promote exploration of knowledge and ideas, and provide both a dynamic forum for discussion and a place for reflection.

Changes within Australian society, coupled with the forces of globalisation and technology are producing a world in which there are greater movements of information, commerce and people. This in turn engenders a greater need for Australians to create, retain and protect a stronger sense of their collective history and identity. Together with other agencies in the Communications, Information Technology and the Arts portfolio, the Museum collects, protects and exhibits Australia's heritage and history for current and future generations.

While each State has one or more outstanding museums, the National Museum of Australia is the only Museum explicitly charged with preserving, exploring and exhibiting the history and culture of the whole Australian nation. This emphasis is clearly evident, for example, in its collections development policy, which aims to build a collection that reflects the diversity of Australia's heritage and cultures, and in the Museum's permanent and temporary exhibitions, which tell the stories of all the Australian people rather than the people of one particular State, Territory, city or region.

By integrating its three core themes of land, nation and people, the Museum is committed to sharing and communicating knowledge, engaging its audiences in cross-cultural dialogue, and providing life-long learning experiences. Both through its own programs and in partnership with other institutions, the Museum aims to reach as many Australians as possible and to be a showcase for international audiences.

In fulfilling its national role, the NMA reaches out beyond its base in Canberra, and disseminates knowledge about Australia's history and identity through both conventional means, such as travelling exhibitions and publications, and the use of innovative information and communication technologies. The Museum responds to both its visitors' needs and those of the broader Australian community by actively seeking their views and using those views to inform the development of future programs. The combination of objects, research and presentation enables the Museum to tell the stories of Australia and Australians in ways that enlighten, stimulate and inspire people.

A funding review was undertaken in 2001–02 to determine the real operating cost of the Museum so that it could provide the level of programs and services envisaged by the government when it approved funding for the NMA's construction in 1998–99. This review analysed various levels and standards of services, with particular reference to exhibitions, public programs (including schools programs),

services for visitors, stewardship of the collection, and operation and maintenance of the NMA building. The government allocated an additional $37 million over four years to the NMA's base funding as from 2002–03 FY.

In summary, the funding outcome allows the NMA to:

- continue to provide a range of services and programs appropriate to the Museum's agreed outcomes and outputs statement in the Portfolio Budget;
- implement regular schedules to refresh permanent exhibitions and mount major temporary exhibitions which are able to tour other parts of Australia;
- develop and install replacement software and hardware for the Museum's new media;
- deliver information services and programs through web-based activities and other information and communication technologies;
- deliver public and schools programs to reach new audiences both in Canberra and beyond;
- continue to provide a high quality visitor experience similar to that established in the Museum's first two years of operation;
- undertake necessary conservation work and enhance the quality of the National Historical Collection;
- operate and maintain the new building at a level comparable with the national cultural institutions in the Parliamentary Triangle and befitting the National Museum of Australia.

The combination of these activities enables the Museum to fulfil its national leadership role and, in particular, to deliver programs and services to other metropolitan and regional centres.

Section Two

TERM OF REFERENCE ONE

1. Examine the aims and content of the Museum's exhibitions, both permanent and temporary, and schools and public programs. The examination will include the following:

(i) whether the Museum has complied with its role and functions as set out in the National Museum of Australia Act 1980, its Charter and other relevant documents; and

(ii) whether the Government's vision in approving funding for the development of the Museum has been realised.

THE PHILOSOPHY BEHIND EXHIBITIONS AND PROGRAMS

Relationship between exhibitions and public programs

Museums play an important role in the transmission of historical knowledge. They are visited, and their products are used, by people of all ages, interests and backgrounds, often in family groups. They are major contributors to informal and family learning and are a vital part of what is now seen as a process of lifelong learning.

Historical exhibitions and programs help to create awareness, stimulate thought and may encourage informed discussion of their content and the broader issues of historical significance that they raise. It is important that they employ the best educational and communication techniques and reflect the highest standards of historical accuracy and scholarship. But at the same time, visitors come to museums to enjoy themselves and in order for exhibits and programs to teach, they need to cater for different learning styles. As James Gardner notes:

> from an array of choices museum visitors select experiences fitted to their schedules, their individual or group goals for the visit, their levels of knowledge and their expectations of the museum.[21]

That array of choices includes exhibits of different styles and covering a variety of themes. It includes programs for people of all age groups and with very different interests: talks, seminars, forums, workshops, debates, concerts, theatrical performances, live radio and television programs, websites and interactive online activities. It also includes film productions, curriculum materials and general and specialist publications in a variety of forms.

All of these are equally important ways of providing for the learning needs of Australians. They are also interdependent. The differing experience, knowledge, interests and time availability of visitors means that the most appropriate mix for addressing their needs in relation to any topic may change from time to time. A museum may provide a scholarly forum, popular public lectures, an exhibition, gallery talks, a website, a book, a CD-ROM, programs for visiting school groups directed at different age groups, family activities, a travelling exhibition, and more, for a single theme. Few people will make use of all these options, but it is through them all that a museum provides different opportunities and ways of addressing topics in a balanced way.

New information and communications technologies create new opportunities and challenges for museums as educators, research institutions and leisure-entertainment venues. The use of new communications media on-site and the off-site distribution of museum content through broadcasting, narrowcasting and the Internet enables museums to fulfil their role as repositories of knowledge and information, not just artefacts, for a range of audiences, including those who may never visit the building.

A judicious and balanced mix of exhibitions and programs is a sensible way of catering for the differing needs and learning preferences of visitors. It is necessitated by the impossibility of displaying every aspect of any history in permanent exhibitions which must perforce concentrate on key themes. Over time aspects of the history other than those covered by permanent exhibitions can be aired in temporary exhibitions or in other ways through programs and through the targeted use of new technologies.

Historical interpretation

History museums examine the past, help people understand the present and envision the future. They sometimes celebrate common events, occasionally explore tragedies and injustices. They need to ensure that for controversial or complex issues they are balanced and representive of diverse voices.

The public should be able to see that history is a changing process of interpretation and reinterpretation formed through gathering and reviewing evidence, drawing conclusions and presenting the conclusions in forums/conferences, text or exhibition format.

History, especially recent history, is almost never a set of absolute, proven 'facts', but a growing and ever changing body of information, modified by new discoveries and even new methods of interpretation. Traditionally museums have believed that what they know and show is based on the best scholarship and research available. This works well in the physical and natural sciences where radical changes or paradigm shifts are few and far between. However, conveying recent history in a museum context presents a special challenge.

There is a related fundamental issue that underlies this. In contrast to books, articles, and scholarly papers, exhibitions rarely have personal attribution, at least as far as the visiting public is aware. Exhibitions are thus looked upon by that public as being above personal bias and personal distortion. Of course, every exhibition reflects in one way or another choices made by its developers and advisers. But the viewing public believes, and probably has a right to believe, that they are not being given the personal opinion of one or several "authors" who have some kind of special agenda to promote or a case to plead.

Because interpretations of recent history may be sensitive and contested, whenever an exhibition or program will include potentially controversial subject matter special considerations must be taken into account. These are that the subject must be treated in a balanced, objective, non-dogmatic and conditional way and with contemporary relevance:

- balanced — in that a range of views are presented with no particular view being prominent or driving home a particular point of view. (It can also apply to the allocation of space, for example that a particular story line does not occupy significantly more space.);
- objectivity — in the range of sources used to develop the story line for an exhibition or the range of views presented in a public program. No one person's voice is allowed to dominate a presentation;
- non-dogmatic and conditional — in that the introduction and other exhibition text should convey the notion that the final chapters have not been written about the particular subject matter. 'We know quite a lot, but there is much more to learn' is the message clearly intended to be conveyed to the visiting public.
- contemporary relevance — in that what is known and documented about the subject matter is allowed to speak for itself rather than being 'interpreted' (for example points of view driven by national pride, ideology, self glorification, self/national atonement should be avoided).

In December 2000 the Council approved a 'Statement of Aims and Objectives for Historical Interpretation in the National Museum of Australia'[22]. This statement informs exhibition development. It notes that the NMA seeks to 'cater for the diverse interests, outlooks and educational levels' of all Australians and that exhibitions and programs should be structured to meet the needs of those audiences.

The statement makes clear that, while visitors should be offered an experience that strengthens their sense of national pride and belonging, the Museum should also stimulate legitimate doubt and thoughtful discussion and should not avoid the presentation of controversial or painful issues. It will seek to give voice to differing views of the national past.

The statement accepts that balance is effectively achieved by ensuring the representation of diverse voices, and by presenting exhibitions on a variety of themes, rather than by the imposition of a single editorial tone throughout and that, where issues are controversial or complex, the NMA's obligation is to ensure that, through lectures, broadcasts or other public programs, an opportunity is provided for informed debate.

PROCESS

Collaboration

From the start the NMA has sought to be open and inclusive in seeking a diverse input of views and opinions in the shaping and development of its exhibitions and programs.

Exhibitions have been informed by drawing on the advice and knowledge of academics and other expert advisers as well as writers, film makers and multi-media specialists. For some exhibitions and programs the number and expertise of collaborators has been significant.

A list of the people and organisations which have assisted in the development of ideas, exhibitions and programs is given at Attachment 1. It is a substantial list containing the names of eminent scholars, and internationally known institutions and organisations.

Planning exhibitions and programs

From the time of the Interim NMA Council the exhibitions and programs have been planned and developed in the light of guiding principles approved by Council. A 'Statement of Aims and Objectives for Historical Interpretation', approved in 2000, replaced the earlier 'Charter' and guiding principles for the development of exhibitions and programs.

Exhibitions and programs are founded on scholarship, marked by intellectual integrity, and subjected to rigorous peer review. Evidence considered in preparing exhibitions includes objects, written documentation, oral histories, images, works of art, music, and more. As a general practice at the outset of the content development process, the Museum identifies stakeholders in each exhibition and involves them or their representatives in the development process. Where exhibitions address controversial subjects they acknowledge the existence of competing points of view.

Public programs have a number of aims: the provision of learning experiences, complementing the role of exhibitions by adding layers of meaning and understanding, a commitment to increased access to the NMA's resources, its cultural assets and to the expertise of its staff and external providers, and providing opportunities for social interaction for NMA visitors and in making the museum experience a dynamic one. To achieve these aims the NMA's programs have to match the interests and expectations of audiences. The NMA achieves this by keeping abreast of audience research and applying the outcomes of this research to its program planning.

School programs have three principal aims:
- to provide innovative and distinctive learning programs for visiting school groups and to develop quality curriculum resources and programs that are readily available to schools. These resources are delivered through print based formats and, increasingly, by the Internet and web-based applications. The aim is linked closely to one of the Government's current educational initiatives of reinvigorating the place of history in school curricula;
- to support student participation in school education by hosting forums for students to investigate and debate issues of significance in their lives. This aim supports the broader aim of the Museum to be a place of community debate on national and internationally significant issues. The use of the Museum's broadcasting capacities is central to this aim;
- to develop a leadership role amongst Australian museums in the dissemination of quality educational programs and resources in relation to Australia's national social history. Other museums do not undertake this activity. The NMA will achieve this aim by forming productive partnerships with other museums, a process that has already begun.

EXHIBITIONS

The decision by the government in December 1996 to construct the Museum on Acton Peninsula led to an intense period of exhibition planning and development.

The Museum took a number of steps to establish an exhibition framework as well as detailed conceptual planning to ensure that this model is put into practice. These steps included:

- commissioning, in the years before opening, number of formative evaluation studies which helped to shape specific exhibitions of the 1990s at Old Parliament House and at Yarramundi, as well as determine both the exhibition preferences of existing visitors and their expectations of the new museum.

- commissioning, in early 1997, a series of short discussion papers from museum practitioners and academics on a range of issues which the Museum might consider in the planning and development of its exhibitions (and associated public programs);

- holding a series of summits and workshops with academics and experts drawn from a range of disciplines and with people with other skills, such as film-makers, to propose major issues and themes relating to Australia's history which the Museum might address, as well as to examine the conceptual plans as proposed by staff members. In this context, given the space available for exhibitions (approximately 5000 square metres for permanent exhibitions and 1000 square metres for major temporary exhibitions), the Museum agreed that an exploration of major themes constructed around the meta-themes of land, nation and people (based on the Museum's core three themes) as opposed to a strict chronological interpretation of Australia's history was the most appropriate way to present our history to the public;

- conducting, in May 2000, three stakeholder-specific audience research studies of teachers and tour operators, Indigenous communities and youth (defined as ages 16–24). Those findings led to a number of changes or new developments in the Acton exhibitions and programs then under development;

- recognising that some events and issues relating to Australia's history would be controversial. The Pigott report recommended that the Museum not step away from explaining controversial issues. It is not intended that the Museum takes a position on these issues but rather allows a number of often differing views and interpretations to be presented and encourages the visiting public to form their own views. The Museum endeavours to be as objective as possible in presenting these differing views. As a national museum, it must take a national perspective on issues and events which run through Australian history and provide opportunities for these issues and events to be discussed and debated; and

- discussing the thematic approach and content of the exhibitions with the Museum's Council.

In the case of the original exhibitions in the Museum, between 1997 and 2000 a number of presentations was made to the Museum's Council by staff and exhibition designers on the structure and proposed content of the major opening day exhibitions. Council endorsed an exhibitions framework comprising *First Australians* (Aboriginal and Torres Strait Islander histories and cultures), *Horizons* (the peopling of Australia), *Tangled Destinies* (environmental history), *Nation* (nationhood and aspects of national identity) and *Eternity* (individual Australian stories), as well as the individual components of each major exhibition. Staff responded to Council's comments during that period by reviewing and revising content. Further revisions were made following comments from Professor Graeme Davison who examined exhibition text at the request of the Council Chairman in 2000. This is a normal part of the consultative process in developing exhibitions.

First Australians Gallery.

Horizons Gallery.

First Australians: Gallery of Aboriginal and Torres Strait Islander Peoples

Aim and concept

The *Gallery of the First Australians* puts into practice the vision enunciated by Minister Ellicott, in the second reading speech for the Museum of Australia Bill, that 'the Museum … will not give mere token recognition to Aboriginal history and culture. Nor will it portray that history and culture in the way considered suitable by Europeans.' It explores the history of Australia and the colonisation process through the experiences, stories and images of Indigenous Australia. Visitors are introduced to the distinct Indigenous groups in Australia and shown the wide diversity of languages and cultural differences between communities from different regions, exploring the overarching themes of identity, cultural diversity, spirituality, family and connections to country.

Content

The gallery approaches the subject by focusing on:

- *diversity* — which outlines the two major Indigenous groups in Australia and indicates the breadth of linguistic and cultural diversity and ways of life within those. Five different and widely dispersed communities are used to show not only the differences between them but also the things that connect them as Indigenous Australians;
- *coexistence* — which deals with the shared history between all Australians and attempts to give a balanced view of both conflict and cooperation. This theme includes the display, 'Contested Frontiers';
- *government policies* — which examines the effects of government policies, past and present and their effect not only on Indigenous people but also on government officials, missionaries and foster parents. Differing opinions are encouraged and the exhibition looks not just at the separation of children from their families, for example, but also at current government policies of support for family and community reunion.

New technologies have been used to advantage in this gallery to provide experiences that would not be possible using objects and text alone. The interactive in the Welcome Space with its projections of Indigenous dancers changing in response to people passing attracts the attention and indicates to all visitors in an effective and economical way that they are entering the Gallery of First Australians. Audio visual presentations of Aboriginal and Torres Strait Islander people from various urban, rural and traditional backgrounds show the range of different faces and voices that do not conform to many people's previously held views of Aboriginality. The use of 11 plasma screens as a frieze is another example of multimedia use showing to great effect contemporary Indigenous Australia.

In addition to the 682 objects on display in the gallery proper, 2024 objects are displayed in the Open Collections area which provides enhanced access to the Museum's collection and enables Indigenous communities and researchers to share their knowledge about the objects.

The gallery also includes a dedicated space to Torres Strait Islander cultures and heritage. The culturally significant Haddon collection from the University of Cambridge Museum was brought to Australia by the NMA and displayed in the gallery for the first year following the Museum's opening before being toured to the Cairns Regional Art Gallery for a short term display. Subsequently the collection returned to the United Kingdom. After extensive consultations with the Torres Strait Islander community, a new exhibition focusing on the migratory movement of Torres Strait Islanders to mainland Australia was developed during 2002 and opened to the public in July 2002. The themes of the exhibition, *Paipa* (meaning windward), explore the impact of Christianity, the pearling and fishing industries, cane cutting, the Second World War and young people's responses to the changing environment.

Horizons: The Peopling of Australia since 1788

Aim and concept

Horizons is an exhibition about the major role that migration has played in the development of this country. The aim of *Horizons* is to convey to its audience that Australia is a land of migrants, at some near or distant time, and to present migration, settlement and the sense of leaving one place for another as part of the inheritance of each of us and a touchstone of Australian culture.

It seeks to address the issue of migration as a principal strategy for Australia's economic and social development and to situate migration in the broader contextual framework of government policy. It seeks to explore the distinctive role that Australian governments have played in migration and population matters.

Most Australian exhibitions about immigration are relatively static. The audience consists of onlookers rather than participants. The detached status of viewers provides little encouragement to connect the program with the visitor's own life experience or family or cultural inheritances. *Horizons* seeks to appeal to the visitors' imaginative capacity to place themselves in the scenario that they are witnessing.

Australian museums have usually approached this subject through its most obvious aspect — the migration of people to Australia. *Horizons* also deals with place and displacement within Australia, for example the removal of Indigenous people from traditional lands and the overland journeys of farmers from marginal land in South Australia to more fertile land in Victoria and New South Wales.

The story of the peopling of Australia is a great human drama and the exhibition attempts to show the range of human experiences and emotions that are a part of this drama.

Content

Horizons is not just stories of ethnic communities or individuals but looks at the reasons why people came to Australia, from eighteenth-century transportation to present day refugees. It includes issues such as quarantine, the White Australia policy and various migration schemes. The stories are told through displays of objects (242 individual objects are displayed), supported by audiovisual and multimedia presentations which reflect the NMA's intention to provide a range of experiences for visitors. The content reflects the collaboration outlined above but is also shaped by the objects available to support the topics and help tell the story. The NMA has a strong migrant heritage collection as a result of a collecting project in this area some time ago. This enables personal stories in the exhibition to be visually rich and to engage the viewer on a number of levels. People who are relatively recent immigrants and their children are especially attracted by this aspect which they see as reflecting Australia's multi-cultural society. The National Historical Collection contains significant material suitable for illustrating aspects of government immigration policies, particularly material relating to quarantine stations and migrant hostels.

Horizons also canvasses:
- the successes and the tensions which have arisen through inter-community relationships;
- the challenges and changes to identity and common outlook that occur in a migrant society;
- the view of Australia as a new world in which an enterprise culture could develop
- the sanctuary offered to refugees in Australia;
- the complex and shifting concept of home in a multicultural society; and
- the connections between migration and work.

The exhibition includes *Australia 2030*, based on a CD-ROM developed for schools by the Department of Immigration and Multicultural and Indigenous Affairs, which allows visitors to access Australian immigration statistics, listen to young Australians' ideas on immigration and imagine what Australia might be like demographically in 2030.

Tangled Destinies: Land and People in Australia

Aim and concept

Tangled Destinies is an environmental history of Australia. It seeks to explore the idea that a society is shaped — maybe even defined — by the way it responds to the challenges and opportunities of its environment. It takes as its starting point Bernard Cohen's observation that 'Landscapes have histories and these are contained not only in soils and fauna and the traces of human life but [also] in the history of ways of seeing the land.' *Tangled Destinies* was conceived as a history of ways of seeing the land.

By using this history of ideas approach to the environmental story of Australia it can combine insights, images and artefacts from archaeology, social history, ecology, botany and biology and take a non-linear approach to a complex subject. It also enables the exhibition to avoid both the ecological apocalypse approach not uncommon in natural history museums and the alternative view of a continuum of scientific and industrial progress.

The intention of the exhibition is to avoid visitor resistance to 'environmental awareness' displays by making it intriguing and interesting, to make a contribution to contemporary scholarship and to make it accessible on a number of levels ranging from that of the quick tourist to that of a perhaps cynical scholar.

Content

Tangled Destinies begins by looking at the land through European eyes. It depicts the initial wonder, confusion and misunderstandings of Australia's strange and wonderful plants and animals. It examines our attachment to place and the way that we can know a land so well — yet still remain strangers and sometimes victims of its changes and it highlights how far we've progressed within the constraints of one of the toughest physical environments on the planet. This is achieved by examining the success of our rural industries including wheat, cattle and sheep.

The exhibition explores the establishment of Australia's capital cities and compares their origins to where they are today. It looks at why settlement began in those particular places and, how as years passed, things changed dramatically. One of the themes in this exhibit is how many of the events which moulded our cities have been intertwined with nature — from Hobart's birth as a whaling site to Darwin's repeated struggle with cyclones, from Adelaide's thirst for water, to Melbourne's growth based on the wealth from Victoria's goldfields.

It explores the idea of attachment to place — that is, what it means to be linked to a particular part of Australia. It looks at different people's experiences and their personal relationships to the land.

Rabbits are used as an example of the biological impact of introduced species. Like many exhibits in the exhibition, the story is approached from multiple angles — from how rabbits destroyed vast tracts of grazing land, to what Aboriginal people thought, to the 1930s Depression when rabbits kept hungry bellies full, and to programs to eradicate rabbits.

Indigenous knowledge, experience and relationships to the land are woven throughout the exhibition and all its themes.

There are 259 objects and 14 multimedia installations in the *Tangled Destinies* gallery.

Nation: Symbols of Australia

Aim and concept

A traditional chronological narrative of Australian history inevitably privileges certain aspects of that history and excludes others. Furthermore the Museum's collections do not support the telling of 'major event' story of Australia. Exploring Australian history through national symbols, both official and popular, as *Nation* does, gives a flexible framework which while not providing a comprehensive account of Australian history does open a series of windows into that history.

The creation of the Commonwealth of Australia in 1901 brought into existence a whole range of new national symbols. Some of these built on colonial symbols: others self-consciously attempted to define a new national identity. The history of these symbols, from official ones such as the flag to symbols drawn from popular culture, reveals a range of views of Australian identity. These vary considerably depending on the time and context in which they were produced. They show that understandings of our national identity are multifaceted, diverse and dynamic and have evolved over time.

Implicit in this approach is the belief that visitors will bring their own perspective on Australian nationhood which creates a "dialogue" between themselves and the display and provides an opportunity for visitors to discuss, celebrate or contest representations of Australia. It is intended to stimulate an ongoing debate about what it means to be Australian.

Content

Nation not only celebrates the creation of Australia in 1901 but uses a range of symbols of Federation to allow reflection on the nature of the nation, its constitution and parliament.

There are twelve categories of symbols in the exhibition:

* Moments, which looks at symbolic events in Australian history with particular emphasis on Federation;
* Making Tracks, which examines the symbolic importance of the development of a transport infrastructure;
* Cooee!, which does the same for communication;
* Imagining the Country, which traces the way maps have helped shape the way we understand Australia;
* Spirit of the digger, which explores the origin of the 'Digger' and the importance of Anzac Day;
* Australian Voices, which investigates Australian English;
* Minerals and Merinos, which shows the importance of primary industries in the Australian imagination;
* Australian dreaming, which reviews the use of Indigenous imagery in national symbolism;
* Land, Sky and Sea, which examines iconic landscapes;
* Suburbia, which underlines the importance of suburban living in Australia;
* Feeding the Nation, which examines changing diets; and
* Hopping Mad, which pays homage to the kangaroo as Australia's unique symbol.

Nation includes 691 objects. The Suburbia exhibit includes a photographic essay of an Australian suburb provided by people who live in it. Over time it is hoped that this collection will provide an interesting snapshot of Australian suburbia as seen by its residents.

Wherever possible supporting media such as film or audio material has been used to complement the exhibits and *Nation* includes perhaps the most obvious and spectacular use of new technologies in the Museum in the Imagining the Country interactive map. It is a sophisticated sequence of statistics, information, stories and images projected on to a large map of Australia which grabs and holds the attention of nearly all visitor, many of whom spend a substantial amount of time drilling down through the many layers of information about Australia and its history. It is an excellent example of the ability of information and communication technologies to provide information to a depth impossible in traditional object and text bound museum displays. There are 10 other multimedia installations in the gallery.

Eternity

Aim and concept

The gallery addresses questions such as 'Who are Australians?' and 'Where can I, as an Australian, find myself at the Museum?' These typically are key questions that visitors ask of national history museums.

The *Eternity* gallery addresses these questions in a new way. It uses the emotion, passion, and drama of real life to generate empathy from visitors. It groups personal stories under the themes of joy, hope, passion, mystery, thrill, loneliness, fear, devotion, separation and chance. By providing a program on Australian people that is grouped according to these ten emotive themes all visitors have a key to understanding and answering these questions by highlighting unique Australian experiences within a framework that is comprehensible and familiar to all.

It aims to be an example of the use of the new style of exhibition which was always meant to typify the Museum's approach.

Content

Together the ten emotive themes constitute a comprehensive story of Australian life that looks both backwards and forwards. The 50 stories which make up the exhibition are intended to portray the essence of the Australian character, to celebrate our joy and achievements, our hopes and fears, and our passionate devotion to a range of causes that have shaped Australian society and values. It should also be noted that the exhibition has at its core a chronological and narrative history of Australia allowing visitors, if they prefer, to explore the displays according to more traditional or chronological themes such as convicts, gold or war.

The stories in the *Eternity* gallery are regularly changed. Three new stories were installed in December 2002, seven new stories in March 2003 and twelve new stories will be installed in May 2003. In addition, the objects in three other stories were changed. As of March 2003 there are 161 objects displayed in the gallery.

Eternity contains a mix of multimedia experiences including soundscapes, touch screen presentations, video representations of Australian faces, and interactives that enable visitors to record their own stories.

Exhibition outcomes

The NMA has undertaken extensive visitor research including exit interviews with over 9000 visitors, ninety-one percent of whom have said that they were satisfied or very satisfied with their visit, and rated exhibition quality very highly. These ratings included the variety and quality of the exhibitions, the First Australians gallery, the computer interactives and the multimedia components.

In a survey carried out specifically on reaction to the Gallery of the First Australians in the second half of 2001, responses by both Indigenous and non-Indigenous visitor groups were overwhelmingly positive. Indigenous visitors were delighted to see their culture, history and traditions being so well displayed in a way that was respectful and meaningful to them. They tended to see the message of the gallery in terms of culture and coexistence. Non-Indigenous visitors indicated that they had learnt a lot from the gallery and liked that it did not 'gloss over the bad things.' Small numbers found themselves affected emotionally or alternatively found it unbalanced or expressing political bias.

The extent and nature of frontier conflict in Australia have long been subjects of research and matters of debate and this has resulted in some particular criticism of aspects of this section of the First Australians gallery. The NMA addressed this criticism by inviting the leading researchers working in the area to a two-day conference, 'Frontier Conflict: the Australian Experience' in December 2001. It recently published the papers from this conference as a book. In this book Professor Graeme Davison considers the criticism of the gallery and, while recognising some problems relating to fact and interpretation,

he supports the Museum's position of 'interpretive pluralism' and concludes that 're-organisation and re-labelling seems more justified than wholesale revision or scrapping of the exhibit.'[23]

Visitor surveys of *Horizons*, conducted in late 2001, revealed that most visitors felt familiar with the broad content of the exhibition but appreciated the dimension added by the personal stories. It was particularly popular with those involved in researching their own family history.

Tangled Destinies has received significant praise from academic experts in environmental history, including Dr Tom Griffiths, Dr Tim Bonyhardy and Professor Geoffrey Blainey, for breaking new ground in museum interpretation. They have particularly noted that, although the text is written in an engaging style, the exhibition is conceptually rich and sophisticated.

Academic museologist Linda Young in her review of the NMA notes that:
- *Tangled Destinies* clearly shows the mark of contemporary scholarship in a way that she sees as very accessible[24].
- *Nation* is the museum's primary statement about the nature of Australian identity ... It produces a user-friendly take on meta-history with familiar icons ... But these are bolstered by unexpected themes and objects ... The theme of the backyard ... takes on new power ...
- *Eternity* 'is peculiar, even weird, but absolutely engrossing.'[25] This view is supported by the gallery's popularity with a wide range of visitors to the Museum. Evaluation undertaken by the Museum revealed that the stories in *Eternity* speak to a great variety of visitors. The emotive themes do encourage visitors to feel part of the Museum and help visitors to find connections with their own lives. It was probably because of this that the Prime Minister drew particular attention to the Eternity theme as a very important part of the Museum in his address at the opening.[26]

Tens of thousands register their own stories in the Your Story video booths, creating a unique archive of Australian stories.

Temporary exhibitions

In agreeing to the construction of the Museum the Government wanted, in addition to permanent exhibitions, 'an active schedule of changing exhibitions...'[27] The Museum's temporary exhibition program is part of its core business. Exhibition development, production, maintenance and touring are an integral part of its operations. This enables the Museum to engage, educate and inspire visitors, showcase the creativity and expertise of Australian industry, and provide attractive opportunities for corporate support.

The Museum's three temporary exhibition spaces offer flexibility in the exhibition program, enabling it to be market responsive, entice repeat visitation and offer a larger number of sponsorship opportunities. They also enable the Museum to raise, and/or respond to, contemporary issues of interest and appeal to diverse Australian audiences.

As well as producing exhibitions for its galleries in Canberra, the Museum is committed to touring exhibitions and has a successful track record over the past ten years of sending exhibitions throughout Australia.

Major temporary exhibitions since opening
The Museum's Council decided on the themes of the first three major temporary exhibitions in 2001–02, *Gold and Civilisation*, *Australia's Lost Kingdoms*, and *To Mars and Beyond: search for the origins of life*, for a range of reasons.

It agreed on gold as the theme of the major exhibition in the Centenary of Federation year because of the strong Australian connection with gold and particularly, as noted by the Prime Minister at the opening of the exhibition, between gold miners and federation.

Council decided on the concept of an exhibition relating to space to showcase the new technology by linking it to the history of Australian participation in space exploration.

Council agreed to commission Art Exhibitions Australia Ltd (AEA) to develop the *Gold and Civilisation and To Mars and beyond* exhibitions because:

- NMA staff were completely occupied in finalising and mounting the permanent exhibitions;
- the NMA had not by then established effective relationships with the range of overseas museums from whom objects would be sought;
- the NMA did not have access to the indemnity coverage required. AEA did have this indemnity coverage.

For the same reasons of staff being occupied with opening the new galleries, AEA was charged with managing the second temporary exhibition, *Australia's Lost Kingdoms*, which was developed by the Australian Museum in Sydney.

All three exhibitions were also shown at other venues.

Gold and Civilisation

The opening temporary exhibition explored an Australian story in an international context and through collaborations in Australia and overseas. It showcased the timeless fascination with gold, in particular the impact of the discovery of gold in transforming the Australian economy and society.

It included some of the most interesting and important gold treasures in existence from public and private lenders in Australia and overseas with around 600 artefacts and paintings, and it also represented a geographical precedent for museums in Australia as countries throughout Europe, Asia and the Americas contributed examples of their national treasures to the displays.

Australia's Lost Kingdoms

A family-oriented exhibition, *Australia's Lost Kingdoms* traced the story of Australia's prehistoric megafauna illustrating the changing climates and unique plants and animals of Australia over the last 110 million years. The exhibition included many fragile fossil specimens as well as lifesize models of Australian megafauna. This exhibition was developed by the Australian Museum in Sydney and displayed at the NMA as the Australian Museum's gift for the opening of the NMA.

In conjunction with the exhibition, the NMA presented a range of public debates and lectures as part of its public programs and schools presentations.

To Mars and beyond

To Mars and beyond explored scientific questions relating to the origin of life on earth and whether or not life exists elsewhere in space. This theme ran through displays on cosmologies and astronomy, the development of rockets, the lunar program, the universe, looking back at earth, and the future. Highlights included a three-dimensional 'trip' to Mars, Isaac Newton's original telescope, a piece of Mars rock, an original moon lander, holograms from Paris, live satellite feeds, and items from Australian astronaut Andy Thomas' NASA space missions. It paid particular attention to Australia's role in twentieth-century exploration of outer space.

This exhibition was the result of a number of substantial collaborations with other institutions and eminent individuals. These are listed at Attachment 1.

International temporary exhibitions

The NMA mounted the exhibition, *Stories from Australia: Aboriginal and Torres Strait Islander Peoples*, which toured the Guangzhou Museum of Art, China from December 2002 to February 2003 to celebrate the 30th anniversary of China-Australia diplomatic relations. The exhibition draws on the NMA's collection and features objects from nine Aboriginal and Torres Strait Islander communities to show that Aboriginal and Torres Strait islander peoples responded creatively to the many changes and threats to their identity and culture.

Other temporary exhibitions

Details of all temporary exhibitions are at Attachment 2.

SCHOOL PROGRAMS

School programs include activities held within the museum for visiting school groups; events and activities specifically directed to school students; publications to reach national school audiences; and web-based resources for schools.

Curriculum related programs for visiting school groups

Schools will only participate in programs which relate to school curricula. While there is no common nationwide curriculum, the Museum's school programs have been designed to be relevant to a broad range of school curriculum including Studies of Society and Environment, History, English, Media Studies and Science. The Museum relates its programs in these areas primarily to the state programs of New South Wales, Victoria and Queensland. Programs in the Museum are available for preschool, primary and secondary students.

Details of the programs offered are at Attachment 3.

Events and activities directed at school students

Talkback Classroom

Talkback Classroom aims to:
- provide an opportunity for students to engage in serious investigation and discussion with key decision makers on a range of issues that are important to their lives and which are of national significance;
- give young people from every state and territory a national voice on matters of concern to them;
- provide students and schools with a model of social inquiry that particularly emphasises investigating local and national issues of importance to students and schools through media production; and
- develop skills and competencies relevant to key school curriculum areas such as English, Studies of Society and Environment, Media Studies, Legal Studies and Economics

Recorded in the Museum's broadcast studio before an audience of up to 120 secondary students, Talkback Classroom provides the opportunity for a panel of senior secondary school students from around Australia to engage members of parliament and other key public figures in discussions of issues of importance to young people. The program is broadcast on ABC's Fly TV and until December 2002 on ABC Radio's national youth network Triple J.

Guests of Talkback Classroom have been:
- The Hon. John Howard MP, Prime Minister of Australia
- The Hon. Alexander Downer MP, Minister for Foreign Affairs
- The Hon. Philip Ruddock MP, Minister for Immigration and Multicultural and Indigenous Affairs
- The Hon. Tony Abbott MP, Minister for Employment and Workplace Relations
- The Hon. Simon Crean MP, Leader of the Opposition
- Ms Sharan Burrows President of the Australian Council of Trade Unions
- Ms Pru Goward, Federal Sex Discrimination Commissioner
- Senator Amanda Vanstone, Minister for Family and Community Services
- Ambassador Tom Schieffer, Ambassador of the United States
- Dr Phillip Nitsche, Director Exit (Australia)
- Dr Peter Carnley, Anglican Archbishop of Perth and Primate of Australia.

The first three guests for Talkback Classroom in 2003 will be:
- The Hon. Robert Hill MP, Minister for Defence
- The Hon. John Howard MP, Prime Minister of Australia
- The Hon. Brendan Nelson MP, Minister for Education.

Later in the year The Hon. John Anderson MP, Deputy Prime Minister of Australia, will be taking part. The other guests for the remainder of 2003 are yet to be determined.

Australia 2030 program

The Australia 2030 initiative is a student-directed program that articulates well with the themes of the *Horizons* gallery and assists students to address issues relating to immigration to Australia.

The Museum contributed to 'Australia 2030: The Facts of Immigration', a government schools' initiative funded by the Department of Immigration and Multicultural and Indigenous Affairs, culminating with 60 students from around Australia demonstrating their understanding of immigration issues in a nationally webcast event. The students examined the immigration exhibition in the *Horizons* gallery, and as well as producing an interactive exhibit, also created short role-plays illustrating issues explored in the exhibition.

Other events and activities directed at school students

Events and activities directed at students as individuals are pursued from time to time if they can link well with Museum exhibitions or themes or if they are likely to stimulate student interest in Australian history or the Museum.

Details of the NMA's involvement in the National History Challenge and its political cartooning competition are given at Attachment 3.

Publications to reach national school audiences

Publications for schools are detailed at Attachment 3.

Two major publications of special note are:
- *Our Voices*, comprising 21 books, three teacher's resource books, three poster packs and a CD-ROM, examines historical and contemporary issues shaping Australian culture, reflecting the Museum's main themes: Land, Nation and People; and
- *Australian History Mysteries*, comprising a video with short introductory sessions on each of the case studies; five printed case studies; introductory activities for each case study; and related teaching strategies, and showing teachers and students how museums are excellent starting points for historical investigations.

Web resources for schools

The purpose of making curriculum-based materials available on the Museum website is to enable them to be made accessible as widely as possible across Australia. Details of the resources can be downloaded from the Museum website for use in schools, and are included at Attachment 3.

Outcomes

Both the Director-General of Education Queensland and the Director of Catholic Education in South Australia have commented that the Talkback Classroom provides outstanding learning opportunities for students who take part in the program and for those who listen to the broadcasts or who use the website.

The *Australia 2030* initiative clearly provides educational benefits: it won awards in both 2001 for Excellence in Information and Reference and 2002 for Best Educational Resource Kit. As a tool accessible in the *Horizons* gallery it is also popular with adult visitors.

Further comments on the quality and educational benefits, particularly in relation to curriculum resources and publications for schools are included in Attachment 3.

Talkback classroom.

Canberra Youth Theatre — Live performance called 'Shake'.

PUBLIC PROGRAMS

Public lectures, forums, seminars, conferences, workshops and presentations

Lectures, forums, seminars, conferences, workshops and presentations are a traditional way for museums:

- to share their research and scholarship with the community;
- to enhance exhibitions, particularly temporary exhibitions;
- to provide alternative or more detailed information about subjects covered in exhibitions; and
- to provide information about events, people, issues and topics which lack of space or objects prevent from being covered in exhibition galleries.

The NMA has presented 135 public lectures, forums, seminars, conferences, workshops and presentations between March 2001 and February 2003, an average of substantially more than one a week since the NMA opened. A list of these is at Attachment 4.

Programs for families and children

Families and especially children are a key audience for the NMA. Within the NMA there are dedicated spaces for children and young people, text specifically written for children and a series of supporting programs. These programs aim to encourage self-directed exploration of the NMA and to provide opportunities for children to interact with exhibition content, visiting personalities, writers, storytellers and performers.

The programs include:

- museum theatre performances which has strong appeal to children and young people;
- storytelling for children under 12;
- Our Place which provides four cubbies for children to explore with an educational outcome;
- kSpace an interactive activity which asks visitors to imagine what Australian cities will look like in the future and to create their own 3D city;
- Touch Trolleys to enable children to handle treasures usually kept behind glass; and
- The Spaced Out Tour which in 2002 allowed children and their parents to Tidbinbilla Tracking Station and the Mount Stromlo Observatory.

Details of these programs are at Attachment 5.

Programs for young people

Teenagers and young adults are not considered a natural demographic group attracted to museums. The NMA has therefore made particular efforts to capture the attention of this group, to attract them to the NMA and to give them the opportunity to sample what it can offer.

Programs include:

- Sky Lounge, a Friday evening multimedia festival under the stars directed at teenagers and young adults;
- school holiday workshops for young people from 10 to 16 years, which explore a wide range of themes and activities including Indigenous dance, modelmaking and cartooning;
- a national competition to create a concept for the youth section of the National Museum's website and for inclusion in temporary exhibitions; and
- 'online muster' which involved 60 youth groups from all states and territories and was a model for the NMA to enhance and deliver online programs to young people living in remote and outback communities.

These programs are detailed at Attachment 5. All of them, especially Sky Lounge, have been effective at enticing young people into the NMA.

Other programs

Tracking Kultja

The aim of *Tracking Kultja*, held in October 2001, was to contribute to cultural exchange by enabling Aboriginal and Torres Strait Islander peoples to share their cultures with wider audiences.

Over 200 people representing 50 Indigenous communities and 20 Indigenous businesses across Australia provided programs of dance, music, workshops, lectures and other activities. National Indigenous Radio service and local Indigenous radio stations provided broadcasts from *Tracking Kultja* to remote communities. Over seven days 8500 people participated. There were 10 hours of live broadcasts.

Public art

A program entitled In Sight on Site, designed to commission and install public art works within and outside the NMA's building, has been introduced in order to enhance the visitor experience and reflect the NMA's themes and collections.

COMPLIANCE WITH ROLE AND FUNCTIONS UNDER THE ACT

The Act sets out the functions of the Museum as:

- developing and maintaining a national collection of historical material;
- exhibiting, or making available for exhibition by others, historical material from the national historical collection or other historical material that the Museum holds;
- exhibiting material, whether in written form or in any other form, that relates to Australia's past, present and future;
- exhibiting, from time to time, by itself or in collaboration with others, in Australia or overseas, material relating to Australia or a foreign country;
- conducting, arranging for or assisting in research into matters pertaining to Australia's history;
- disseminating information relating to Australia's history, the Museum and its functions; and
- developing and implementing sponsorship, marketing and other commercial activities relating to the Museum's functions.[28]

The NMA's compliance with each of these seven functions is discussed in turn below:

Developing and maintaining a national collection of historical material

How the Museum has complied with this function:

The National Historical Collection originally consisted of objects and associated materials transferred by the Commonwealth Government to the NMA in the early 1980's following its establishment. These were primarily objects transferred from the former Institute of Anatomy, the Institute of Aboriginal Studies, the University of Sydney as well as a number of government departments and agencies.

In accordance with the Act in 1992 the then Minister for Arts and Territories approved criteria and guidelines in relation to the definition of the National Historical Collection.

There is a number of Council-approved policies for the Collection's care, management and access to which the NMA adheres.

In 2002 Council approved a new Collection Development Policy and Framework, consistent with the 1992 Ministerial guidelines, to reflect the NMA's new operating environment and designed to invigorate and expand the Collection. The Collection Development Framework sets out the NMA's collecting targets and priorities for the period to 2007.

Based on the NMA's three core themes, the domains around which collecting will be focused in the 2002–2007 period are:

- interacting with the environment;
- peopling Australia;
- Aboriginal and Torres Strait Islander Peoples;
- Governing;
- creating culture;
- celebrating life;
- making economies;
- building Australia.

The full Collection Development Frame work is at Attachment 6.

Since the 1980s the size of the National Historical Collection has grown through objects and associated materials acquired by either donation or purchase. In 2002, the Collection numbered some 190,000 items and in June 2000 was valued at $128.286 million including the Library collection valued at $2.413 million. Objects in the Collection range from stone tools (95,000 of the 190,000 items) through to large technology items (eg vehicles, aeroplanes and boats) and ethnographic objects including the world's largest collection of bark paintings.

Exhibiting, or making available for exhibition by others, historical material from the national historical collection or other historical material that the Museum holds

How the Museum has complied with this function:

There are currently 2035 items from the National Historical Collection on display in the exhibition galleries. Regular changeovers of items occur for conservation reasons, to replace objects on loan or to refresh exhibits. An additional 2024 items are on display in the Open Collections area in the Gallery of First Australians.

Since 1999, 54 separate loans totalling 247 collection items have been loaned to other institutions for exhibition purposes.

Loans are listed in the *Annual Report* each year.

Exhibiting material, whether in written form or in any other form, that relates to Australia's past, present and future

How the Museum has complied with this function:

The NMA has five permanent exhibitions and has produced a number of temporary exhibitions. The majority of these cover themes in Australian history relating to Australia's past. One of the purposes of a Museum visit is to stimulate reflection on the past in such a way that it causes visitors to think about the present and future. Beyond this however there is specific coverage of Australia's future in exhibitions such as *To Mars and Beyond* and kSpace.

More detail about exhibitions is given earlier in this submission and in Attachment 2.

Exhibiting, from time to time, by itself or in collaboration with others, in Australia or overseas, material relating to Australia or a foreign country

How the Museum has complied with this function:

The international museum community and scholars in the humanities more and more see history as something that needs to be examined across cultures and countries and within countries across regions and across time. Collaboration with other institutions, including those from overseas, is essential for this.

The NMA's partnerships and collaborations are listed at Attachment 1. Nearly all exhibitions include material from other historical collections. Some exhibitions, *Gold and Civilisation* for example, which included material from 35 countries, and the forthcoming *23° South* and *Outlawed* exhibitions, which are based on cooperation with institutions on several continents, have significant material from other collections. A specially developed exhibition, *Stories from Australia, Aboriginal and Torres Strait Islander Peoples*, was shown at the Guangzhou Museum of Art in China.

More detail about exhibitions is given earlier in this submission and in Attachment 2.

Conducting, arranging for or assisting in research into matters pertaining to Australia's history

How the Museum has complied with this function:

The NMA is committed to a program of research and scholarship, with a strong emphasis on collaboration.

Council approved a new Research Policy in 2001. This policy notes that research is not an optional extra for the NMA but is an obligation for it and therefore for its staff. It recognises that the general field of research in the NMA is the 'tangible and intangible cultural heritage of Australia's Indigenous and non-Indigenous peoples, and the study of how those cultures have developed and adapted within the Australian environment.' It sees the principal focus within that as the NMA's collection and exhibitions or the historical experience that they document and represent, but recognises other areas of applied research as valid fields for study.

The NMA's major research activities are outlined at Attachment 7. They include a significant number of collaborative research projects, a large number of which are funded by Australian Research Council grants. They also include a number of scholarly conferences and forums, such as those on Antarctica, deserts and frontier conflict arranged and hosted by the NMA and presenting the results of staff research as well as that of other experts. The papers from these conferences join other scholarly works, such as *People of the Rivermouth: The Joborr Texts of Frank Gurrmanamana*, published by the NMA.

NMA staff make significant contributions to their specific fields of professional expertise by publishing and presenting a wide range of professional research papers at seminars and forums. These are listed in the *Annual Report* each year.

The NMA also assists research by providing access to its collections for researchers upon request and actively cooperating with Australian and visiting overseas scholars.

Disseminating information relating to Australia's history, the Museum and its functions

How the Museum has complied with this function:

The NMA disseminates information relating to Australia's history through its conferences, forums, seminars and lectures, its publications, its website and its broadcasting.

Conferences, forums, seminars and lectures are listed at Attachment 4.

Scholarly publications include:

- the conference proceedings *National Museums: Negotiating Histories: Conference Proceedings* which was produced in association with the Centre for Cross-cultural; research at the ANU and the Australian Key Centre for Cultural and media Policy at Griffith University;

- the book and CD-ROM *People of the Rivermouth: The Joborr Texts of Frank Gurrmanamana*, arguably the most comprehensive work ever produced on a single Australian Aboriginal community. The publication extends the story of the Anbarra people told in the NMA and enables some of the extensive research behind the display to be made public; and

- the conference proceedings, *Frontier Conflict: The Australian Experience*, which dealt with public debate on issues related to the Gallery of the First Australians.

A snapshot of more popular publications include:

- a CD-ROM on the Prime Ministers of Australia which formed the basis for a NMA website on prime ministers;

- catalogues for the cartooning exhibitions *Bringing the House Down: 12 Months of Australian Political Cartoons, 2001*; *Cartoons 2002: Life, Love, Politics* and *I am Woman, Hear Me Draw: Cartoons from the Pen of Judy Horacek*;

- *Aussie English for Beginners*, *1* and *2*, based on a display in the Nation gallery, was released on Australia Day 2002;

- *Eternity: Stories from the Emotional Heart of Australia*;

- *Gold and Civilisation*;

- *To Mars and Beyond: Search for the Origins of Life* and

- *Stories from Australia: Aboriginal and Torres Strait Islander Peoples*.

Publications for schools are listed in Attachment 3.

The website includes information about exhibitions, in many cases, particularly in relation to permanent exhibitions, in some detail. It provides information about school programs and gives access to a range of web-based curriculum resources for schools. The Online Showcase gives virtual access to some of the highlights of the National Historical Collection.

The NMA disseminates information relating to itself and its functions in a variety of ways particularly by seeking and obtaining media coverage. The NMA has commissioned two independent surveys on media coverage from October 2000 to the end of September 2001 and from October 2001 to September 2002. In the first period, there were 1393 media reports or stories on the NMA featured in Australian and internatinal media. Over 80 percent of the media coverage was judged as being 'favourable'. In the second period, 1550 media reports or stories were featured in Australian and international media, an increase of 11 percent more media coverage than the previous year. In all, over 93 percent of the media coverage was judged as being 'favourable', a marked increase from the previous year's figure of 83 percent. The level of 'unfavourable' coverage dropped from 8 percent to 2 percent.

The NMA also promotes itself through continuing collaborative relationships with tourism industry associations such as the Tourism Task Force, the Tourism Industry Council, the Canberra Convention Bureau, Canberra Arts Marketing, the National Institutions Group, the National Capital Attractions Association and the Australian Tourism Export Council. Similarly, the NMA continues to strengthen relationships with the Australian Tourist Commission, Canberra Tourism and Events Corporation, Canberra Accommodation Association, and the Canberra Regional Tourism Operators Association.

Other methods of disseminating information about the NMA include strategies targeted at different customer groups. These include a shop marketing strategy designed to position the Museum Shop as an essential part of a Museum visit as well as to encourage destination shoppers and marketing campaigns for schools programs, NMA tours and school holiday programs.

In addition to its access and educational functions, the website provides information about the NMA itself and its exhibitions, programs and activities.

Developing and implementing sponsorship, marketing and other commercial activities relating to the Museum's functions.

How the Museum has complied with this function:

The NMA has developed and implemented sponsorship, marketing and other commercial activities relating to the NMA's functions.

The Museum recognises that sponsor and donor contributions are an essential element in meeting its core objectives relating to exhibitions, education, access and collection development. It has a sponsorship and development unit and undertakes a range of activities to secure support philanthropically as well as from sponsorship and business partnerships. An endowment program was established in 2002 as the philanthropic vehicle for the NMA with the goal of achieving a capital base of $60 million over 20–25 years. Programs aimed at increasing the level of knowledge of the NMA with corporate leaders, particularly in Sydney and Melbourne, as well as Canberra, have been established as a fundamental step in developing long term support for the NMA. A list of sponsors and donors to date is at Attachment 8.

Merchandising and retail services are delivered via the Museum Shop and through a mail order service. The Museum Shop enhances the museum's broad educational role and supplies visitors with a memento of their experience. Much of the paper-based merchandise, cards, bookmarks, bags and so on, sold in the Museum Shop are in this category. They act as keepsakes of the museum experience and as a marketing tool. An expert review of retail operations was undertaken following the first year of operations. A number of structural and merchandising changes flowing from the review have been implemented and have increased net retail revenues. Although the Museum's shop incurred a loss in the 2001–02 financial year, it has now recorded a net profit of 6 percent. This is a significant turnaround in performance, and it is possibly unique in the Australian and international museum sector for a museum shop/retail operation to record a *net* profit in the second year of its operation.

In conjunction with the Hyatt catering team, use of the NMA's facilities for venue hire has proved to be a highly successful area of commercial operation. In the NMA's first full year of operation, more than 760 private functions were attended by approximately 75 000 people for a range of events such as banquets, cocktail parties, launches and seminars. This resulted in the NMA's income from venue hire in 2001–2002 being $200 000 more than anticipated. A reduction in revenues is expected for the 2002–2003 year due to the downturn in the tourism and hospitality industry in Canberra. The NMA is currently reviewing its marketing arrangements to provide greater exposure for its operations within the current tight marketplace, including for its catering and event operations.

COMPLIANCE WITH GOVERNMENT'S VISION IN APPROVING FUNDING FOR THE DEVELOPMENT OF THE MUSEUM

The terms of reference for the review set out the Government's vision as:

> The Government intended that the Museum be an institution combining the best contemporary techniques with new media technologies, in order to offer a range of experiences of wide appeal. There were to be permanent, changing and travelling exhibitions and blockbusters, and it was intended that audiences beyond Canberra would be reached using information and communication technologies.

The Museum was also to establish partnerships with state, regional and international cultural institutions, in order to draw from the diversity of heritage collections existing throughout Australia, and to develop an active schedule of changing exhibitions including travelling exhibitions and blockbusters. In particular, the opening exhibitions in the social history spaces were to celebrate the Centenary of Federation and the key themes of Australian society, to reflect on and celebrate our journey as a nation. It was envisaged that research facilities, and the collections, would be accessible to scholars, students and communities, for research and re-interpretation.[29]

There are eight points contained in this statement of the vision. The Museum's compliance with each of them is discussed in turn:

An institution combining the best contemporary techniques with new media technologies

How the Museum has complied with this part of the Government's vision:

The content of the Museum is based on scholarship and makes history more accessible to the people of Australia. In exhibition design, the NMA drew on the best creative talents from around Australia and the rest of the world.

The techniques chosen allow a large number of stories to be told in a meaningful way within the space constraints of the building.

Content developers: curators, historians, writers and outside subject experts were all involved in translating exhibition concepts into layout, words and the selection of appropriate objects, while designers, film-makers, computer programmers, conservators, registration staff, publications and image delivery staff, fabricators and installers work together to put the ideas into tangible form.

When asked in general surveys, ninety-three percent of visitors find the quality of the exhibitions 'good' or 'very good'. Only two percent find the quality 'poor' and none reported finding them 'very poor'.

In these surveys NMA visitors are also given the opportunity to spontaneously nominate things that they particularly like about the NMA. Fifteen percent mention the layout, display or presentation, fourteen percent the style, feel and modern outlook and seven percent the imaginative design.

Creative partnerships were developed with the ANU, CSIRO and Australian film-makers to develop the NMA's multimedia experiences. Features such as Circa (the rotating theatre that explores the NMA's main themes), kSpace (which allows children, and others, to build a futuristic city on computers), the interactive Welcome Space and multiplasma screens in the First Australians gallery, and the huge interactive Australian map in the Nation exhibition are outstanding examples of the NMA's unique mix of scholarship, display and presentation techniques and leading edge technology.

There is a significant number of other multimedia exhibits and information screens in the Hall and each of the galleries. A list is at Attachment 9.

A range of experiences of wide appeal

How the Museum has complied with this part of the Government's vision:

The NMA offers a very large range of experiences including:

- permanent exhibition galleries;
- temporary exhibitions;
- travelling exhibitions;
- lectures;

- forums;
- seminars;
- conferences;
- scholarly publications;
- presentations;
- websites;
- programs for visiting school groups from pre-school to Year 12;
- competitions for young people;
- theatrical performances;
- the Talkback Classroom;
- school curriculum materials;
- school web resources;
- storytelling for children;
- hands-on multi-media experiences;
- touch trolleys to allow children to handle exhibits;
- public multimedia, film and sound festivals for teenagers and young adults;
- school holiday workshops; and
- festivals.

More detail on all of these is given earlier in this submission.

That this range of experiences has wide appeal is shown by the extraordinary levels of satisfaction that NMA visitors have of the NMA and its offerings.

Between February 2001 and March 2003, the NMA conducted random exit interviews according to a standard methodological process with over 9,000 visitors. The data is considered reliable and there has been consistency of reporting between demographic sub-groups and over time. Informal feedback and anecdotal reporting by hosts and other staff also confirm the findings. The results of these surveys have been entered into a visitor survey database allowing aggregation and analysis of the data. As a result the NMA is able to report authoritatively on visitor responses.

Ninety-one percent of visitors are either 'satisfied' or 'very satisfied' with their experience while only three percent are 'dissatisfied' or 'very dissatisfied'. The satisfaction rates appear to be increasing with ninety-six percent of visitors in January 2003 reporting themselves as being either 'satisfied' or 'very satisfied'.

One quarter of all visitors find absolutely nothing to dislike in the NMA and no part of the NMA's exhibitions and programs is disliked by more than four percent of visitors.

Permanent exhibitions and an active schedule of changing exhibitions including travelling exhibitions and blockbusters

How the Museum has complied with this part of the Government's vision:

The NMA has five permanent exhibitions. There has also been a number of changing and travelling exhibitions and blockbusters. These are outlined in the sections on 'Exhibitions' and 'Public Programs' earlier in this submission

Audiences beyond Canberra reached using information and communication technologies

How the Museum has complied with this part of the Government's vision:

Audiences beyond Canberra are reached using information and communication technologies. The NMA continues to develop its communications infrastructure to support innovative content delivery.

The NMA has an industry standard television and radio broadcast facility. No other Museum in Australia has such facilities, and indeed very few in the world. The broadcast studio is used for live radio and television broadcasts, performances, lectures and seminars, schools programs and video and audio recording.

In December 2001, the NMA connected to the Government's ICON optical fibre network, providing a high bandwidth connection to facilitate the broadcasting and webcasting program. The temporary exhibition, *To Mars and Beyond*, deployed the fibre link to carry live satellite images from the ground station at Alice Springs operated by GeoScience Australia. In a first for Australian museums, visitors to this exhibition were able to view real time images from satellites orbiting 800 kilometres above the Australian continent. During *Tracking Kultja* radio and broadband sent 10 hours of programs from the NMA to remote communities. Talkback Classroom interviews are broadcast to young Australians on the ABC's FlyTV and Triple J.

The NMA's original website, established in 1995, was the second museum website in Australia. The website was revised in 1999 and underwent major design modifications in 2001. Visitation to the website is significant and allows the NMA to reach an audience throughout Australia and overseas. There were 14.7 million website 'hits' during 2001–2002 which represented 310 000 separate visits to the website and there was also a significant increase in first time visits.

Partnerships with state, regional and international cultural institutions

How the Museum has complied with this part of the Government's vision:

The NMA has undertaken collaborations and partnerships since its establishment in 1980. However, it is from 1999 that the creation, development and operational phases of the new Museum have been funded and delivered.

Following the Prime Minister's announcement in December 1996 of the Government's decision to build new facilities for the NMA at Acton, the NMA implemented a strategy of creating sustainable partnerships and collaborations for the development phase and ongoing operations. This engagement has spanned all aspects of the NMA's work including exhibitions, research and programs. The NMA continues to nurture a comprehensive program of collaboration, consultation and participation with expert advisers from academia, other cultural organisations, science, the community and individuals.

In addition a major part of the strategy has been to 'bring the world' to Australians through a wide ranging portfolio of exhibitions, programs and object loans. The NMA has made the National Historical Collection available for loan and brought in material from around Australia and internationally. The program of Australian inward and outward loans underlines a commitment to the concept of a Distributed National Collection — a cooperative national network approach to identifying, managing and making accessible cultural collections across Australia

A list of collaborations and partnerships for the period 1999 onwards is at Attachment 1.

Use of the diversity of heritage collections existing throughout Australia

How the Museum has complied with this part of the Government's vision:

The NMA regularly obtains loans of material from sources outside the National Historical collection to support its exhibitions.

Since 2000, 328 inward loans from 84 institutions and 65 individuals have been used in NMA exhibitions. The names of all institutions lending material for inclusion in exhibitions are at Attachment 10.

Inward loans to the NMA are also listed in the annual Report each year.

Opening exhibitions in the social history spaces were to celebrate the Centenary of Federation and the key themes of Australian society, to reflect on and celebrate our journey as a nation

How the Museum has complied with this part of the Government's vision:

The Centenary of Federation was specifically addressed in the introductory section of the Nation exhibition with the recreated Federation Arch as its centrepiece. The exhibition areas as a whole allow visitors to reflect on key themes in Australian society and to celebrate our journey as a nation.

The construction and opening of the Museum itself of course was part of the celebration of the Centenary. The Age reported at the time of the opening, "it is so extraordinary ... a vision ...will certainly be the greatest achievement in our Centenary of Federation.'[30]

Research facilities, and the collections were to be accessible to scholars, students and communities, for research and re-interpretation.

How the Museum has complied with this part of the Government's vision:

The NMA provides access to its collections for researchers upon request. It actively co-operates with Australian and visiting overseas scholars.

Some important current research collaborations include:

- with the Humanities Research Centre at the Australian National University, Dr Maria Isabel Hernández Llosas from the National University of Buenos Aires, Argentina, and Dr Rubén Stehberg from the Museo Nacional de Historia Natural in Chile. This involved the development of material for a major NMA exhibition in 2004 on the archaeology and environmental history of southern deserts, *23° South: the archeology and environmental history of the southern deserts*;

- with other countries through embassies such as the Embassy of Japan, the Embassy of Mexico, the New Zealand High Commission and the Embassy of China. Overseas institutions such as the Smithsonian, the London Museum and the Joaquim Nabuco Foundation in Brazil are also collaborating with the NMA on its proposed temporary exhibition for next year, *Outlawed: Bushrangers, Rebels and Revolutionaries*;

Six Linkage grants from the Australian Research Council support cooperative research projects with institutions including the Murray-Darling Basin Commission, University of Tasmania, Australian Multicultural Foundation, National Archives of Australia, Victoria University of Technology, Australian National University, Bureau of Meteorology, Australian National University and University of Melbourne.

One of the resources that the NMA provides to its research partners in these projects is access to its collections and library. A list of the provision of access to the collections for research is contained in the item on collaborations at Attachment 1.

The Open Collections area provides enhanced access to the NMA's collection and enables communities and researchers to share their knowledge about the objects.

Museum staffing profile

The NMA has an organisational structure and staffing profile to meet and implement the functions described in the Museum's legislation and the vision outlined by Government. A description of the staffing profile is at Attachment 12.

Section Three

TERM OF REFERENCE TWO

2. Consider and make recommendations on the future priorities to be addressed by
the Museum, including the continuing relevance of its Act, in the development of
permanent and temporary exhibitions and schools and public programs.

FUTURE PRIORITIES

While the period from 1998 to March 2001 was focused on conceptual planning, development of the exhibitions, and construction of the NMA, the primary emphasis in the period since opening until now has been on the development and delivery of visitor services and programs to audiences both at the Acton facility and beyond Canberra. Now that the NMA's public programs and activities are established and surveys and evaluations are indicating that there is a high level of visitor satisfaction with them, the Museum recognises that over the next twelve months it must move into the third phase of its development.

This phase is one of identifying future priorities and strategies to take it forward well into this new century and to continue its focus on becoming a centre of excellence in communicating knowledge and understanding of Australia's history through exhibitions and the effective use of communication technologies.

The six areas which the NMA has identified as requiring priority attention over the next twelve months and beyond are:

- development of the National Historical Collection;
- gallery extension;
- enhancement of the research program;
- enhancement of information and communication technologies;
- development of a new five-year Strategic Plan; and
- recognition and consolidation of existing strengths.

Development of the National Historical Collection

To date the NMA has acquired objects for the National Historical Collection primarily through donations and transfer of collections from government agencies, and to a limited extent, by sponsorship and purchase. This has occurred because it does not have access to any special purpose acquisition funds such as those available currently to other national collecting institutions such as the National Gallery of Australia and the National Library of Australia.

While the NMA has been able to use some depreciation funds for a limited number of acquisitions, the application of new whole-of-government financial arrangements as from the 2003–2004 financial year will preclude future use of this funding source.

In recognition that one of the NMA's key legislative functions is to "develop and maintain a national collection of historical material", in December 2002 the Council approved a new Collection Development Policy and Framework which essentially:

- guides and prioritises the Museum's collecting activities;
- identifies collecting interests and places the Museum's existing collections within an established framework; and
- sets a proactive collecting agenda which responds to the Museum's objectives.

The Framework identifies the collecting domains around which the NMA's collections will be focused for the next five years. These are outlined earlier in this submission.

The Framework provides a definition of each collecting domain as well identifying collecting areas which will balance both long term collecting interests with targeted collecting projects and acquisitions for specific exhibitions and other public programs.

However implementation of this new framework cannot be effected unless the NMA can draw on funds set aside for acquisitions. Unless a specific annual Budget allocation for acquisitions is made available to the Museum, it will have no alternative than to continue acquiring objects on a small-scale. The only other option available to the NMA would be to transfer resources from other Museum projects, such as the care and management of existing items in the National Historical Collection; delivery of outreach programs; or enhancement and upgrading of the information communication technologies provided within the Museum. The NMA does not accept that this an acceptable or feasible alternative.

If a lack of assured funding for acquisitions continues, collections development by the NMA will virtually cease and with this will come the decline of the National Historical Collection.

Priority: *Implement the Collections Development Framework as approved by Council to ensure a strategic development of the Museum's collections.*

Priority: *Convince Government that an adequate annual acquisitions budget is essential to the development of the National Historical Collection.*

Gallery Extension

The NMA has achieved an impressive record in attracting visitors, including school students, to its Acton facility. This is especially noticeable when estimated and actual numbers are compared:

Visitor segment	Estimate (pre-opening)	Actual (post-opening)
Number of visitors in 2001	Maximum of 500,000	814,620
Number of visitors in 2002	400,000	643,612
Number of school students in 2001	50,000	80,171
Number of school students in 2002	50,000	82,594
Average length of visit	1–1.5 hours	3–4 hours
Average length of school visit	1–1.5 hours	2–2.5 hours

However construction of the Museum meant that only 4,304 square metres (net) was available for permanent exhibition space with another 1,000 square metres (gross) available for temporary exhibitions. Measurements are as follows:

Tangled Destinies and Eternity	990 m²
Horizons	517 m²
Nation	
Level 1	964 m²
Level 2	260 m²
Gallery of First Australians	
Level 1	864 m²
Level 2	709 m²
Total permanent exhibition space	**4,304 m² (net)**
Temporary exhibitions gallery	1,000 m² (gross)
Total internal space within the footprint of the building	16,234 m² (gross)

The total space available in the NMA for exhibitions is modest in comparison with some other major museums. This is demonstrated by the following survey undertaken recently across a range of collecting institutions.[31]

Institution	Exhibition Space as at March 2003 — m²	
	Permanent Exhibition Areas	Temporary Exhibition Areas
National Museum of Australia	4,304	1,000
National Gallery of Australia	4,900	1,500
Australian National Maritime Museum+	2,125 +	811
Australian War Memorial*	10,949	237
Powerhouse Museum	13,000	3,800
Melbourne Museum	6,425	2,055
WA Museum**	3,014	1,072
Queensland Museum	2,950	3,500
SA Museum	3,985	515
Australian Museum	5,120 (est.)	1,380 (est.)
Te Papa	6,414	3,000 ++

Notes

+   does not include outside vessels, or airspace in the Museum where objects are displayed

*   includes Mitchell open storage which is no longer used for exhibition space

** exhibition space temporarily reduced to 2,283 m² permanent exhibitions, 398 m² temporary exhibitions

++ temporary exhibitions of less than one year

The national brief as reflected in the Act combined with the limited exhibition space has meant that some significant subject matter and events are not covered in the exhibitions. While the NMA does not intend to be encyclopaedic in its interpretation of Australian history and society, it recognises that important subjects, including for example scientific endeavours, sporting achievements, and some aspects of economic and industrial development, are not covered either in sufficient depth or at all. The most appropriate means of ensuring that these events and issues are reflected in exhibitions of the same design, quality and integrity as the existing exhibitions is to construct additional exhibition galleries of approximately 5000 square metres.

The unexpected number of school students visiting the Museum as well as general visitors has also placed considerable pressure on Museum facilities such as:

• the three multi-purpose rooms used by school students

• the broadcast studio and the Visions theatre used for schools programs, performances, conferences and other public events.

As these spaces were designed to meet their primary purposes — broadcasting and a utilitarian lecture space — and the total combined seating capacity is limited to 300, they do not allow the NMA the opportunity to maximise the range of public programs which could be offered to the public.

As well as expanding exhibition spaces, the proposed extension will also enable increased facilities for school students, a major theatre for performances, conferences, as well as associated visitor services.

Priority: *Seek approval for the construction of an extension to the Museum which will provide additional exhibition galleries, multi-purposes rooms for school students and a theatre as well as associated visitor services.*

Research program

An active and ongoing research program underpins the role of the NMA as a centre of excellence for the understanding of Australian history and society. Since opening the Museum has had a strong emphasis on collaboration. It is currently a partner in six ARC linkage grants and is participating in a range of research projects. (Attachment 1)

The Museum's staff as well as contracted experts and advisers undertook all of the research which has underpinned its exhibitions and other programs.

In 2002 Council reviewed and updated the Museum's research policy. Its key objectives are to:

- expand knowledge about the Museum's collections and its wider cultural, scientific and historical significance;
- provide opportunities for innovative approaches to the study and exhibition of material culture, and its documentation and conservation;
- provide opportunities for cultivating intellectual partnerships with other centres of expertise in the Museum's fields of interest;
- provide opportunities for innovative approaches to the study of museology;
- foster the development of more effective approaches to the dissemination of Australian history by providing opportunities for rigorous studies of museum audiences, exhibition and evaluation techniques and market research; and
- lead to the publication of and other forms of dissemination (eg online resources) of the results of staff research, as well as research by visiting scholars and commissioned research, which contribute to a wider understanding and appreciation of Australian history and contemporary society or which contribute to museum practice.

The NMA is currently engaging in a number of research activities which:

- underpin and support the national role of the Museum
- are relevant to the Museum's three core themes
- are relevant to the Museum's collections, exhibitions, and other public programs
- provide opportunities for external funding through grants
- provide opportunities for using the outcomes for promoting the Museum.

The Museum's priority focus is now to develop a range of strategies designed to implement the key objectives outlined above.

Priority: *Identify a suite of research programs and outcomes that make an important contribution to knowledge or practice in the Museum's fields of interest.*

Information and Communication Technologies

The Museum's ICT infrastructure positions the NMA as a leader amongst Australian cultural institutions in the use of ICT. In 2001 the NMA completed a review which identified strategic goals for the use of information management and communication technologies, and presented a blueprint for the successful delivery of these services. The key recommendation was that the NMA must capitalise on its assets to become a world leader among museums in the innovative use of ICT. It also recommended that the NMA should pursue this goal by:

- providing electronic outreach to off-site audiences;
- developing key areas of technological expertise; and
- building an organisational culture that is informed and enabled by best practice in ICT.

Since the endorsement of the review report in 2001, the Museum is well advanced with the development and, in many cases, implementation of:

- a third generation web site;
- the adoption and shortly the implementation of a new collection management information system;
- a collaborative ARC Linkage grant with the Murray-Darling Commission and the University of Tasmania which will research how information and communication technologies can increase community involvement in the management of environmental and cultural heritage issues;
- online content for the Learning Federation's Studies of Australia 1 project for primary school students nationally;
- implementation of a digitisation program which is aligned to the Museum's exhibition and collection management priorities and will increase public access to the collections; and
- a distributed approach towards web publishing which enables widespread publishing to the web across the Museum, supported by appropriate systems and editorial controls.

No other cultural institution is doing as much to advance the Government's technology and innovation agenda, outlined in documents such as *Backing Australia's Ability* (released in January 2001) as is the NMA through initiatives such as the Learning Federation project, the Murray-Darling Basin project, digital content production, and joint product development with Australian software companies.

The Museum also proactively uses its broadcast facility for the recording of programs which are broadcast on radio and on occasion television. Coupled with this capability has been the Museum's co-ordination and/or participation in the web casting of conferences (eg Museums Australia's remote and regional museums conference) and some schools programs.

Priority: *The Museum will continue to implement the recommendations in the ICT review report.*

Strategic Planning

During 2001–02 the NMA undertook a broad spread of consultations in relation to the review of strategic priorities which had been identified in 2000. This was in preparation for a new Strategic Plan to be developed following twelve months of operation at Acton. Later in 2002 the NMA prepared a preliminary strategic plan for the period 2002–07 which will be now be reviewed in the light of:

- experience gained in the Museum's new operational context;
- the outcomes of the funding review which set the Museum's operating budget for the 2002–03 financial year and the subsequent outyears;
- further consultations with internal and external stakeholders; and
- the outcomes of the Review of Exhibitions and Public Programs.

Priority: *To complete the development of a strategic plan for 2003–08 following consideration of the report arising from the review of the Museum's exhibitions and public programs.*

Building on Existing Strengths

In the pre and post opening periods the NMA has developed a range of strengths which have been recognised nationally and internationally. These are:

A strong audience focus. The NMA actively seeks out the views of visitors and the Australian community and uses them to inform its programs. Results can be seen, for example, in quick response exhibitions and in forums and discussions about contemporary issues.

Using external expertise. The NMA regularly seeks advice, information and the latest research findings from the academic community and other specialists (eg filmmakers, designers, and writers) as part of the conceptual process for exhibitions and programs.

Project management skills. The NMA has strong project management skills for the development of exhibitions and programs. Exhibitions use a range of design and interpretive techniques that provide additional layers of meaning and are especially appealing to families and children, the Museum's key audience segment.

Community consultation. The NMA values the importance of community ownership and community commitment. It does this by:

• seeking community involvement in the development of programs and services;

• working in partnerships with communities to establish networks for sharing information and fostering understanding of Australia's cultural diversity;

• responding to a growing interest among communities in documenting their own histories; and

• assisting community based museums and cultural centres in the planning and development of new facilities.

As part of the commitment to high quality programs and services for visitors, visitor feedback is sought from a variety of sources. These include formal surveys, written comments on forms, e-mail messages, and verbal comments to visitor services staff.

Contemporary relevance. The NMA deals with important and sometimes controversial issues in an open and forthright way and from a national perspective. The ICT and broadcasting infrastructures are used primarily to communicate debates and discussions to a wider audience.

Educational and general public programming. The NMA's strong educational and general public programs (especially lectures/talks, conferences, forums) have attracted over 200,000 participants to the Acton facility. This is due in large measure to the strong links between the exhibitions and the schools curricula and public programs which support the exhibitions programs and contemporary events.

Professionally trained hosting staff. The duties of the Museum's hosting staff include providing information about the exhibitions, and assisting visitors in negotiating their way through the complex design of the building. Hosting staff have received favourable reviews from the visiting public and make an important contribution to visitor satisfaction.

Priority: *To continue to build on these strengths.*

CONTINUING RELEVANCE OF *THE NATIONAL MUSEUM OF AUSTRALIA ACT 1980*

Background

The National Museum of Australia is a statutory authority established by the *National Museum of Australia Act 1980*. In broad terms, its functions are to develop and maintain a national collection of historical material, and to create exhibitions and programs that interpret and communicate knowledge about Australia's history, and make that knowledge accessible to all Australians.

As detailed in the legislation, the Museum's functions are to:

• develop and maintain a national collection of historical material;

• exhibit, or 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;

• exhibit material, whether in written form or in any other form, that relates to Australia's past, present and future;

• from time to time as the occasion requires, to exhibit, by itself or in collaboration with others, in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country;

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

Continuing relevance of the Act

The Museum's Director and staff consider that the functions of the Museum as defined by the Act continue to be relevant and are the foundation to the continuing successful and effective operation of the Museum. In their view they do not require amendment.

There has been some speculation in the media that one of the conclusions of this Review might be the proposal to repeal section 5 of the Act which deals with the Gallery of Aboriginal Australia. The Director and staff of the Museum would not support any such proposal.

The principle of the establishment of the Gallery of Aboriginal Australia as both a physical entity and core theme, as well as being intellectually integrated with the Museum's other core themes, was a key recommendation of the Pigott Report. It has been a fundamental guiding principle in the development of the Museum since 1975. It is also a global trend in best museum practice. Other major national museums in Canada (Canadian Museum of Civilisation) and New Zealand (Te Papa) incorporate major galleries depicting First Nation and Maori cultures and heritage respectively. The National Museum of the American Indian, a major museum within the Smithsonian Institution, is currently under construction in Washington, DC, and similarly the National Museum of World Cultures in Gothenburg, Sweden, will highlight Indigenous cultures.

Section Four

PERFORMANCE

HOW WELL HAS THE NATIONAL MUSEUM PERFORMED?

The combination of the functions as defined in the NMA Act and the Government's intentions for the NMA when it approved funding for the construction of the new building on Acton Peninsula can be broadly grouped as follows:

• stewardship of the National Historical Collection

• innovation, especially in the use of new media technologies both in exhibitions and in reaching audiences beyond Canberra

• an active exhibitions and public programming to celebrate the key themes of Australian society and to reflect on and celebrate our journey as a nation

• research facilities and collections to be accessible to researchers, students and communities

• commercial and marketing activities in support of the NMA's functions.

How well has the NMA performed against each of these activities?

Stewardship of the National Historical Collection

The NMA has discharged its responsibility for the National Historical Collection by:

• reviewing and adopting a new collections development framework and policy and it is currently implementing a targeted collection development program;

• ensuring all acquisitions are in accord with the collections development policy;

• meeting its target of storing ninety percent of the collection at or above appropriate museum standards;

• maintaining an active conservation program in which an average of 1300 items receive major conservation treatment each year;

• sharing museological practices, collections information and repatriation protocols with other museums and the education sector;

• maintaining a repatriation program for the return of Indigenous human remains and sacred/secret objects; and

• undertaking benchmarking with international museums relating to collection development and management practices.

Innovation

The NMA has demonstrated its commitment to innovation:

• in its building which is a highly innovative structure that stands out from all other institutions in Canberra's Parliamentary Triangle. Designed by Ashton Raggatt McDougall the architectural design has received 11 awards, including the:
  — Blueprint International Architecture Award 2001 for the Best New Public Building
  — Clem Commings Award from the Royal Australian Institute of Architects (ACT Chapter), recognising Director Dawn Casey's contribution to architecture in Canberra
  — Master Builders Association's National Excellence in Partnering Award 2001.

The building features an innovative use of materials, bright colours, textures and shapes — all expressing a lively and eclectic contemporary Australia — and has elicited an overwhelming positive visitor response. In a world first for a building of this size and nature, the NMA employed the alliancing method of construction. Under the Alliance, partners agreed to be jointly responsible for total project results, pledging to work co-operatively to achieve agreed cost, time and quality targets.

- by being a showcase for new technologies: In an Australian museum sector first, the NMA's broadcast studio can facilitate live (and pre-recorded) television and radio broadcasts as well as web casts from both the studio as well as selected areas within the Museum. Similarly live or pre-recorded material can be beamed into the Museum by an external provider. For example the launch of the joint NMA-AIATSIS publication *People of the Rivermouth* was web cast simultaneously from the NMA and Maningrida in the Northern Territory.

  Within the permanent exhibitions and other spaces, the Circa theatre provides visitors with a filmic presentation that revolves through four quadrants to introduce the NMA's core themes of land, nation and people. In the welcome area to the *First Australians Gallery*, touch pads built into the floor activate an immersive encounter of dance and music, while in the *Nation* gallery visitors interact with a large scale map incorporating 12 modules relating to various aspects of Australian history and society.

- through its exhibition philosophy, concept and design. The NMA's exhibitions eschew old 'historical certainties', and by employing the best educational and communication techniques and reflecting the highest standards of historical accuracy and scholarship, they create awareness, stimulate thought and encourage informed discussion of their content and the broader issues of historical significance that they raise.

Exhibitions and public programming (including schools programs)

Access to the museum's content promotes life-long learning and understanding and awareness of Australia's history through exhibitions, public and schools programs. The NMA has done this by:

- developing its exhibitions and programs in a collaborative fashion with Australian and overseas experts and in the light of the best and most recent research and scholarship;

- ensuring that all exhibitions and public programs were fully operational at opening in March 2001;

- refreshing permanent exhibitions through the replacement of entire exhibits and modules as well as individual objects;

- attracting visitors from all over Australia (sixty percent are from interstate) and overseas (nine percent);

- encouraging debate and discussion by providing public talks, seminars, forums, workshops, screenings and presentations on contemporary as well as historical issues at a rate significantly higher than one a week since the NMA opened;

- stimulating involvement and interactivity in exhibitions and programs with, for example, tens of thousands registering their stories in the video booths in the eternity gallery and hundreds of thousands observably interacting with the large map in the *Nation* gallery.

- providing a rolling program of temporary exhibitions which have attracted hundreds of thousands of visitors;

- attracting a significant number of visitors to return. Within only two years already one quarter of tourists are repeat visitors and some visitors have reported having visited six or more times;

- meeting the needs of schools by addressing education curricula in programs for visiting schools as well as by devising and distributing highly praised curriculum materials.

- providing a range of programs and activities to attract all Australians from pre-school story-telling to sophisticated academic forums, and including well attended activities for the demographic most resistant to museums, teenagers and young adults; and

- publishing scholarly works, catalogues, popular books and a range of well accepted NMA-branded merchandise.

Research facilities and collections

The NMA makes its research facilities and collections available to researchers and communities by:

- providing access to its collections for researchers upon request. Up to February 2003, 210 individuals, groups or organisations had been given access to the collection;
- participating in six ARC Linkage grants which makes resources available to nine major research partners and through the results of the research to the wider community;
- collaborating in a number of significant research projects with scores of overseas institutions and scholars; and
- providing enhanced access to collections for communities and researchers through the Open Collections area.

Commercial and marketing activities

The NMA has developed and implemented sponsorship, marketing and other commercial activities relating to the NMA's functions. Specific achievements include:

- highly successful use of venue hire opportunities with resulting significant over-achievement of revenue targets;
- obtaining free media coverage at the rate of four mentions a day to the estimated value of $13 million, coupled with the marked increase in favourable media coverage;
- establishing a sponsorship and development unit with the goal of achieving a capital base of $60 million over 20–25 years; and
- commissioning an expert review of retail operations leading to the improved performance of the Museum Shop, in particular a net profit of 6 percent in 2002–03.

Other indicators of performance

Other measures of performance include:

- the extraordinarily high rates of visitor satisfaction with their experience at the museum (91% satisfied or very satisfied), the exhibitions (93% good or very good), school programs (95% satisfied or very satisfied; 90% seeing paid programs as good value for money), and the excellent rates of visitors who discovered something new and interesting about Australian history on their visit (78%).
- the generally extremely positive and supportive published comment on the museum, ranging from the detailed review of exhibitions by the museologist Linda Young, published in *Australian Historical Studies*[32] to the more widely reported comments by the *Age*, the *Australian*, *Time Magazine* and the *Sydney Morning Herald*.[33]
- the attraction of a large number of volunteers who are attracted to bring their skills and experience to the Museum because of their assessment that it is playing a worthwhile role in the community. Over 100 volunteers actively work with visitors while others assist behind the scenes; and
- the attraction of over 6000 people to join the Friends of the National Museum of Australia, over half of whom do not live within 150 kilometres of the Museum.

ENDNOTES

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3   Rolan Arpin, 'Going boldly into the 21st century', *Muse*, Spring 1994, at
     http://www.museums.ca/publications/muse/1994/spring94/drache.htm

4   James Gardner, 'Should the parts add up to a whole? Planning the future at the National Museum of
     American History', [speaking notes for presentation to Organization of American Historians meeting
     2002]. p. 1

5   *Ibid*. p. 3

6   *Ibid*. p. 4

7   Graeme Davison, 'National museums in a global age: Observations abroad and reflections at home,' in
     Darryl McIntyre and Kirsten Wehner (eds), *National Museums: negotiating Histories: conference
     proceedings*, Canberra, National Museum of Australia, 2001. pp. 18–19

8   Graeme Davison, 'Conflict in the Museum' in Bain Attwood and S G Foster, *Frontier Conflict: The
     Australian Experience*, Canberra, National Museum of Australia, 2003, pp. 204–205

9   *Museums in Australia 1975: Report of the Committee of Inquiry on Museums and National Collections
     including the Report of the Planning Committee on the Gallery of Aboriginal Australia*, Canberra, AGPS,
     1975. [*Pigott Report*]

10   *Ibid*. p. 4

11   *Ibid*. p. 73

12   House of Representatives, *Hansard*, 2 April 1980, p. 1639
     [Note that Section 15AB of the *Acts Interpretation Act 1901* makes clear that if a second reading speech is
     capable of assisting in determining the meaning of an Act consideration should be given to the intent of
     the legislation outlined in that speech]

13   *Ibid*.

14   'The Charter', *Report of the Interim Council*, Canberra, December 1982

15   *Report by the Advisory Committee on New Facilities for the National Museum of Australia and the
     Australian Institute of Aboriginal and Torres Strait Islander Studies*, [Canberra], 1996. [*Service Report*]

16   *Ibid*. p. 15

17   *Ibid*. pp. 15–16

18   quoted in National Museum of Australia *Funding Review 2002–2003*. Vol. 1. p. 61

19   Senator The Hon Richard Alston, Media release: 'Parliament approves construction of new facilities for
     the National Museum of Australia and the AIATSIS in Canberra', 2 July 1998

20   'Transcript of the Prime Minister The Hon John Howard MP Address at the Opening of the National
     Museum, Canberra', 11 March 2001 at www.pm.gov.au/news/speeches/2001/speech810.htm

21   Gardner, pp. 8–9

22   National Museum of Australia, 'Statement of Aims and Objectives for Historical Interpretation in the
     National Museum of Australia', NMA Intranet at http://www.nma.gov.au:83/statement.doc

23   Graeme Davison, 'Conflict in the Museum', p. 213

24   Linda Young, 'National Museum of Australia' [Review], *Australian Historical Studies*, 117, 2001. p. 344

25   *Ibid*. p. 348

26   'Transcript of the Prime Minister … Address at the Opening of the National Museum…'

27   quoted in National Museum of Australia *Funding Review 2002–2003*. Vol. 1. p. 61

28   *National Museum of Australia Act 1980*, Section 6

29   Department of Communications, Information Technology and the Arts, 'National Museum of Australia
     Review of Exhibitions and Public Programs — Introduction' at
     http://www.dcita.gov.au/Article/0,,0_1-2_1-4_113144,00.html

30   The *Age*, quoted in National Museum of Australia, *Annual Report 2001–2002*, Canberra, 2002. p. ix

31   Conducted by the National Museum of Australia through personal contact in March 2003

32   Young, pp. 344–348

33   quoted in National Museum of Australia, *Annual Report 2001–2002*. p. viii–ix

ATTACHMENT 1:
LIST OF PARTNERS AND COLLABORATORS

Scholarship and research

Scholarship and research underpin all National Museum of Australia exhibitions and programs. The Museum has attracted Australian Research Council Linkage Grants, entered into formal and informal agreements with academic and cultural institutions and nurtured a portfolio of informal relations with organisations, community groups and individuals.

Grant funded projects

Activity area	Institution/individual	Description	Year
Research — *Activating and maintaining community participation in natural and cultural resources — initiatives in Murray-Darling Basin*	Australian Research Council Linkage Grant • Murray-Darling Basin Commission • University of Tasmania	Grant (inward) Three year research partnership Grant value: $272 000	2001–2004
Research — *Aliens and others: representing citizenship and internships in Australia during World War II*	Australian Research Council Linkage Grant • Australian Multicultural Foundation • National Archives of Australia • Victoria University of Technology	Grant (inward) Four year research partnership Grant value: $147 531	2001–2005
Research — *Anthropological perspectives on ethnographic collecting by Australian colonial administrators in Papua New Guinea and their contribution to museum collections*	Australian Research Council Linkage Grant • Australian National University	Grant (inward) Three year research partnership Grant value: $67 635	2001–2004
Research — *Managing the volunteer workforce: flexible structures & strategies to integrate volunteers and paid workers*	Australian Research Council Linkage Grant • Victoria University of Technology	Grant (inward) Four year research partnership Grant value: $67 635	2001–2005
Research — *The human elements: a cultural history of weather in Australia*	Australian Research Council Linkage Grant • Australian National University • Bureau of Meteorology	Grant (inward) Three year research partnership Grant value: $166 986	2002–2005
Research — *The other within: visual culture through indigenous, tribal, minority, 'subaltern' and multicultural displays in Asia-Pacific museums today*	Australian Research Council Linkage Grant • Australian National University • University of Melbourne	Grant (inward) Three year research partnership and support for a conference and an exhibition Grant value: $50 239	2001–2004
Research and conservation treatment development — bark paintings	Strategic Partnerships with Industry (SPIRT) • National Gallery of Australia • University of Canberra	Grant (inward) For research on the conservation of bark paintings. Grant value: $190 000	1999+

Activity area	Institution/individual	Description	Year
Research and conservation treatment development — pigments & dyes	• Australian National University • Australian War Memorial • National Archives of Australia • ScreenSound Australia • University of Canberra	Grant (under application) Australian Research Council. Researching the fading of pigments and dyes in collecting institutions	2002+

Other projects

Activity area	Institution/individual	Description	Year
Energy conservation	• ActewAGL • Australian Greenhouse Office	Collaboration Investigating the possibility of significant energy savings through the streamlining of lighting and plant equipment control	2002+
Research	Australian National University	MoU Collaboration in research projects. Includes exploring and bidding for external funds to support such projects; co-developing public programs and exhibitions; preparing reports and publications on those projects	2000+
Research — audience — *Energised, engaged, everywhere: older Australians and museums*	Australian Museum, Sydney	Collaboration Research into the leisure habits, attitudes and expectations of older visitors (defined as the over 65s). The resulting publication *Energised, engaged, everywhere: older Australians and museums* has been widely distributed to museums, cultural institutions and ageing/aged care professionals.	2002
Research — audience — *Leisure trends in Australia*	• University of Technology, Sydney • Powerhouse Museum • Australian National Maritime Museum • Australian Bureau of Statistics	Collaboration Jointly funded major research project into leisure trends in Australia, with special emphasis on museums. Interim report: *Choosing museums*	2000–2001
Research — children in museums	Edith Cowan University	Professional advice (inward) Research consultancy on the representation of children in museum collections, exhibitions and programs.	2002–2003
Research — community skills	Australian Institute for Aboriginal and Torres Strait Islander Studies	Collaboration Jointly funded project documenting commercial artefact production by Roy Barker, a Muruwari man of northern NSW.	2002–2003
Research and conservation treatment development — anticorrosion coatings	• Australian National University • University of Canberra	Collaboration Assessment of commercial anticorrosion coatings for conservation	1999–2000
Research and conservation treatment development — corrosion inhibitors	• Australian National University • University of Canberra	Collaboration Research into non toxic corrosion inhibitors for conservation	2001

Activity area	Institution/individual	Description	Year
Research and conservation treatment development — DNA extraction	Canberra Institute of Technology	Collaboration Extraction of DNA from formaldehyde fixed tissue samples. Funding collaboration	2002+
Research and conservation treatment development — oils	*Collaborators* • Australian National University • Penrite Oil Company *Contractors* • VV&C Lubrication • University of Canberra	Collaboration / contractual Assessment of inhibited oils for museum use.	2000–2003
Research and program development	Neville Gare Former Superintendent of Kosciuszko National Park NSW Parks & Wildlife Service	Professional advice (inward) Collection assessment, environmental history research assistance and public program partner	2002+
Research and program development — CRIO	Australian National University	Agreement Consortium for Research and Information Outreach (CRIO) Research and information & communication technology program development. The NMA has seconded a member of staff since 2000.	2000+
Research project — Globalisation and national museums	Dean of Humanities, University of Sydney	Professional advice (inward) Contributions to the affect of globalisation on museums	2001–2002
Review — content	A range of expert advisers including: • Professor Geoffrey Bolton • Professor Ann Curthoys • Emeritus Professor Graeme Davison • Dr Michael Dodson • Professor David Dolan • Dr Tom Griffiths • Dr John Hirst • Professor Marilyn Lake • Professor John Mulvaney • Dr Tim Rowse • Professor Kaye Saunders • Professor Robert Wasson • Associate Professor Richard Waterhouse	Professional advice (inward) A review of proposed content for the new museum on Acton	1999
Review — Information and Communications Technology	Experts in information management, broadcast media production, museum management, academia and government: • Chris Cheah, Department of Communications, Information Technology and the Arts • Dr Mike Green, Australian National University • Dr Robin Hirst, Melbourne Museum • Tom Kennedy, Beyond Online	Professional advice (inward) Review of the Museum's information and communications technology strategies, plans and infrastructure	2000

Activity area	Institution/individual	Description	Year
Scholars — student placements, internships and scholarships	Australian National University	Professional advice (outward) Students within Art History and Curatorship course and Aboriginal Studies courses.	2001+
Scholars — visiting	Scholars from fields and many institutions including: • Australian Defence Force Academy (University of NSW) • Australian National University • Cairns Regional Gallery (funded by Australia Council) • Curtin University of Technology • Museum of the American Indian, New York, USA • Queensland University of Technology • University of Canberra • University of Canberra • University of Hull, UK & the British Academy • University of Melbourne	Professional advice (outward) Provision of information, access to files, staff discussions, building and venue access	1999+
Scholars — Visiting Fellow program	Humanities Research Centre Australian National University	Collaboration Program Director awarded a visiting fellowship to conduct joint research for an Australian Research Council Grant.	1996–2000
Scholars — Visiting Fellow program	Centre for Cross-Cultural Research Australian National University	Collaboration Participation in post-graduate teaching using the NMA's exhibitions and collections	2002+
Scholars — youth work experience — E-Team	• Australia Quality Council (Standards Australia) • Hawker College, ACT	Professional advice (reciprocal) Year 11–12 students work experience; training host organisation and students in principles of business and management.	2002

Access and service

Building on the Museum's research and scholarship activities are a range of collaborations and relationships supporting the Museum's function to provide access and disseminate information and programs to Australians.

This engagement broadly includes communities; expert academics and other professionals; other museums and cultural institutions on national and international levels. Collaborative projects embrace exhibitions, programs, education, conferences, publications, film making and professional development.

The work with other museums is considerable, one indication of which can be seen in the National Museum's inward and outward loan activities which are summarised in the appendix.

Major exhibitions

Activity area	Institution/individual	Description	Year
Australian Museum exhibition — temporary — *Australia's lost kingdom*	Australian Museum, Sydney	Inward exhibition Extinct megafauna touring exhibition. The NMA contributed funds and assisted with content development	2002
NMA exhibition — permanent — *Eternity*	• Ashmolean Museum, UK • Country Women's Association • Fiona Coote • Lindy Chamberlain (Creighton) • Reg Mombasa • Sisters of Mercy • Tan Le • Vietnam Veterans • War Widows Guild	Professional advice (inward) Content development, object loans and donations	1999+
NMA exhibition — permanent — *Eternity*	Salvation Army	Professional advice (outward) Exhibition contributor and NMA made a replica of the bonnet on display and gave it to the Salvation Army.	1999+
NMA exhibition — permanent — Horizons — The peopling of Australia since 1788	• Archives Office of Tasmania • Arthur Yates & Co • Australian Museum • Australian National Maritime Museum • Masonic Lodge • Museum of Childhood, Edith Cowan University • National Archives • National Library of Australia • National Portrait Gallery, London • Northcliffe Historical Society • Pitt Rivers Museum • Powerhouse Museum • Private Collectors • Queen Victoria Museum and Art Gallery • South Australia State Records • St Marks Theological College • St Phillip's Church, Sydney • State Parliament South Australia • Tasmanian Museum and Art Gallery • University of Queensland, Fryer Library	Professional advice (inward) For the development of content and loans relating to Australian history since 1788	1999–2003

Activity area	Institution/individual	Description	Year
NMA exhibition — permanent — *K-Space* — new technology	Australian National University	Professional advice (inward) Contracted by Alliance for virtual reality expertise; collaboration between ANU & NMA on content	2000–2001
NMA exhibition — permanent — Land & People (International)	• Carol Campbell, John Paul Getty Centre • Daniela Serini, Vatican Museum • Anne-Marie Christakis, Musee Holographique • Deb Hull-Walski, National Museum of Natural History, Smithsonian Institution • Mark Clark, National Museum of the American Indian, Smithsonian Institution • Julia Forbes, National Museum of American History, Smithsonian Institution • Sally Johnston, Star Spangled Banner Flaghouse, Smithsonian Institution • Kerry di Giacomo, Research Analyst, Smithsonian Institution	Professional advice (reciprocal) Reciprocal assistance with exhibitions, research and collection information	2000+
NMA exhibition — permanent — *Nation — Symbols of Australia*	• Private Collections — 16 individuals • ABC Sales and Archive • AIATSIS • Art Gallery of Western Australia • Australian Army Museum of Military Engineering • Australian Bureau of Statistics • Australian Centre for Remote Sensing • Australian Electoral Authority • Australian Federal Police • Australian Geological Survey Organisation • Australian Hydrographic Office • Australian Picture Library • Australian Survey and Land Information • Australian War Memorial • BHP Archives • Broken Hill Proprietary Company Ltd • Bureau of Meteorology • Caltex Australia • Castlemaine Art Gallery and Historical Museum • Cobb & Co Museum • Graham Price Transport • Heritage Victoria • Kalgoorlie Consolidated Gold Mines Ltd • Mackay Historical Society • MIM Holdings Ltd • Minerals Council of Australia • Murray-Darling Basin Commission	Professional advice (inward) For the development of content and loans relating to the history of the Australian nation	1999–2003

Activity area	Institution/individual	Description	Year
NMA exhibition — permanent — *Nation — Symbols of Australia*	• Museum of Victoria • National Archives of Australia • National Gallery of Australia • National Gallery of Victoria • National Library of Australia • Newcastle Regional Museum • Noel Butlin Archives • Note Printing Australia Oaky Creek Coal Pty Ltd • Parliament House • Performing Arts Museum • Powerhouse Museum • Primary English Teaching Association • RMIT University Library • Royal Australian Mint • Royal Geographical Society of Queensland • South Australian Maritime Museum • St John's Schoolhouse Museum • State Library of New South Wales • State Library of Victoria • Sunny Valley merino Stud • University of Melbourne Archives • University of Queensland (Anthropology Museum) • VicRoads • Western Australian Museum	Professional advice (inward) For the development of content and loans relating to the history of the Australian nation	1999–2003
NMA exhibition — permanent — *Paipa*	• Torres Strait Islander communities • Artists/makers	Collaboration Communities contributed objects by donation and loan; stories; oral histories; research contributions and permissions	2002
NMA exhibition — permanent — *Welcome* area, Gallery of First Australians — new technology	CSIRO	Collaboration / contractual For content development, virtual reality expertise and technical advice	2000
NMA exhibition — temporary — *Australia's Lost Kingdoms*	Geoscience Australia	Professional advice (inward) Advisor on school education programs for *Australia's Lost Kingdoms exhibition*.	2001
NMA exhibition — temporary — *Beauty*	National Gallery of Victoria	Statement of Intent Collaborative exhibition on the concept of human beauty, presenting a challenging examination of the nature, history, appreciation, power and appeal of the human form	2002–2005
NMA exhibition — temporary — cartooning & political history — *Bringing the house down* and *Cartoons* exhibitions conferences, publications, collecting project and research	>85 Australian cartoonists	Collaboration Annual collaboration between NMA and Australian cartoonists. Started in 1996 with NMA's National Political Humour competition. Various works are selected from the competition to form an annual exhibition and publication.	<1999+

Activity area	Institution/individual	Description	Year
NMA exhibition — temporary — *Gold and civilisation*	Art Exhibitions Australia Ltd *Planning Committee members:* • Dr Robert Edwards AO, Chairman National Planning Committee • Dawn Casey, NMA • Margaret Backhouse, Department of Communications, Information Technology and the Arts • Prof. Weston Bate OAM, historian, Melbourne • Carol Henry, Art Exhibitions Australia • Peter Hiscock AM, Sovereign Hill Museums Association • Dr Jane Lennon, Consultant, Brisbane • Dr George MacDonald, Museum Victoria • Dr Iain McCalman, Australian National University. • Andrew Reeves, NMA Council • Prof. Tom Stannage, Curtin University of Technology *Visual arts* • Tony Ellwood, National Gallery of Victoria. • Tim Fisher, Fisher Fine Art, Canberra • Karen Quinlan, Bendigo Art Gallery *Decorative arts* • John Wade, Australian National Maritime Museum *Numismatics* • John Sharples, Museum Victoria *Australian history* • Margaret Anderson, History Trust of South Australia *Mediterranean antiquities* • Dr Colin Hope, Monash University *Advisors* • Michael Desmond, Powerhouse Museum • Terence Lane, National Gallery of Victoria • John McPhee, art consultant, Sydney	Collaboration Art Exhibitions Australia commissioned to develop and manage this touring exhibition, in consultation with the NMA, on gold in Australian and world history	2000–2002
NMA exhibition — temporary — *Haddon Collection*	• Australia Council • Cairns Regional Gallery, Qld • Torres Strait Community • Torres Strait Regional Authority • University of Cambridge, UK	Collaboration Development of exhibition involving return to Australia on loan after more than 100 years significant Torres Strait cultural material from the Haddon collection.	1999–2002

Activity area	Institution/individual	Description	Year
NMA exhibition — temporary — *Outlawed* collection, programs & publications project — diplomatic	• Embassy of Brazil • Embassy of Japan • Embassy of Mexico • Embassy of People's Republic of China • High Commission of New Zealand • Department of the Prime Minister, New Zealand	Professional advice (inward) Project development for major new temporary exhibition associated programs; strategic links between the Museum and national and international cultural institutions and organisations	2001–2004
NMA exhibition — temporary — *Outlawed* collection, programs & publications project — Advisory group — content	• Dr Barry Carr, La Trobe University (Mexico and Cuba) • Dr Stephen Niblo, LaTrobe University, (Latin America) • Prof. Iain McCalman, Australian National University (Mediterranean bandits) • Dr Caroline Turner, Australian National University (images in art and museum collections) • Dr John Hirst, LaTrobe University (bushrangers and general Australian history) • Prof Mark Finnane, Griffith University (bushranger and Wild West) • A/Prof John McQuilton, Wollongong Uni (criminology — Australia and international) • Dr Marika Vicziany, Monash University (Indian history and American outlaw history) • Dr John Tillotson, Australian National University, (English history and Robin Hood), • Dr Graham Seal, Curtin University, (Australian, American and UK outlaw history)	Professional advice (inward) Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004
NMA exhibition — temporary — Outlawed collection, programs & publications project — Advisory group — film	• Dr Gino Moliterno, Australian National University • Andrew Pike, Ronin Films • Mr David MacDougall, Australian National University • Tony Buckley, Anthony Buckley Films Pty Ltd • Ross Gibson, University of Technology, Sydney • Kate McLoughlin, ScreenSound Australia • Paul Brynes • Kingston Anderson, NSW Film and TV Office • Rod Alan, Fox Studio, Australia • Debra Verheru(v)en • Julie Marlo	Professional advice (inward) Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004
NMA exhibition — temporary — *Painting the land story*	Visions Grant Program	Grant Travelling exhibition on how Aboriginal artists use their art to share and promote religious beliefs	<1999

Activity area	Institution/individual	Description	Year
NMA exhibition — temporary — *Stories of Australia*	Guangzhou Museum of Art, Peoples Republic of China *Collaboration with:* • Australian Consulate-General, Guangzhou • Australian Institute of Aboriginal and Torres Islander Studies • Embassy of the People's Republic of China, Canberra • Guangzhou Museum of Arts *Participating communities:* • East Gippsland Aboriginal Arts Corporation and Saibai Island • Ngarrindjeri, • Wik • Tiwi • Kimberley • Ngaanyatjarra Pitjantjatjara Yankunytjatjara • Yarrabah • Yirrkala • and numerous individual artists	Outward exhibition Aboriginal and Torres Strait Islander exhibition developed by NMA as part of 30th anniversary of Australia–China relations	2002–2003
NMA exhibition — *To Mars and beyond*	Art Exhibitions Australia Ltd *Planning Committee members:* • Dr Robert Edwards AO (Chair), • Professor Malcolm Walter, Macquarie University • Richard Alcock, Allen, Allen & Hemsley • Margaret Backhouse, Department of Communications, Information Technology and the Arts • Dr Miriam Baltuck, NASA • Terry Barclay, Defence Science and Technology Organisation • Dawn Casey, NMA • Professor Paul Davies, Macquarie University • Kerrie Dougherty, Powerhouse Museum • Dr Brian Embleton, Co-operative Research Centre for Satellite Systems • Trevor Fowler, NMA • Carol Henry, Art Exhibitions Australia • Dr Robin Hirst, Museum Victoria • Brian Humphreys, Department of Defence • Dr Jonathon Huntington, CSIRO Division of Exploration Mining • Jeff Kingwell, Co-operative Research Centre for Satellite Systems • Tony Martin, Art Exhibitions Australia	Collaboration Art Exhibitions Australia commissioned to develop and manage this touring exhibition, in consultation with the NMA, on Mars and space exploration	2000–2003

Activity area	Institution/individual	Description	Year
NMA exhibition — *To Mars and beyond*	*Planning Committee members:* • Duncan MacInnes, Embassy of the United States of America • Professor Ross Taylor, Australian National University • Paul Tresize, AUSLIG (Australian National Mapping Agency) *Curatorial Committee:* Introduction Cosmology and Invention The Solar System Mars Future • Professor Malcolm Walter, Macquarie University Rockets and the Race to the Moon • Kerrie Dougherty, Powerhouse Museum Impacts • Dr Vic Gostin, University of Adelaide Beyond the Galaxy (Universe) • Helen Sim, CSIRO Australia Telescope National Facility Looking Back at Earth — ACRES • Louise Elliott, Department of Industry, Science and Tourism SETI • Dr Frank H. Stootman, University of Western Sydney • Ms Carol A. Oliver, University of Western Sydney Andy Thomas Collection • Mark Judd, South Australian Museum *Special collaborations:* • South Australian Museum — Andy Thomas display • Swinburne University of Technology — production of 3D film of Mars ride for theatre • Professor Ross Taylor, Australian National University — moon rocks • Professor Andy Russell, Monash University — supply of Mars robots • French Embassy, Canberra — negotiations with Musée de l'Holographie de Paris and French Government sponsorship of holograms • Astronaut Andy Thomas — loan of personal items and transport of 1930's Southern Cross propeller fragment (NMA collection) to the International Space Station and return on his NASA flight in March 2001.	Collaboration Art Exhibitions Australia commissioned to develop and manage this touring exhibition, in consultation with the NMA, on Mars and space exploration	2000–2003

Activity area	Institution/individual	Description	Year
NMA exhibition — *To Mars and beyond*	*Supported by:* • Geoscience Australia • Bureau of Meteorology Defence Science and Technology Organisation, Department of Defence	Collaboration Art Exhibitions Australia commissioned to develop and manage this touring exhibition, in consultation with the NMA, on Mars and space exploration	2000–2003
NMA exhibition and collection — *Ernabella*	Ernabella community	Collaboration Long term cultural, collecting and exhibition development relationship	1999+
NMA exhibition and collection — *Framlingham*	Framlingham community	Collaboration / contractual Commissioning of a Mission slab hut for exhibition. The community constructed the hut and assisted with developed of content through oral histories and interviews.	2000–2001
NMA exhibition and collection — *Wik*	Wik community	Collaboration The Wik community assisted in the development of exhibition content	2000–2001
NMA exhibition and publication — *Australian English*	Australian National University, National Dictionary Centre	Collaboration Writing and publishing	2000–2003
NMA exhibition development — *The Crimson Thread of Kinship* embroidery	ACT Embroiders' Guild	Collaboration / contractual Community venture and commission to celebrate the Centenary of Federation	1999–2001
NMA exhibitions — permanent — Land & People (Australia)	• Australian Bureau of Statistics • Australian Institute of Aboriginal and Torres Strait Islander Studies • Australian National Gallery • Australian National Maritime Museum • Australian National University • Australian War Memorial • Marsden Russell Historians • Museum Victoria • Museums Australia • National Archives of Australia • Powerhouse Museum • ScreenSound Australia • State Library New South Wales • Beth Dean-Carell, NSW • Judy McPhee, ACT • Peter Nicholson, NSW • Dale Spender, QLD • Milo Dunphy family, NSW • Glen Dimond, NT	Professional advice (reciprocal) Reciprocal assistance with exhibitions, research and collection information	2000+
NMA exhibitions — permanent — Society & Nation — mapping	• Australian Map Circle • Mapping Sciences Institute of Australia	Presentation of papers to and providers of advice	1999–2003

Smaller exhibitions

Activity area	Institution/individual	Description	Year
Exhibition	Community and Region Employment Council	Professional advice (outward) Advice on professional employment support to Indigenous artists collective	2000+
Exhibition — *Finns in Australia*	Erika Claaz Embassy of Finland, Canberra	Professional advice (outward) Provision of exhibition by Dr Olavi Koivalkangas for the Finnish Ambassador	2001
Exhibition — international — *Aboriginal Art to Europe* travelling exhibition to Russia	National Gallery Australia	Collaboration National Gallery of Australia project with substantial input from NMA curatorial, community liaison, conservation, and registration staff	1999–2000
Exhibition — *Kicking up Dust* — international tour	Department of Foreign Affairs and Trade	Professional advice (outward) Curatorial contribution to exhibition of photographs of Indigenous festivals	2003–2005
NMA exhibition — temporary — *Yirrkala*, north-eastern Arnhem Land	• Centre for Cross-Cultural Research, Australian National University • Dr Howard Morphy, Ms Pip Deveson	Collaboration Joint project involving research, fieldwork, community liaison, commission, project meeting and exhibition	1999–2001
NMA exhibition — temporary — *Hickory Dickory Dock: The changing face of Play School* collection project	Australian Broadcasting Corporation (ABC TV)	Collaboration Development of exhibition content and donation of object materials	2002
NMA exhibition — temporary — *I am Woman Hear me Draw*	Judy Horacek	Collaboration / contractual Collaboration with the artist	2002
NMA exhibition — temporary — *Looking around*	• Devonport Camera Club (Tasmania) • Friends of Attadale Foreshore (Perth) • Liverpool Regional Museum, NSW • Morphett Vale West Primary School (Adelaide) • Grassy Bottom Regional Arts Group (Tasmania) • Penguin Primary School (Tasmania) • Ray Hely • South Hobart Progress Association (Tasmania) • West Torrens Historical Society (Adelaide)	Collaboration Photographic survey and oral history project supporting the Suburbia exhibit in the Nation gallery and contributing to an archival collection documenting suburbia. Liverpool Regional Museum provided access to their existing collection of photographs taken by Ray Hely.	1999+
NMA exhibition — temporary — opals	Ms Sue White Solid Rainbow Collection Lightning Ridge, NSW	Collaboration Developed to display Solid Rainbow Collection of opals in Museum	2001
NMA exhibition — temporary — Platypus	Australian Platypus Conservancy [sic]	Professional advice (inward) Development of a temporary exhibition	2002+

Activity area	Institution/individual	Description	Year
NMA exhibition — temporary — touring — *Bush Toys*	ArtBack NT Arts Touring	Collaboration A collection of Aboriginal community toys travelling to most metropolitan centres, opened at the Coomalie Cultural Centre, Batchelor, Northern Territory, and included travel to Tennant Creek, Katherine and Jabiru	2001–2002

Schools programs

Activity area	Institution/individual	Description	Year
Schools — professional development	History Teachers Associations: • Victoria • NSW • Qld • SA • ACT	Professional advice (outward) Professional development and promotion of NMA educational resources	2001–2003
Schools education — professional development	• Summer Science School, Australian National University • Canberra and regional schools • University of Canberra	Professional advice (outward) Facilitate and deliver professional development sessions for general and history teachers including pre-school, primary and secondary.	2001–2003
Schools education — professional development	Various Australian education groups eg History Teachers' Associations	Professional advice (outward) Develop and present workshops relevant to Schools Programs; establish networks with relevant educational associations.	2001–2003
Schools education — professional development and promotion	History Teachers Associations: • Victoria • NSW • Qld • SA • ACT	Professional advice (outward) Museum staff attendance at national and state conferences	2001–2003
Schools education resources	Ryebuck Media Pty Ltd	Collaboration / contractual Production of educational resources including Studies units of work and Australian History Mysteries (a secondary school video and print kit using 5 case studies in 19th century history related to the Museum's themes).	2001–2003
Schools program — development	• Distance Education students • National Capital Educational Tourism • Queensland Department of Distance Education	Professional advice (outward) Hosted pre-opening visit by students; ongoing discussions with institutions	2001–2003
Schools program — exhibition — *Australia's Lost Kingdoms*	Australian Museum, Sydney	Collaboration Development support for educational resource	2001
Schools program — exhibition — *Gold and Civilisation*	Melbourne Museum	Collaboration Development of student materials NMA and Melbourne Museum	2001

Activity area	Institution/individual	Description	Year
Schools program — exhibition — *To Mars and Beyond*	• Australian National University • CSIRO Education	Collaboration Provide guest speakers for senior students lecture program	2001–2002
Schools program — exhibition — *To Mars and Beyond*	Melbourne Museum	Collaboration Collaborative development of an educational resource.	2002
Schools program — exhibition — Rare Trades	Scienceworks, Melbourne	Collaboration Work collaboratively to develop education materials	2002–2003
Schools program — history education	National History Challenge	Professional advice (outward) Australia-wide project inviting school students year 5 upwards to investigate an historical theme through a research essay or museum exhibition	2001–2003
Schools program — *Talkback classroom*	• Parliamentary Education Office • ABC (via Triple J and FLY Digital TV)	Collaboration Provides Australia-wide opportunity for senior secondary students to interview members of parliament and community leaders on issues of importance to young people.	2001–2003
Schools program — *Talkback classroom*	Murray-Darling Basin Commission (MDBC)	Collaboration A focus on students and issues in the Murray-Darling Basin region. The MDBC will offer in-kind support, resources and assistance.	2003
Schools programs — drama performance	Stephen Barker & Alexis Beebie	Collaboration / contractual Development and presentation of performance programs for temporary exhibitions and special events	2001–2002
Schools programs — outreach	• ACT Discovering Democracy Forum • ACT Indigenous education forum co-sponsored by the Commonwealth Government and the ACT Government • ACT Principals Association • Distance education students • National history seminar in support of Commonwealth Government's inquiry into the status of history teaching in schools • Social Educators Association of Australia	Professional advice (outward) A broad range of programs, information seminars and special education interest tours	2000

Public programs and events

Activity area	Institution/individual	Description	Year
Event — opening of the National Museum of Australia on Acton	Commonwealth Federation Fund • Office of the Prime Minister • Office of the Minister for Communications, • Information Technology and the Arts • Office of the Minister for the Arts and Federation • Office of the ACT Chief Minister	Collaboration Opening event and dinner	2000
Events	Friends of the National Museum of Australia	Collaboration Volunteers Unit works closely with Friends. Often hold joint events. Some volunteers are Friends members.	<1999+
Events — Friends of the National Museum of Australia	• Adult Storytellers Guild • Age of Fishes Museum Canowindra NSW • Art Gallery of Western Australia • Art Gallery Society of NSW • Australian Federation of Friends Museums • Australian Museum Society • Australian National Botanical Gardens • Australian National Maritime Museum • Australian National University • Australiana Fund • Brandenburgh Orchestra • Canberra Jazz Club • Forrest Inn • Friends of Te Papa • Hyatt • Jack Thompson • Museum of Tropical Queensland • Museums Australia • Open Gardens Scheme • Plants Plus • Powerhouse Museum • Rebel Penfold Russell • Rodneys • Sydney Maritime Museum • Western Australian Museum • World Federation of Friends Museums	Collaboration Friends events program involving a diverse range of individuals and organisations	2002+

Activity area	Institution/individual	Description	Year
Media — general collaborations	• Ceremony of Memory, Ceremony of Memory Planning Committee ACT (ACT Mental Health Advisory Council). • Committing to Place, Murray-Darling Basin Commission, University of Tasmania • In Sight On Site, Public art consultant Susan Conroy • Memory Lines, Alzheimers Australia • National Science Week. Australian Science Festival, Australian Science Communicators • *Our Voices* book launch. Rigby Publishing, National History Centre • Queen's Golden Jubilee Celebrations. Scouts ACT • Sky Lounge. ABC Triple J, ABC Fly TV, bma, inthemix. Ten Capital • Talkback Classroom. Parliamentary Education Office, ABC Fly TV, ABC Triple J • *To Mars and Beyond* exhibition Mount Stromlo Observatory	Collaboration A range of collaborative projects	2001+
Media — hosting	International Media Centre Department of Foreign Affairs and Trade	Professional advice (outward) Hosting of key international journalists	2001+
Media — hosting	Australian Tourism Commission Canberra Tourism and Events Corporation	Professional advice (outward) Hosting of key international journalists through Visiting Journalists Program	2001+
Media — hosting	Cultural Relations	Professional advice (outward) Assists overseas missions to promote the Museum. Promotions in Washington, New York and London	2000
Media — promotion — *Stories from Australia*	• Guangzhou consulate • Department of Foreign Affairs and Trade • China Southern Airlines	Professional advice (outward) Promotion through contacts in Beijing, Hong Kong and Shanghai	2002–2003
Programs	Experimenta	Professional advice (inward) Host and/or support regional touring of Experimenta's new media installation with online component *House of Tomorrow* (currently in development)	2003–2004
Programs	Council of the Aged (COTA)	Participation Part of Senior's Week 2003, hosting annual debate and awards ceremony with special tour through museum collection.	2003
Programs — community participation	ACT Chinese Australian Association	Collaboration Celebration of Chinese Festivals	2003

Activity area	Institution/individual	Description	Year
Programs — performance — Performer in Residence Project	• Thor Blomfield (X-Ray Theatre) • Australia Council	Collaboration Joint funding of a performer in residence project, examining the life of magician Levante, one of the stories told in the *Eternity* exhibition	2002–2003
Programs — Public Art	• Australian Institute for Aboriginal and Torres Strait Islander Studies • Canberra School of Art • Centre for Cross Cultural Research at the Australian National University • Friends of the National Museum of Australia • Sherman Galleries, Sydney	Collaboration / contractual Collaborative commission and installation of public art works within and outside the Museum's Acton building	2000+
Programs — *Rare Trades* exhibition	Lanyon Historic Precinct ACT Museums & Galleries	Collaboration Joint public programs for the forthcoming exhibition	2003
Programs — *To Mars and beyond* exhibition	Melbourne Museum	Collaboration Museum's resident roving aliens visited Melbourne Museum accompanying the NMA's touring exhibition	2003
Programs — web	Year of the Outback	Collaboration Coordinated development and contributed significantly to the production of the program's web site	2002
Programs — web	Noise	Collaboration Programs focusing on arts and culture, young people and technology and the web (currently in development).	2003
Programs — exhibition — *Australia's Lost Kingdoms* exhibition	Australian Museum, Sydney	Fun with fossils, meet the model maker. The Australian Museum provided staff to run public programs during the Exhibition	2002
Programs — exhibition — *Australia's Lost Kingdoms* exhibition	Geoscience Australia	Collaboration Geoscience Australia provided staff to run storytelling and other public programs	2002
Programs — exhibition — *Gold & civilisation*	Participating organisations: • Art Exhibitions Australia • Australian Broadcasting Corporation • Australian Geological Survey Organisation • Australian National University • La Trobe University • Queensland Museum • Sovereign Hill Museums Association	Collaboration Public lectures relating to the exhibition	2001
Programs — exhibition — *Play School*	Australian Broadcasting Corporation	Collaboration ABC provided staff and performers for the Playschool performances at the Museum	2002–2003

Activity area	Institution/individual	Description	Year
Programs — materials donations	• Pioneer Women's Hut, Tumbarumba, NSW • Wagga Wagga City Council, NSW	Professional advice (outward) Donations by NMA of off-cuts of useful Registration and Conservation materials (acid free card, foam and various boards).	1999+
Programs — outreach — Spaced out tour	• Mount Stromlo Observatory • Tidbinbilla Tracking Station	Collaboration Site tour program of space science facilities	2002
Programs — *Tracking Kultja: the National Aboriginal and Torres Strait Islander Cultural Festival*	• Over 200 people representing 50 Indigenous communities and 20 Indigenous businesses from across Australia • Australian Institute for Aboriginal and Torres Strait Islander Studies • Australians for Native Title & Reconciliation • Canberra Institute of Technology • Canberra Museum & Art Gallery • Canberra Youth Theatre • National Archives of Australia • National Gallery of Australia • National Indigenous Radio Service and local Indigenous radio stations • National Library of Australia • National Portrait Gallery • Old Parliament House • School of Music, Australian National University • ScreenSound Australia	Collaboration Communities program of dance, music, workshops, lectures, films, broadcasts, and schools activities. Seven days, 8500 participants, 10 hours of live broadcast to remote communities	2001
Publication — Art law text book	Shane Simpson	Collaboration Joint writing and publishing of a museum law text; currently at proposal stage.	2003
Publication — contribution	Australian Dictionary of Biography Macquarie University, Sydney	Professional advice (outward) Contribution to the supplementary edition of the *Australian Dictionary of Biography* (2003)	2002
Publication — contribution — David Kaus (Curator *Gallery of Aboriginal Australia*)	Craftsman House, St Leonards, NSW (publishers)	Professional advice (outward) Susan Cochrane ed. 2001. *Aboriginal Art Collections. Highlights from Australia's Public Museums and Galleries*. Craftsman House. St Leonards.	2001
Publication — contribution — *Oxford Companion to Aboriginal Art and Culture*	• Centre for Cross Cultural Research, Australian National University • Getty Foundation, USA • Australia Council	Professional advice (outward) Program Director co-editor; Four year project resulting in 750 page definitive publication. Editors attracted significant funding	2003
Publication — *Horizons*	• Department of Immigration and Multicultural Affairs • Ryebuck Media	Collaboration / contractual Production of a CD-ROM for schools titled *Australia 2030* and installed in *Horizons*.	2001+
Publication — journal contributions	Museums Australia	Professional advice (outward) Various articles written by NMA staff for *Museum National*	1999+

Activity area	Institution/individual	Description	Year
Publication — museum staff	Friends of the National Museum of Australia	Professional advice (outward) Regular contributions relating to the work of the Museum	1999+
Publication — *People of the Rivermouth: the Joborr texts of Frank Gurrmanamana*	• Australian Institute for Aboriginal and Torres Strait Islander Studies • Australian National University • Canberra community	Collaboration Book and CD ROM	1999–2002
Publication — *Play the Game* CD-ROM	• Australian Sports Commission • Gyro Interactive • Department of Communications, Information Technology and the Arts — *Australia on CD* program	Collaboration Exploring the place of sport in Australian culture and Australian achievements in sport for distribution to all Australian schools, libraries and overseas missions	1999
Publication — schools — *Our voices* series	Harcourt Education Australia (Rigby imprint)	Collaboration / contractual Development of an Australian history resource for primary students of all ages.	2002–2003
Publication — academic	Subject areas: • anthropology • repatriation • Australian history • Aboriginal and Torres Strait Islander cultures	Professional advice (outward) Diverse range of academic referred published papers.	1999+
Repatriation — individuals	• Dr Graham Durant • Mr Mehrdad Khatibi • Mr Terry Snowball • Ms Patricia Capone • Professor Norman Palmer	Collaboration & professional advice • Cooperative ventures • Return of human remains • Return of sacred objects • Submissions or • Advice and assistance	2001+
Repatriation — institutions	Aboriginal Affairs Victoria	Collaboration & professional advice Organisation of joint workshop on the return of human remains	2001+
Repatriation — institutions	New South Wales National Parks and Wildlife	Collaboration & professional advice Cooperative exercises in the return of human remains.	2001+
Repatriation — institutions	• Aboriginal & Torres Strait Islander Commission • American Museum of Natural History • Australian Institute for Aboriginal and Torres Strait Islander Studies • Australian Museum • Museum Victoria • Northern Territory Museum & Art Gallery • Queensland Museum • South Australian Museum • Western Australian Museum	Collaboration & professional advice Cooperative ventures Return of human remains Return of sacred objects	2001+
Repatriation — institutions	Northern Territory Aboriginal Areas Protection Authority	Collaboration & professional advice Cooperative programs in the return of human remains and sacred objects	2001+

Activity area	Institution/individual	Description	Year
Repatriation — institutions	Foundation for Aboriginal & Islander Research Action, Queensland	Collaboration & professional advice Advice and assistance	2001+
Repatriation — return of human remains — communities — international	• Bishop Museum Hawaii	Collaboration & professional advice Return of human and related cultural remains to indigenous communities	2001+
Repatriation — return of human remains — communities — NSW	• Anaiwan LALC* • Armidale LALC • Balranald LALC • Barkindji Elders Committee • Bega LALC • Bodalla LALC • Dareton LALC • Darkinjung LALC • Eden LALC • Griffith LALC • Hillston Aboriginal Corporation • Jerringah LALC • Koompahtoo LALC • La Perouse LALC • Mary Pappin (Mutthi Mutthi) • Menindee LALC • Metropolitan LALC • Mindaribah LALC • Mutthi Mutthi LALC • NSW Aboriginal Land Council • Orange LALC • Tharawal LALC • Wamba Wamba LALC • Wanaruah LALC • Worimi LALC • Yorta Yorta LALC	Collaboration & professional advice Return of human and related cultural remains to indigenous communities *Local Aboriginal Land Council (LALC)	2001+
Repatriation — return of human remains — communities — NT	• Central Land Council representing central Australian communities • Finke Community • Larrakia Nations • Mabunji Outstation Resource Centre • Northern Land Council Borroloola • Northern Land Council representing northern Australian communities • Northern Land Council Tennant Creek • Northern Land Council Victoria River • Pitjantjatjara Council	Collaboration & professional advice Return of human and related cultural remains to indigenous communities	2001+

Activity area	Institution/individual	Description	Year
Repatriation — return of human remains — communities — QLD	• Bailai Community • Cape York Land Council • David Thompson • Getano Lui Jnr • Girudala Council of Elders Aboriginal Corporation • Goemalgau Kod • Gudjuda Reference Group Aboriginal Corporation • Gurang Land Council • John Whop • Torres Strait Regional Authority • Leann Wilson • Longreach Aboriginal Corporation for Housing and Business • Mr Bob Weatherall , FAIRA • Ned David • North Queensland Land Council • Quandamooka Land Council	Collaboration & professional advice Return of human and related cultural remains to indigenous communities	2001+
Repatriation — return of human remains — communities — SA	• Aaron Paterson on behalf of Yandruwandha/ Yawarrawarrka Native Title Claimant Group • Aboriginal Legal Rights Movement representing a group of Ngarrindjeri people • Biringa Incorporated • Dieri Mitha Council Inc • Kaurna Meyuna Inc. • Kokatha Peoples Committee • Mr Snieder Brown on behalf of Yandruwandha/ Yawarrawarrka Native Title Claimant Group • Ngarrindjeri Heritage Committee • Nukunu Peoples Committee • State Heritage Committee on behalf of communities of Ceduna region, Ceduna region • Ward and Partners representing Mr Aaron Paterson and Yandruwandha/Yawarrawarrka Native Title Claimant Group	Collaboration & professional advice Return of human and related cultural remains to indigenous communities	2001+
Repatriation — return of human remains — communities — VIC	• Framlingham Aboriginal Community • North West Region Aboriginal Cultural Heritage Group • Swan Hill Aboriginal Co-operative	Collaboration & professional advice Return of human and related cultural remains to indigenous communities	2001+

Activity area	Institution/individual	Description	Year
Repatriation — return of human remains — communities — WA	• Combined Metropolitan Working Group • Ken Colbung • Kimberley Aboriginal Law and Culture Centre • Kimberley Land Council • Ms Irene Stainton • Nyungar Circle of Elders • South West Aboriginal Land And Sea Council • South West Boojarah Native Title Claimants • Wangka Maya Pilbara Aboriginal Language Centre	Collaboration & professional advice Return of human and related cultural remains to indigenous communities	2001+
Royal visit	• Her Majesty the Queen • Buckingham Palace Officials • Department of Prime Minister & Cabinet • ACT Chief Minister's Department • Department of Foreign Affairs &Trade • Department of Communications, Information Technology and the Arts	Collaboration Royal tour of Museum construction site which included preparation and display of a special exhibition and a concert	2000
Special broadcasts	• Australian Broadcasting Corporation • Central Australia Aboriginal Media Association	Collaboration Broadcasting a range of Museum events	2001+

Commercial & marketing activities

Activity area	Institution/individual	Description	Year
Marketing	• Australian Tourism Export Council • Australian Tourist Commission • Canberra Accommodation Association, • Canberra Arts Marketing • Canberra Convention Bureau • Canberra Regional Tourism Operators Association. • Canberra Tourism and Events Corporation • National Capital Attractions Association • National Institutions Group • Tourism Industry Council • Tourism Task Force	Collaboration Promotion through collaboration	2001+
Permissions — NMA architectural images	Geoff Woolfenden	Licence Licensing of images of NMA internal and external architecture for use in Museum publications.	2002–2003
Permissions — to use NMA images	General	Licence NMA has licensed over 100 images to various sources including commercial publishers and other institutions.	2001+

Activity area	Institution/individual	Description	Year
Retail — advertising	Canberra Visitors Centre	Collaboration Display products at site	2003
Retail — brand research	Parliament House shop, Canberra	Collaboration Joint product liaisons for better marketing	2002+
Retail — co merchandising	Museum of Sydney	Collaboration Joint branding on Leunig products for exhibition	2002–2003
Retail — co merchandising	Scienceworks Shop, Melbourne	Collaboration Joint product development	2003
Retail — product sharing	Old Parliament house, Canberra	Collaboration We purchase products off each other to help round off product ranges for exhibitions	2002+
Retail — purchase products	ScreenSound Australia Canberra	Collaboration ScreenSound Australia supply NMA a niche market of products for shop	2002+
Retail — purchase products	National Archives of Australia, Canberra	Collaboration Archives supply to NMA a niche market of products for the shop	2002+
Retail — research	Canberra Institutions	Collaboration All institutions are willing to share ideas, suppliers information etc to help each other	2002+
Marketing — schools education	National Capital Educational Tourism Project	Collaboration Work collaboratively to promote the Museum as an educational destination for visiting schools, send out promotional materials through group mailouts and undertake promotional activities and projects	2001–2003

Collection access & advice

Activity area	Institution/individual	Description	Year
Collection — conservation	• Barry Lambert • Great Southern Energy	Collaboration ABC van conservation work	1999+
Collection — materials analysis and research	• Australian Nuclear Science and Technology Organisation • University of Canberra • Professor D Creagh	Collaboration Analysis of the metallurgy of the Joe Burn armour	2002+
Collection — research	Robert Hallam Department of Archaeology University of British Columbia, Canada	Professional advice (outward) Information on holdings and sent URL's of other Australian Museums	2002
Collection access	Australian Heritage Commission	Professional advice (outward) Conservation advice, equipment and loan of item for Heritage Art Awards	2000

Activity area	Institution/individual	Description	Year
Collection access	Michael Rode Cultural Affairs Department of Foreign Affairs and Trade	Professional advice (outward) Research and tour of collection for international visitor Mr Bhattacharye (India)	2000
Collection access	Australian Wool Museum	Professional advice (outward) Tour and information provided on Registration practices and procedures	2000
Collection access	Centerlink, Tuggeranong, ACT	Participation Provided research, selection of objects and installation of small exhibition *Centerlink — 100 years of Public Service*	2001
Collection access	Dr Srebrenka Kunek Lecturer Museum Studies Macquarie University	Professional advice (outward) Tour of NMA collection and discussion with Registration staff	2001
Collection access — anatomy	Ronald Avebury Canberra School of Art	Professional advice (outward) Information and photographs of Wet Specimens (anatomical)	2000
Collection access — anatomy	Dr Brian Freeman School of Anatomy University of NSW	Professional advice (outward) Information on and access to Wet Specimens anatomical collection	2001
Collection access — Chinese delegation	Kirsty Altenbourgh Environment Australia, Canberra	Professional advice (outward) Tour of collection and discussion with Registration staff regarding Collection Management Information System for Chinese computer specialists	2001
Collection access — collection management	Museum Practice Course Canberra Institute of Technology	Professional advice (outward) Given tour and presentation on collection management practices	2002
Collection access — digitisation of photographs	National Library of Australia	Collaboration A pilot project to digitise photographs of the Christensen Collection	1999
Collection access — Edmund Milne Collection	Adam Buck Aboriginal Land Council	Professional advice (outward) Collection viewing (Edmund Milne Collection) for *Mount Grenfell Report*, anthropological research on rock art at Mount Grenfell for the Ngiyampaa Wanjaaypawan cultural association	2002
Collection access — export permit	Glenn Schwinghamer Cultural Heritage Section Environment Australia	Professional advice (outward) Preparation of documentation for temporary export permit for two art works by Tommy McRae	2002
Collection access — facilities audit	John Dreka Director Advance FM	Professional advice (outward) Tour and information for National Archives of Australia consultant for comparative purposes	2001
Collection access — film — environment	Big and Little Films, Canberra	Professional advice (outward) Copies of material from Bob Brown collection provided for documentary film	2002

Activity area	Institution/individual	Description	Year
Collection access — film — environment	Susan McGrath Stay Tuned Productions, ACT	Professional advice (outward) Visited repository to research collections for film about Olgas Truchanas	2002
Collection access — film — fauna	Survival Anglia Ltd (UK)	Professional advice (outward) Provided information and photos of Museum interesting Australian animal specimens for film (eg platypus, thylacine)	1999
Collection access — film — Kokoda Trail	Catherine Dyson Documentary Filmmaker	Professional advice (outward) Information and photographs of objects for film on Kokoda Trail	2001
Collection access — film — *Life of Mammals*	David Attenborough Mike Salisbury, Executive Producer British Broadcasting Corporation TV Natural History Unit, Bristol, UK	Professional advice (outward) Provision of information and photographs of NMA specimens	2002
Collection access — film — Robert Hughes' *Beyond the Fatal Shore*	Robert Hughes	Professional advice (outward) Provided access to film and information about NMA collection	2000
Collection access — film — *Take Five* series	• Betty Churcher • Australian Broadcasting Corporation	Professional advice (outward) Accompanied Betty Churcher to northeast Victoria for program on Tommy McRae. Researched subject matter participated in filming and research	1999
Collection access — Frank Hurley collection	Dr Ron Vanderwal Anthropology Section Melbourne Museum	Professional advice (outward) Assisted with information on Official Papuan Collection and access to this collection	2002
Collection access — Hermannsburg School drawings	Dr Nancy Williams Department of Anthropology University of Queensland	Professional advice (outward) Information and access provided to researcher Alison French working for Nancy Williams	2002
Collection access — historic vehicles	Holden Car Club, ACT	Professional advice (outward) Tour of historic vehicles and vehicle parts in the collection given to approx 20 club members	2002
Collection access — historic vehicles	Canberra Antique and Classic Motor Club	Professional advice (outward) Tour and joint conservation/registration presentation given to club about historic vehicles in the collection	2002
Collection access — historic vehicles	Mercedes Benz Club, ACT	Professional advice (outward) Tour and joint conservation/registration presentation given to club about historic vehicles in the collection	2002
Collection access — Indigenous	Prof Joan Kerr Centre for Cross Cultural Studies Australian National University	Professional advice (outward) Assistance with access and information on Erlikilyika (Jimmy Kite) and Kalboorie Youngi Collections of Aboriginal sculpture	2000

Activity area	Institution/individual	Description	Year
Collection access — Indigenous collection images	Dr John Stanton Berndt Museum University of Western Australia	Professional advice (outward) Provided research information and access to collections for publication	2001
Collection access — international	Greenwich Borough Museum, London	Professional advice (outward) NMA assisted with production of a replica of a convict jacket held in the Collection; for display in an exhibition in Royal Arsenal in Woolwich (London).	2002
Collection access — Maningrida region art works	Christiane Keller Cultural Research Officer Maningrida Arts & Culture, NT	Professional advice (outward) Provided electronic listing of the collection details — in return updated and edited information	2002+
Collection access — minerals	• Frank Brassil Marine and Petroleum Data and Information Project Australian Geological Survey Organisation (AGSO), Canberra • Bob Noble Normandy Mining Exhibition Curator Miners Hall of Fame, Kalgoorlie	Collaboration Reviewed minerals collection holdings in preparation for loan to the Mining Hall of Fame, Kalgoorlie	2002
Collection access — Paddle Steamer *Enterprise*	• Australiana Fund Open Day • Discover Canberra • Floriade • NMA Site Open Day • Skyfire • *Youth Off the Street Christmas Party* hosted by the Governor-General at Government House (1999)	Participation A number of community events	<1999+
Collection access — Papua	Pauline Sainsbury, private researcher	Professional advice (outward) Viewed Papuan collection for biography on Leo Austin	2001
Collection access — postcards	Paul Costigan, private researcher	Professional advice (outward) Visited many times to view Lebovic postcard collection for book	2001
Collection access — repository visit	Independent Schools Laboratory Technicians Support Group, ACT	Professional advice (outward) Tour given to group in conjunction with the Australian War Memorial	2002
Collection access — river pilot charts	Dr Jane Roberts Harold White Fellow National Library of Australia	Professional advice (outward) Information on collection	2002
Collection access — school history	Dr Geoffrey Burkhardt Ainslie Primary School	Professional advice (outward) Information and access provided on Ainslie Public School collections for book, and Visitor's Book taken for exhibition at 75th Anniversary celebrations at the school	2002
Collection access — Vienna Boys Choir	Dr Robert Darby	Professional advice (outward) Visited to view collections of Vienna Boys Choir for newspaper article	2001

Activity area	Institution/individual	Description	Year
Collection access — WWII	Dr Robert Darby University of Sydney	Professional advice (outward) Information on relevant collections relating to internment of Germans in Aust during WWII	2001
Collection access — Yass Show	Phillip Hobbs Yass Show Society	Participation Worked with show officials to make selection, document objects and accompany objects for display at Show	2002
Collection access — grant support	Glynn R Barratt Professor of Russian Languages Carleton University, Ottawa, Ontario, Canada	Professional advice (outward) Information regarding Australian Aboriginal collections in Russia	2000
Collection advice	Prof Jim Bowler Department of Earth Sciences University of Melbourne	Professional advice (outward) Research information provided	2001
Collection advice	Rosyln Poignant Independent Researcher London, UK	Professional advice (outward) Collection information provided for exhibition development	2001
Collection advice	Prof Fred Myers Department of Anthropology New York University, USA	Professional advice (outward) Provided anthropological information and photographs for book	2001
Collection advice	Dr Lesley Head School of Geosciences University of Wollongong	Professional advice (outward) Provision of information and photographs from the NMA collection	2001
Collection advice	RESOURCE British Council, London, UK	Professional advice (outward) Informal discussion re: lobbying approaches and different legislative regimes	2002–2003
Collection advice — archaeology	Dr Soren Blau School of Archaeology & Anthropology Australian National University	Professional advice (outward) Information on collection specimens for inclusion in course on forensic anthropology	2001
Collection advice — biological and medical material	Dr Rosemary Martin Division of Biochemistry and Molecular Biology Australian National University	Professional advice (outward) Listings of biological material collection of potential research interest to medical school	2000
Collection advice — boomerangs	Rebecca Andrews Collections Manager Burke Museum of Natural History Washington, USA	Professional advice (outward) Information on boomerangs for collection documentation	2000–2001
Collection advice — ethnographic material	Reinis Kalnins Department Archaeology and Anthropology Australian National University	Professional advice (outward) Information on holdings for contribution to thesis	2000
Collection advice — expert witness assessment	Linda Grieve Secretariat National Cultural Heritage Committee	Professional advice (outward) Assessments for paintings by nineteenth century Aboriginal artists William Barak (two) and Tommy Mcrae (two)	2001

Activity area	Institution/individual	Description	Year
Collection advice — JH Kerr	Dr Hugh Prendergast Kew Botanical Gardens Museum	Professional advice (outward) NMA provided information on Australian collector JH Kerr	2000–2001
Collection advice — kingplates	Tim Klingender Director Sotheby's Australia	Professional advice (outward) Provision of expert advice on authenticity of kingplates for auction	2001
Collection advice — North Head Quarantine Station	Museum Planning Services Australia	Professional advice (outward) Provision of information to consultants who are preparing a collection management plan for the North Head Quarantine Station collection.	2002+
Collection advice — preservation	Melissa Masters Cultural Heritage Management University of Canberra	Professional advice (outward) Information on preservation techniques	2001
Collection advice — repatriation	Stephen Bennetts Wongku Maya Language Centre Pilbara, Western Australia	Professional advice (outward) Information on collections in international museums relating to Pilbara regions and related contacts	2001
Collection advice — traditional Indigenous culture	Roy Barker, Lightening Ridge, NSW	Professional advice (inward) Mr Barker advises on the development of traditional tools, exhibitions, collections and community knowledge	1999+
Collection advice — valuation of collections as process	Claire Hatch Planning and Policy Division WA Department of Culture and the Arts, Perth	Professional advice (outward) Information for benchmarking survey	2002
Collection advice and assessment — security	Iain Slessor Security Adviser RESOURCE British Council, London, UK	Professional advice (outward) NMA building and security issues in preparation for loans for *Gold and Civilisation* exhibition	2000+
Collection advice ethnography	International Committee for Documentation of the International Council of Museums (ICOM-CIDOC) — Ethnographic Working Group	Professional advice (outward) Information on categories of collections for CIDOC conference paper	1999

Activity area	Institution/individual	Description	Year
Collection and research	• American Museum of Natural History in New York • National Museum of Natural History and the Smithsonian collections • Smithsonian Archives in Washington DC, • Ethnologisches Museum Staatliche Museen in Berlin (the Ethnological Museum) • Museum fur Volkerkunde in Hamburg • Ubersee Museum in Bremen • Cultural institutions in Leipzig • Staatliches Museum fur Volkerkunde, Dresden (Museum of Ethnography in Dresden) • Rautenstrauch-Joest Museum in Cologne (Koln) (Ethnography Museum) • Museum fur Volkerkunde, Frankfurt • Historical Museum in Berne, Switzerland	Collaboration Research and exhibition exchange links for Australian Indigenous cultural material held in international institutions	2001
Collection development — Society & Nation	• About 100 individuals • Australian Centre for Remote sensing • Australian Government Printing Office • Australian National University, Plant Cell Biology Group • Australian Superfine Wool Growers Association • Australian Survey Office • Department of Finance and Administration (Commonwealth) • McCormicks Food • National Measurement Laboratory • Orroral Valley Tracking Station	Collaboration Involved as donors, vendors, transferrers, advisors	2001–2003
Collection development & research	• ACT Scouting Association • Australian War Memorial • Banksia Productions — Producer of Humphrey B Bear • Bionic Ear Institute • Cooma-Monaro Historical Society • David Westcott Australiana and Collectables Auctions • Melbourne Museum • ScreenSound Australia	Collaboration Significant objects donations or collection research assistance	2001+
Collection management — *Australia II*	• Australian National Maritime Museum • Department of Communications, Information Technology and the Arts • Western Australian Maritime Museum	Formal Transfer negotiations and action regarding the relocation of the yacht to Western Australia	2000

Activity area	Institution/individual	Description	Year
Collection management — inventory control system	Sally Fletcher Registrar Australian National Maritime Museum, Sydney	Professional advice (outward) Collaboration and information on the barcoding system used by NMA	2001+
Collection management — storage design	MyFanwy Eaves Registrar Transport Powerhouse Museum, Sydney	Professional advice (outward) Information on the design of NMA's temporary exhibition storage and preparation area	2002
Collection management advice — Collection Management Information System	Dr Jeremy Coote (Senior Curator) Alison Petch (Registrar) Pitt Rivers Museum Oxford, UK	Professional advice (outward) Advice regarding Filemaker to provide cheap and easy interim CMIS	2001
Collection management advice — temporary exhibitions	Dr Maud Page Museum Studies University of Sydney	Professional advice (outward) Information on collection management relating to temporary exhibitions	2001
Collection research — Pharlap's heart	Gavin Cusak Siemens Imaging, Sydney	Collaboration Research project on Pharlap's heart	2001+

Conferences, workshops & seminars

Activity area	Institution/individual	Description	Year
Conference — Antarctica	• Australian Antarctic Division • Australian National University • National Committee for the Centenary for Federation • Tasmanian Office of Antarctica Affairs Speakers included: Pat Quilty, Tom Griffiths Andrew Jackson, Mike Pearson, Tim Bowden, Tony Press, Elizabeth Truswell, Alasdair McGregor, Bernadette Hince, Rupert Summerson, Joan Russell, Phillip Law, Margie McIntyre, Stephen Martin, Christy Collis, Brigid Hains, Mark Pharaoh, Bonita Ely	Public conference *Australians in Antarctica — scientific and cultural perspectives*	2000
Conference — deserts	*Sponsors* • Centre for Archaeological Research, Australian National University • Humanities Research Centre, Australian National University • IGCP413 program UNESCO (administered through Sheffield Centre for International Drylands Research) • Wenner-Gren Foundation for Anthropological Research • World Archaeological Congress • Doma Hotel Group, Canberra.	Sponsorship *23° south — archaeology and environmental history of the southern deserts* — sponsors supporting the Museum's conference	2003

Activity area	Institution/individual	Description	Year
Conference — deserts	*Participants* • Arcadia Pictures, Sydney • Australian Institute of Aboriginal & Torres Strait Islander Studies • Australian National University • CSIRO Land & Water Division, ACT • Flinders University, Adelaide, South Australia • Heritage Consultants, Sydney, NSW • IMHICIHU, CONICET, Argentina • James Cook University, Townsville, Qld • Macquarie University, Sydney, NSW • Miami University, Ohio, USA • Michigan State University, Michigan, USA • Monash University. Melbourne, Vic • Quaternary Research Services, Windhoek, Namibia • Queensland Museum, Brisbane, Qld • University of Chile, Santiago, Chile. • Universidad of Tarapacá, Arica, Chile • University Católica del Norte, San Pedro de Atacama, Chile • University of Adelaide, Adelaide, SA • University of Arizona, Arizona, USA • University of Basel, Basel, Switzerland • University of Bern, Bern, Switzerland • University of Botswana, Gaborone, Botswana • University of Buenos Aires, Buenos Aires, Argentina • University of Cape Town, Rondebosch, South Africa • University of Cologne, Cologne, Germany • University of Colorado, Colorado, USA • University of Georgia, Georgia, USA • University of Leicester, , Leicester, UK • University of Luton, Luton, UK • University of Melbourne, Melbourne, Vic • University of New England, Armidale • University of Newcastle, NSW • University of Pretoria, Pretoria, South Africa • University of Sheffield, Sheffield, UK • University of Southampton, UK.	Participation *23° south — archaeology and environmental history of the southern deserts* Major international conference organised and held at the Museum; contributions towards conference content, paper delivery, poster presentations and chairing of sessions. Many participants have agreed to be advisers for the exhibition *23° south, archaeology and environmental history of the southern deserts*	2003

Activity area	Institution/individual	Description	Year
Conference — deserts	*Participants* • University of the Witwatersrand, Johannesburg, South Africa. • University of Wales, Wales, UK • University of Western Australia • US Geological Survey, Arizona, USA.	Participation *23° south — archaeology and environmental history of the southern deserts* Major international conference organised and held at the Museum; contributions towards conference content, paper delivery, poster presentations and chairing of sessions. Many participants have agreed to be advisers for the exhibition *23° south, archaeology and environmental history of the southern deserts*	2003
Conference — forensic science	• Australasian Society for Human Biology • Australian Archaeological Association • Australian Archaeological Association • Australian National University (Environmental Geochemistry & Geochronology Research School of Earth Sciences) • Centre for Archaeological Research seminar series • Framilingham Aboriginal Trust • Indiana University Anthropology Seminar Series • New York Consortium in Evolutionary Primatology • Palaeopathology Meetings, Buffalo NY • San Diego Museum of Man • Second Archaeology and Linguistics Conference • Smithsonian Institution Anthropology Seminar Series • World Archaeology Congress 5	Collaboration 7th Indo Pacific Congress on Legal Medicine and Forensic Sciences	2001–2003
Conference — gold	Humanities Research Centre, Australian National University	Participation Presentation on the Importance of gold in Australian history	2000
Conference — history	• National Museum of Japanese History • University of Tokyo.	Collaboration Discussions re conference and proposed future collaboration	2002
Conference — history — federation	• Centre for Australian Cultural Studies (CACS) Australian Defence Force Academy (Canberra) University of New South Wales • ScreenSound Australia	Collaboration Hosted and made a modest financial contribution to a forum, the Common Wealth of Yarns, which considered nation building activities during the first 30 years of a federated Australia	2001
Conference — metals conservation	International Council of Museums Committee for Conservation. — Metals Working Group.	Collaboration Organisation of a Conference on the conservation of metals in 2004	2002–2004

Activity area	Institution/individual	Description	Year
Conference — museum profession	Museums Australia	Collaboration Pivotal role in organising the 2001 conference	2000–2001
Conference — museums & history	• Australian National University • Griffith University	Collaboration National Museums: Negotiating Histories. Conference organisation, presentation and publication of proceedings	1999
Conference — retail	Museums Shops Association	Participation Retail network and relationship building;. arranging tradeshows	2002+
Conference — technical services	Museums Australia	Collaboration NMA acting as hub to videoconference national conference to regional museums	2003
Conference and publication — history	• Centre for Cross-Cultural Research Australian National University • Australian Broadcasting Corporation Participants included: • Alan Atkinson, University of New England • Bain Attwood, Australian National University (co-convenor) • Geoffrey Bolton, Murdoch University • Richard Broome, La Trobe University • Jan Chritchett formerly Deakin University • Ann Curthoys, Australian National University • Graeme Davison, Monash University • Raymond Evans, University of Queensland • Stephen Foster, Australian National University & NMA • Tom Griffiths, Australian National University • John Mulvaney, Australian National University • Henry Reynolds, University of Tasmania • David Andrew Roberts, researcher Aboriginal rock painting • Deborah Bird Rose, Australian National University • Lyndall Ryan, University of Newcastle • Keith Windschuttle author and former academic	Collaboration *Frontier conflict: The Australian experience* NMA conference and coeditor of the book of the same name based on the conference.	2001–2003
Forum — bushfires	Bush Fire Authorities ACT & NSW	Collaboration Communicate the different stories and experiences of the fires	2001

Activity area	Institution/individual	Description	Year
Forum — citizenship and civics education	Discovering Democracy Forum	Collaboration Forum hosting for educators; discussed citizenship and civics education in the Museum; host special education program for winners of the annal Year 10 Essay competition	2001–2003
Forum — *Museums: panacea or provocateur*	Australian Broadcasting Corporation	Collaboration Public debate with renowned international museum expert Elaine Gurian & Rick West, Director of the Museum of the American Indian	2002
Forum — programs — theatrical performance	• International Theatre Alliance (IMTAL). • National Science & Technology Centre (Questacon) • Old Parliament House • University of Western Sydney	Collaboration First National Forum on Performance in Cultural Institutions. Partnership to develop and host the forum, and to bring the keynote speaker (who established IMTAL) to Australia. An Australian branch of IMTAL is also to be formed.	2001+
Forum — *The extinction of Australia's megafauna*	• Australian Broadcasting Corporation • Australian Museum, Sydney • National Museum of Australia • South Australian Museum, Adelaide	Collaboration Public debate involving the directors of the listed institutions	2002
Lecture — tangible and intangible heritage	Professor William Logan UNESCO Chair Deakin University	Collaboration Public Program presented dealing with the preservation of intangible heritage through preservation of tangible heritage.	2002
Lectures, events and workshops	ACT Writers Centre	Presentation of a range of Museum Collaboration based programs	2001+
Lectures, events and workshops	Australian Centre for Arts and Technology (ACAT) Australian National University	Collaboration The 'New Media Lecture Series' features national and international figures in the new media field. The Museum and ACAT work together to produce training workshops and master classes, for example, on animation.	2002–2003
Lectures, events and workshops	School of Information Management and Tourism/Division of Communication and Education University of Canberra	Collaboration With a focus on children's literature, the University and Museum work together to present a range of programs, plus an annual national lecture to celebrate children's literature. The University contributes to the overall program and provides access to their network for promotion of the programs.	2002–2004

Activity area	Institution/individual	Description	Year
Lectures, events and workshops	May Gibbs Children's Literature Trust	Collaboration With a focus on children's literature, the Museum and the Trust work together to present a range of programs, plus an annual national lecture to celebrate children's literature. The May Gibbs Children's Literature Trust provides accommodation and transport for writers/illustrators	2002–2004
Lectures, events and workshops — children's literature	Children's Book Council	Collaboration Presenting a range of Museum based programs	1999+
Lectures, events | and workshops — children's literature	Word Festival	Collaboration Presenting a panel discussion at the Museum on children's literature	2001+
Lectures, events and workshops — Children's Week	ACT Children's Week Committee	Collaboration Presenting the annual children's week awards which celebrate the achievement of children and those who work with	2001+
Lectures, events and workshops — storytelling	Floriade — Canberra Tourism and Events Corporation	Collaboration Storytelling at Floriade. Storytelling for the annual Floriade Festival. Volunteers interpret objects from the Museum's hands-on collection.	2001–2002
Lectures, events and workshops — storytelling	National Folk Festival	Collaboration Storytelling at the National Folk Festival. Volunteers interpret objects from the Museum's hands-on collection.	2002
Lectures, events and workshops — storytelling	ACT storytellers guild	Collaboration Presenting an extensive program of storytelling for adults and children	2002+
Lectures, forums and conferences	Australian National University — National Institutes	Collaboration The University's own scholars and experts, as well as international scholars and experts are featured lin this series of events held at the Museum.	2003
Seminars	• AIATSIS • Centre for Resource and Environmental Studies, Australian National University • Friends of the National Museum of Australia • Northern Territory traditional land owners • University of Canberra	Collaboration A series of seminars organised on behalf of the Friends	2000+

Activity area	Institution/individual	Description	Year
Workshop — art law — NAIDOC Week	• Arts Law Centre — Sydney • Terri Janke Solicitors • VisCopy	Professional advice (outward) Arts Law session for artists and musicians appearing at the Museum for NAIDOC week — included free advice sessions with volunteer lawyers from Minters and Deacons.	2002
Workshop — environmental workshop	Centre for Environmental History Australian National University	Collaboration Joint development of a day long program	1999
Workshop — managing digital imaging projects	AusWeb99	Professional advice (outward) Presentation for their annual conference	1999
Workshop — Moral Rights	Deacons	Collaboration A low cost workshop on moral rights in cultural institutions. This workshop was open to all cultural institutions	2002
Workshop — l Museum Law	Museums Australia	Collaboration Development of a Museum Law workshop for small to medium museums and galleries.	2002–2003
Workshop — print and electronic publishing	Diverse representation Australia wide	Collaboration Provided an opportunity for other cultural institutions and commercial publishers to discuss the future direction of publishing for museums	2001
Workshop — Privacy	Minter Ellison	Collaboration A low cost workshop for cultural institutions on privacy	2002
Workshop — registration methods and student placements	Dr Linda Young Cultural Heritage Management University of Canberra	Professional advice (outward) Tour for students and workshop, student placements and co-supervision of projects, marking of assessments	2000+
Workshop — skeletal remains and restricted collections	Carolyn Dalton Cultural Projects Branch Department of Communications, Information Technology and the Arts	Participation Staff attendance two day workshop in Adelaide	2000
Workshops — photographic conservation	• Australian Institute for Conservation of Cultural Material • J Paul Getty Grant Program, USA • National Gallery of Victoria • National Archives of Australia • ScreenSound Australia	Collaboration Coordination and participation in a series of master workshops in photographic conservation funded by the Getty Program	2002–2004
Workshops and conference	Humanities Research Centre, Australian National University	Collaboration *Art and Human rights*, an international project in collaboration with the Humanities Research Centre. A multi-phased project to include workshops, a major conference, a multiple sited festival/exhibitions and publication.	2003

Memberships

Activity area	Institution/individual	Description	Year
Archaeology — Australian Archaeological Association	Broad range of organisations	National Convenor for the establishment of National Archaeology	2003
Archaeology — World Archaeology Congress	Broad range of organisations	Co-convenor of the Repatriation Theme	2003
Board of Centre for Australian Cultural Studies (CACS)	Australian Deforce Force Academy (Canberra), University of New South Wales	Museum provides comments and advice on the work program and strategic directions of CACS at board meetings and through membership of its activities committee. The board meets twice a year	1996+
Copyright in Cultural Institutions	• Australian Digital Alliance • Australian Institute for Aboriginal and Torres Strait Islander Studies • Australian War Memorial • National Archives of Australia • National Gallery of Australia • National Library of Australia • National Library of Australia • National Portrait Gallery • ScreenSound Australia	Collaboration & membership NMA initiated (and is the current chair of) this working group of copyright managers in cultural institutions (CICI). CICI has built up significant relationships with several leading law firms and contacts in government.	2000
Corporate Management Network (COMNET)	A range of Australian Public Service agencies	Discusses legislation, implications of current events, exchanges information and examines case studies and best practice.	2000+
Finance — Chief Financial Officers Forum	All institutions within Arts portfolio plus Australian War Memorial with Department of Finance and Administration	Discusses topical issues in financial management, budget, reporting and finances	1999+
Finance — Finance Managers Forum	All institutions within Arts portfolio plus Australian War Memorial	Discusses current topical issues in financial management and best practice	1999+
Heads of Cultural Organisations Meeting	Including: • Australia Council • Australian Broadcast Authority • Australian Film Finance Corporation • Australian National Maritime Museum • National Gallery of Australia • National Library of Australia • ScreenSound Australia	Exchange of information, issues and policy matters	1985+
History — Advisory Board for the Centre for Australian Indigenous History	Centre for Australian Indigenous History Research School for Social Science Australian National University	Program Director is a member of advisory board	2003
Human Resources — Advanced Workplace Skills Program	• Upton Martin Consulting • National Gallery of Australia • National Library of Australia • National Archives of Australia • Australian War Memorial	Collaboration / contractual Cooperative people development program for the staff of national cultural institutions. Nine NMA staff per year participate at the APS 3 to 5 level.	2001+

Activity area	Institution/individual	Description	Year
Human Resources — Agreement Making Network	Department of Employment and Workplace Relations (DEWR)	Network established and hosted by DEWR to provide information on workplace agreement making in the Australian Public Service	2002+
Human Resources — Australian Human Resources Institute	A range of public and private organisations	The major professional body for human resource management practitioners and academics. The Manager, Human Resources is a member.	2002
Human Resources — Australian Public Service Workplace Relations Network	Australian Public Service (APS) agencies	Shares information and ideas on workplace agreement making and industrial relations developments. Manager, Workplace Relations is a founding member.	1999+
Human resources — Commonwealth Collecting Institutions Senior Information Services Staff Meetings	• Australian War Memorial • National Library of Australia • Australian Institute for Aboriginal and Torres Strait Islander Studies • National Gallery of Australia • ScreenSound Australia	Discussion and sharing knowledge on professional development, commercial and business services.	1999+
Human Resources — Cultural Development Management Program	• Upton Martin Consulting • National Gallery of Australia • National Library of Australia • National Archives of Australia • Australian War Memorial	Collaboration / contractual Cooperative people development program for the staff of national cultural institutions.	2001+
Human Resources — Human Resources Small Agency Forum	Range of Canberra based agencies	Exchange of information, issues and policy matters	1999+
Human Resources — Industrial Relations Society (IRS) ACT	ACT public and private organisations	The major professional body for industrial relations practitioners and academics in the ACT. The Manager, Workplace Relations is a corporate member.	1999+
Human Resources — Leadership Development Network	Australian Public Service Commission • Australian Public Service (APS) agencies	A network to facilitate the sharing of ideas, knowledge and experience of leadership development practices.	2003+
Human Resources — Performance and Conduct Network	Australian Public Service (APS) agencies	Network to share information and ideas on staff performance management and Australian Public Service code of conduct matters.	2002+
Human Resources — Small Agencies Network	Department of Employment and Workplace Relations (DEWR)	Subscription based network coordinated by DEWR to support industrial relations practitioners in small agencies. Merged in 2002 into the ACT Small Agencies Human Resources Forum.	1999–2002
Human Resources — Workplace Diversity Co-ordinators' Network	A range of Australian Public Service agencies	Network established by the Australian Public Service Commission to encourage and support diversity in the Australian Public Service workforce.	1999+

Activity area	Institution/individual	Description	Year
Human Resources — Workplace Relations and Human Resource Management Network	ACT Small Agencies Human Resources Forum (Coordinated by the Australian Public Service Commission)	Subscription based network to support human resource management practitioners in small agencies. The Museum subscribed to the Small Agencies Network and the Human Resources Forum until the groups were merged into the Human Resources Forum in 2002.	2002+
Museum profession — Australian Registrar's Committee (ARC)	Includes representation from all major commonwealth and state museums and wide range local museums	National body to discuss, develop and educate on registration professional matters. NMA staff are President and on Council of ARC.	1999+
Museum profession — International Association of Museums of History (IAMH), Paris	Range of international museums	Exchange of issues relating to history museums; conducts colloquia. General Manager *Children's Programs & Content Services*) is the Australian correspondent of IAMH.	1999+
Museum profession — Museums Retail Group	Museums Australia wide	Liaison and exchange of information on the development and sale of museum shop merchandise	1999+
Museum profession — National Photography Sections Information Group	• Australian Institute for Aboriginal and Torres Strait Islander Studies • Australian War Memorial • Environment Australia • National Archives of Australia • National Gallery of Australia • National Library of Australia	Sharing knowledge, technologies and digital developments.	2002+
Museum profession — Performance Advisory Group	• Canberra Youth Theatre Company • Elbow Theatre, ACT • Jigsaw Theatre Company, ACT • Melbourne Theatre Company. • Narrabundah College, ACT • Powerhouse Museum, Sydney	The members of the Advisory Group guide and advise and evaluate the Museum's performance program.	2000+
Museum profession — Public Programs Working Group	ACT based national cultural institutions	Sharing information on public programming issues and to develop collaborative arrangements	1999+
Museum professional — ACT Travelling Exhibitions Group	• Australian War Memorial (ACT) • National Archives of Australia (ACT) • National Gallery of Australia • National Library of Australia (ACT) • National Museum of Australia (ACT) • National Science and Technology Centre (Questacon) (ACT) • ScreenSound Australia (ACT)	Discussion group on exhibition management for ACT institutions.	2000+
Museum professional — Commonwealth Association of Museums	Broad range of international museums	Discussion, advice, issues, conferences relating to Commonwealth museums	c.1985–2000

Activity area	Institution/individual	Description	Year
Museum professional — Corporate Management Forum	Commonwealth Collecting and Exhibiting Agencies Membership of the Forum includes: • National Museum of Australia National Archives of Australia • National Gallery of Australia, • National Science and Technology Centre • National Film and Sound Archive • Old Parliament House • National Library of Australia • Australian War Memorial • Australian Institute of Aboriginal and Torres Strait Islander Studies • Department of Communications and the Arts	Carrying forward outstanding issues from the Scoping Study on Ancillary Services; explores opportunities for ongoing cooperation regarding corporate support services and related areas	1999+
Museum professional — Council of Australian Museum Directors	A wide range of Australian museums	Membership and support of the national body with carriage of major issues of governance, lobbying and policy	1984+
Museum professional — Museums Australia	A wide range of Australian museums	Provision of office accommodation (1995+) and infrastructure support Widespread staff membership (1984+) and support of national Council, ACT branch committee and Special Interest Groups NMA provides ≈ $10 000 annually travel bursaries to assist volunteers and non-paid staff, especially from regional/remote Australia, to attend the national conference NMA contributes money towards web-casting (2001+) of proceedings of the remote/regional special interest group conference	1984+

Activity area	Institution/individual	Description	Year
Museum professional — Network of Australian Museum Exhibitors (NAME)	Includes: • Australian Museum (NSW) • Australian National Maritime Museum (NSW) • Australian War Memorial (ACT) • Historic Houses Trust (NSW) • History Trust of South Australia (SA) • Investigator Science and Technology Centre (SA) • Melbourne Museum (VIC) • Museum and Art Gallery of the Northern Territory (NT) • National Archives of Australia (ACT) • National Library of Australia (ACT) • National Museum of Australia (ACT) • National Science and Technology Centre (Questacon) (ACT) • Powerhouse Museum (NSW) • Queen Victoria Museum and Art Gallery (TAS) • Queensland Museum (QLD) • Scienceworks Museum (VIC) • Scitech Discovery Centre (WA) • ScreenSound Australia (ACT) • South Australian Museum (SA) • Tasmanian Museum and Art Gallery (TAS) • Western Australian Museum (WA)	NAME is a forum for information exchange and discussion on travelling exhibitions. It is the peak exhibitions group in Australia.	1999+
Volunteers — ACT Cultural Institution Volunteer Managers Network	Includes volunteer managers from: • Australian National Botanic Gardens • Canberra Museum and Art Gallery • Mt Stromlo Observatory • National Capital Authority • National Gallery of Australia • National Library of Australia • National Science & Technology Centre (Questacon) • Old Parliament House • ScreenSound Australia	Shares information on volunteer matters in cultural institutions	2002+
Volunteers — Australian Cultural Volunteers Network	Cultural institutions Australia wide	On-line network for volunteer managers.	2002+
Volunteers — OzVPM	A variety of ACT based public, private and charitable organisation	On-line network for volunteer managers around Australia. Has international members as well.	2002+
Volunteers — Volunteering ACT	A variety of ACT based public, private and charitable organisation	Peak body for volunteering in the ACT, provides advice, training, referral etc. Volunteers Unit staff member on the Board.	1999+
Volunteers — Volunteering Australia	A variety of ACT based public, private and charitable organisation	Peak body for volunteering in Australia, association through Volunteering ACT. Volunteers Unit adheres to Volunteers Australia standards.	2001+

Other

Activity area	Institution/individual	Description	Year
Advice — inward & outward	• Australian War Memorial • Department of Parliamentary Communications • Museum Victoria • National Science & Technology Centre (Questacon)	Professional advice (reciprocal) Multimedia technical assistance and advice	2001+
Advice — inward & outward	• Deacons • Simpsons	Collaboration / contractual Proforma/precedent project. Development of legal precedents and fact sheets for web distribution for NMA and smaller museums and galleries.	2003
Advice — outward	Adaminaby Snowy Scheme Collection	Professional advice (outward) Range of comprehensive museum development advice including planning, collection & risk management	2002+
Advice — outward	National Museum of World Cultures, Gothenburg, Sweden	Professional advice (outward) Six senior staff of the National Museum of World Cultures (due to open in 2004) visited the NMA on a fact finding mission	2003 (28–30 Jan)
Advice — outward	Curriculum Corporation — National History Project reference group	Professional advice (outward) Advice on drafts of the exemplar primary and secondary history curriculum materials funded by the Commonwealth government.	2002–2003
Advice — outward — Aboriginal and Torres Strait Islander materials	Sylvie Carr Pictorial Collection National Library of Australia	Professional advice (outward) Advice on document on Aboriginal and Torres Strait Islander information in National Library of Australia especially relating to Pictorial Collections	2000+
Advice — outward — documentation strategy	Graeme Beveridge Executive Australian War Memorial	Professional advice (outward) Discussion with NMA Registration staff in preparation of documentation strategy	2001
Advice — outward — Torres Strait Cultural Centre	Torres Strait Regional Authority (TSRA)	Agreement Secondment of NMA staff member for two years to advise on the development of the new Torres Strait Cultural Centre	2002–2004
Collecting agency — audio-visual	• Screenrights • Attorney General's Department	Licence (negotiation stage) Negotiations regarding statutory licence to use audio-visual material.	2001+
Collecting agency — copyright	Copyright Agency Limited	Formal agreement permitting Licence NMA to utilise s183 *Copyright Act* (statutory licence)	1996+
Collecting agency — music	Australian Performing Right Association (APRA)	Licence Formal agreement with APRA to permit NMA to publicly play music (including optiwave etc)	2001+

Activity area	Institution/individual	Description	Year
Collecting agency — visual art	VisCopy	Professional advice (reciprocal) NMA has develop a strong informal relationship with VisCopy assisting NMA to obtain clearance for rates that reflect NMA's status as a non-profit Museum.	2001+
Community — awards	Australia Day Council	Partnership Building partnership between the council and NMA to extend celebration through schools. (currently being developed)	2003–2004
Community — heritage protection — environment	National Capital Authority	Collaboration Contributed to the protection of culturally significant sites on Acton Peninsula such as the protection of heritage-listed trees	2001+
Community cultural development	• Tasmanian Institute of Agricultural Research • University of Tasmania • Murray-Darling Basin Commission	Collaboration Engaging communities in natural resource and cultural heritage management at a local level. (currently being developed)	2003
Community participation — environment	• Australian National University • Australian National Botanic Gardens • CSIRO Black Mountain • Environment ACT • Lower Sullivan's Creek Catchment Group • National Capital Authority	Participation Participation in the Lower Sullivan's Creek Catchment Ecological Survey to develop a bio-diversity management plan for the lower Sullivan's Creek catchment area in Canberra	2002
Community project — *Federation Line Tramline*	• ACT Government • Department of Communications, Information Technology and the Arts • ScreenSound Australia	The Museum participated in a Participation scoping study to determine the viability of the proposed Federation Line Tramline	1999
Community research	Australian Federal Police	Professional advice (outward) Forensic anthropology case report (Asian skull).	2003
Copyright	National Copyright Association of China	Professional advice (reciprocal)Liaison with the Chinese copyright administrative bodies and various provincial bureaux.	2002
Disaster planning	• Australian Institute for Aboriginal and Torres Strait Islander Studies • Australian National Maritime Museum • Australian War Memorial • National Archives of Australia • National Gallery of Australia • ScreenSound Australia	MoU Co-operative approach in the event of a disaster occurring in any of the institutions	1999+
Education — Conservation treatments and work experience	University of Canberra	Professional advice (outward) Placement of conservation students for practical work in cultural collecting institutions.	1999+
Education — content contributions	University of Canberra	Professional advice (outward) Contributions to Heritage and Museum Studies course	2002

Activity area	Institution/individual	Description	Year
Education — establishment of the National History Teaching Centre	National History Centre — Professional Tony Taylor & Dr Adrian Jones	Professional advice (outward) Key contributor to the early work and focus of the National History Centre — a Commonwealth and States/Territories initiative to revitalise history in schools	2002–2003
Education — exploratory discussions — postgraduate student programs	University of Melbourne — Head of History Program Prof Zika and former head |Prof Patricia Grimshaw	Collaboration Discussions regarding — possible collaborations for post-graduate student programs	2002
Education — History Teaching Fellowship	• Australian War Memorial • National Capital Educational Tourism Project • Monash University Education Faculty — History Method — Rosalie Triolo • Sydney University Education Faculty — History Method — Dr Carmel Young and Dr Tim Allender Expansion discussions with: • University of Tasmania • University of Newcastle • University of Wollongong • University of Adelaide.	Collaboration Planning and coordination of a history teaching fellowship. Students from selected universities take part in a week's workshop at the NMA and Australian War Memorial to learn about how the teaching strategies and the resources of the two institutions can be used by prospective history teachers in the classroom.	2001–2003
Education — indigenous communities	Department of Education, Science and Training (DEST)	Collaboration Establishment of an Indigenous Education Forum and facilitation of liaison and consultation with Indigenous educators across Australia.	2002–2003
Education — media	Canberra Institute of Technology	MoU Media Class teaching Interior Design consultations	2001+
Education and professional development	Canberra Institute of Technology (CIT) for collaborative arrangements	MoU Collaboration in training (for NMA staff) and student placement workplace experience for CIT students; research collaborations	2001+
Education and research	Australian National University, Humanities Research Centre and Faculty of Arts	Collaboration Appointment of Stephen Foster to Joint NMA/ANU chair in Museum Studies, Heritage and Collections	2002–2005
Human Resource Management — CHRIS Users' Network	Australian Public Service agencies	Professional advice / contractual Complete human resource information system advice and technical support.	1999+
Human Resource Management — Personnel Operations Program	Australian Public Service agencies	Professional advice / contractual Subscription service provided by DEWR/APSC to support sound personnel operations	1999+
Information — volunteers	School of Art History and Theory University of NSW	Professional advice (outward) Information on volunteers in cultural institutions	2002+

Activity area	Institution/individual	Description	Year
Information — Workplace Relations and Human Resource Management	Department of Employment and Workplace Relations by Mercer Human Resource Consulting	Professional advice (outward) Annual surveys on labour market information sharing and analysis	2000+
Professional advice and advocacy	Numerous and various	Professional advice (outward) Responses to general public and teachers on Indigenous study materials	1999+
Professional contacts	• Biological Anthropology, School of Archaeology and Anthropology, Australian National University • Victorian Institute of Forensic Medicine	Professional advice through informal partnerships	2001+
Technical services	National Institute Australian National University	Contractual Lecture recording for web streaming	2002+
Technology development	CSIRO Virtual Environments	Collaboration / contractual Technology development enabling museum visitors to view and 'touch' virtual objects	2002–2003
Training — courses on Aboriginal and Torres Strait Islander cultures	Department of Foreign Affairs and Trade	Professional advice (outward) Developed a training package and delivery for DFAT staff going to international postings	2001+
Venue access	• ACT Scouts Association • Aids Council of the ACT • Alzheimers Association of the ACT • Ausdance ACT • Australian Institute for Aboriginal and Torres Strait Islander Studies • Australian Institute of Arts Management • Australian National University • Australian Science Festival • Canberra Blues and Rock Festival • Canberra Cabs • Canberra Convention Bureau • Commonwealth Department of Industry & Tourism • Dementia Awareness Week • Department of Family and Community Services • Downs Syndrome Association (ACT) • Embassy events • Environment Australia • Goulburn City Council • Hyatt • Meeting Industry Association • National Folk Festival • National Multicultural Festival • National Science & Technology Centre (Questacon) • Old Parliament House • Reconciliation Council • Simpson Essay (ANZAC) Competition • Variety Club (ACT)	Professional advice (outward) Provision of free venue access for events, functions, meetings, conferences or the like	2002–2003

Loans

The National Museum of Australia both borrows object material through inward loans as well as makes accessible to others material from the National Historical Collection through outward loans.

Activity area	Institution/individual	Description	Year
Collection — loans outward	Tracey Haines Aboriginal and Torres Strait Islander Program Department of Foreign Affairs and Trade	Return of Aboriginal Arts Board Collection (43 artworks) from Australian Embassy in Buenos Aires, Argentina; shared transport costs	2002
Collection access — inward loans	Sample institutions and individuals include: • ACT Scout Branch • Archives Office of Tasmania • Arthur Yates and Co Ltd • Australian Army Museum of Military Engineering • Australian Hydrographic Office • Australian Museum • Australian National Maritime Museum • Australian War Memorial • Berndt Museum of Anthropology • Buku Larrngay Arts Centre • Cambridge Museum of Archaeology and Anthropology • Campbelltown City Bicentennial Art Gallery • Corporation of the City of Adelaide • CSIRO Wildlife and Ecology • Department for Administrative and Information Services • Fairymead House Sugar Museum • Fryer Memorial Library (University of Queensland) • Gold Museum (Sovereign Hill Museums Association) • Historic Houses Trust of NSW • Kluge-Ruhe Aboriginal Art Collection — University of Virginia • Link Up NSW • Major Les Hiddins • Mr Ralph Hawkins (Society of Australian Genealogists) • Mr Terence Lane • Mrs Edwina Macarthur — Stanham • Ms Lindy Chamberlain — Creighton • Museum of Childhood, Edith Cowan University • Museum of Exploration • Museum Victoria • Museums and Galleries of the Northern Territory • National Archives of Australia • National Army Museum • National Centre for Australian Studies (Monash University)	Organisation of an extensive range of inward loan materials	1999+

Activity area	Institution/individual	Description	Year
Collection access — inward loans	• National Gallery of Australia • National Gallery of Victoria • National Library of Australia • National Portrait Gallery • Newcastle Regional Museum • Ngunnawal Community Care • Noel Butlin Archives Centre, Australian National University • Northcliffe Pioneer Museum • Note Printing Australia • Scout Branch • Parliament House of South Australia • Perc Tucker Regional Gallery • Performing Arts Museum • Pitt Rivers Museum, Oxford University • Powerhouse Museum • Professor Howard Morphy • Professor Rhys Jones • Queen Victoria Museum and Art Gallery • Queensland Museum • Royal Australian Mint • ScreenSound Australia • Sergeant Bob Warburton • South Australian Maritime Museum • South Australian Museum • St Mark's National Theological Centre Library • State Records of NSW • State Records of NSW • Sunny Valley Merino Stud • Superintendent Allan Gronow • Tasmanian Museum and Art Gallery • Tasmanian Museum and Art Gallery • University of Melbourne Archives • Vic Roads • Victorian Fly Fishers Association • Vietnam Veterans Motorcycle Club	Organisation of an extensive range of inward loan materials	1999+
Collection access — outward loans	Sample institutions include: • ABC Radio • Aurora Vehicle Association • Australian National Maritime Museum • Australian War Memorial • Brisbane City Art Gallery • Cultural Facilities Corporation • National Archives of Australia • National Capital Authority • National Trust of Queensland • Old Parliament House • Powerhouse Museum • Western Australian Maritime Museum	Organisation of National Historical Collection material to many intuitions	1999+

Activity area	Institution/individual	Description	Year
NMA exhibition — temporary — loans — inward — *Outlawed* — institutional lenders — Australia	• Aboriginal Advancement League, Thornbury, Vic • Art Galley of New South Wales • Bathurst District Historical Society • Bathurst Historical Society • Benalla and District Historical Society Inc. • Canberra Museum and Gallery and the Nolan Gallery • Costume and Pioneer Museum • Edith Cowan University, Museum of Childhood • Forbes and District Historical Society Museum • Gilgandra Museum and Historical Society • GRM International • Gulgong Pioneers Museum • Historic Houses Trust of New South Wales • Jerilderie Historical Society • Jerilderie Shire Council • John Oxley Library, State Library of Queensland • Macrossins Mill Museum and Thunderbolt Gallery • Manning Valley Historical Society • Museum of Riverina • Museum of Victoria • Narrabri and District Historical Society • National Library of Australia • National Portrait Gallery • Ned! The Exhibition • Old Melbourne Gaol • Performing Arts Collection of South Australia, Adelaide Festival Centre • Police Museum, Victoria Police Historical Unit • Port Macquarie Historical Museum • Port Macquarie Historical Society • Powerhouse Museum • Queen Victoria Museum and Art Gallery • Queensland Museum • Royal Australian Infantry Corps Museum • Royal Historical Society of Queensland • Sisters of Charity Archives • State Library of New South Wales • State Library of Victoria • University of Canberra Library • Uralla Historical Society • Wangaratta City Council • Yass Historical Society	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004

Activity area	Institution/individual	Description	Year
NMA exhibition — temporary — loans — inward — *Outlawed* — institutional lenders — New Zealand	• Alexander Turnbull Library, National Library of New Zealand • Audio Visual Museum of New Zealand • Kaikohe & District Historical and Mechanical Society Inc., Pioneer Village • National Library of Australia • New Zealand Film Archive • State Library of New South Wales • Te Papa Tongarewa — Museum of New Zealand • New Zealand Portrait Gallery • Waitangi National Trust • Whangarei Museum	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004
NMA exhibition — temporary — loans — inward — *Outlawed* — institutional lenders — UK	• Brewhouse Yard Museum, London • British Film Institute, London • British Library, London • Museum of London, London • National Theatre Museum, London • Nottingham Castle Museum and Art Gallery, Nottingham • Pollock's Toy Museum, London • Royal Armouries, Armouries Drive, Leeds, Yorkshire • Royal Opera House, London • Victoria and Albert Museum, London	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004
NMA exhibition — temporary — loans — inward — *Outlawed* — institutional lenders — North America	• Alexander Mitchell Library , Library of Congress, Washington DC • Autry Museum of Western Heritage, Los Angeles, California • Buffalo Bill Historical Center, Cody, Wyoming • Clay County Department of Parks, Recreation and Historic Sites, Kearney, Missouri • Columbus Historical Society, Columbus, New Mexico • Denver Art Museum, Denver, Colorado • Early West Creative Publishing Company, Texas • Gilcrease Museum, Tulsa, Oklahoma • Jesse James Farm & Museum, Kearney, Missouri • Minneapolis Institute of the Arts, Minneapolis • Museum of the Big Bend, Sul Ross State University, Texas • National Archives and Records Administration (NARA), Fort Worth, Texas • National Museum of the American Indian (Smithsonian branch), Suitland, Maryland • New Mexico State Parks, Santa Fe, New Mexico	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004

Activity area	Institution/individual	Description	Year
NMA exhibition — temporary — loans — inward — *Outlawed* — institutional lenders — North America	• Pancho Villa State Park, Luna County, Columbus, New Mexico • Pony Express Historical Assoc. (Patee House Museum & Jesse James Home), St. Joseph, Missouri • Reynolda House Art Museum, Winston — Salem, Massachusetts • State Historical Society of North Dakota, Bismarck, North Dakota • Warner Bros Museum, Burbank, California	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004
NMA exhibition — temporary — loans — inward — *Outlawed* — institutional lenders — Mexico	• Museo Nacional de la Revolución Mexicana, México, DF • Museo Histórico de la Revolución Mexicana, Chihuahua, Chihuahua	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004
NMA exhibition — temporary — loans — inward — *Outlawed* — institutional lenders — Japan	• Japan Art and Cultural Organisation • Kabuki-za Co. Ltd • National Museum of Ethnology in Osaka • National Museum of Japanese History • Tokyo National Museum • Tsubouchi Memorial Theatre Museum (Waseda University)	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004
NMA exhibition — temporary — loans — inward — *Outlawed* — institutional lenders — Brazil	• Associacao Brasil 500 Anos Artes Visuais, Sao Paulo, Paraiba	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004
NMA exhibition — temporary — loans — inward — *Outlawed* — institutional lenders — Italy	• Giuliano Family Museum, Montelepre, Palermo • Museo Storico Dell'arma Dei Carabinieri, Roma	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004
NMA exhibition — temporary — loans — inward — *Outlawed* — institutional lenders — China	• Centre of International Cultural Exchange, Beijing • China Central TV, Wuxi, • Department of External Relations, Provincial Cultural Department, Shandong • Folk Art Institution of Nanjing Museum, Nanjing • Heze Museum, Shandong • School of Humanities, Donghua University, Shanghai • Shandong Provincial Museum • Shanghai Museum • Wuxi Municipal Cultural Bureau, Wuxi	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004

Activity area	Institution/individual	Description	Year
NMA exhibition — temporary — loans inward — *Outlawed* — private lenders	• Nine in Australia • Four internationally	Project development for major new temporary exhibition associated programs; strategic links between NMA and national and international cultural institutions and organisations	2001–2004
NMA exhibition — loans — inward — *Tangled destines*	• CSIRO • Historic Houses Trust of NSW • Italian Historical Society • Museum Victoria • National Library • Queensland Museum • Sue Boekel	Inward object loans	1999+
NMA exhibition — temporary — loans — inward — *Gold and civilisation*	*Australia* • Adelaide University • Allport Library and Museum of Fine Arts (Hobart) • Art Gallery of New South Wales • Art Gallery of South Australia • Art Gallery of Western Australia • Australian Jockey Club (Sydney) • Ballarat Fine Art Gallery • Bendigo Art Gallery • Castlemaine Art Gallery and Historical Museum • City of Adelaide • City of Ballarat • City of Greater Bendigo • Creswick Historical Museum • Department of Natural Resources and Environment (Melbourne) • Geelong Art Gallery • Golden Dragon Museum (Bendigo) • Gympie Gold Limited • Historic Houses Trust of New South Wales • Justice and Police Museum (Sydney) • Hordern House Rare Books, Manuscripts, Paintings and Prints (Sydney) • Monetarium Australia Pty Ltd. (Sydney) • Museum Victoria • National Gallery of Australia • National Gallery of Victoria • National Library of Australia • National Museum of Australia • National Trust of New South Wales • S.H. Ervin Gallery • Normandy Mining Limited (Adelaide) • New South Wales Cricket Association • New South Wales Department of Mineral Resources • Geological Survey of New South Wales • Parliament of Victoria, Parliamentary Library	Inward object loans	2000–2002

Activity area	Institution/individual	Description	Year
NMA exhibition — temporary — loans — inward — *Gold and civilisation*	• Parliament of New South Wales, Legislative Council, Parliamentary Archives • Powerhouse Museum (Sydney) • Queensland Art Gallery • Queen Victoria Museum and Art Gallery (Launceston) • Sacred Heart Cathedral (Bendigo) • State Library of New South Wales • State Library of Queensland • State Library of Victoria • St. Ignatius' College, Riverview (Sydney) • St. Mary's Cathedral (Sydney) • St. Mary's Cathedral (Hobart) • St. Patrick's Cathedral (Melbourne) • Tasmanian Museum and Art Gallery • Tattersall's Club (Brisbane) • History Trust of South Australia, Migration Museum • Mansion at Werribee Park (Victoria) • Perth Mint • Sovereign Hill Museums Association (Ballarat) • University of Melbourne Archives Special Collections • University of Melbourne, Baillieu Library University of Sydney Art Collection and Macleay Museum • Victorian Arts Centre, Performing Arts Museum • Western Australian Museum. *International* • Al-Tajir Collection (London) • Cartier Joaillerie SA (Geneva) • Franz Mayer Museum (Veracruz) • Her Majesty The Queen • Israel Antiquities Authority (Jersualem) • Kunsthistorisches Museum (Vienna) • Musée Barbier-Mueller (Geneva) • Museo de América (Madrid) • Museo Nacional del Prado (Madrid) • Museo Regional de Oaxaca (Oaxaca) • Museum Nasional (Jakarta) • National Museum of Bangkok • National Museum of Denmark (Copenhagen) • National Museum of Ireland (Dublin) • National Museums of Scotland (Edinburgh) • National Museum (Warsaw) • Palacio Real (Madrid) • Papal Sacristy, Vatican	Inward object loans	2000–2002

Activity area	Institution/individual	Description	Year
NMA exhibition — temporary — loans — inward — *Gold and civilisation*	• His Grace Duke of Devonshire and the Chatsworth Settlement Trustees • Rifaat Sheikh El-Ard (Riyadh) • Royal Thai Fine Arts Department (Bangkok) • Schroder Collection (London) • British Museum • Royal Castle Warsaw • Victoria and Albert Museum (London)	Inward object loans	2000–2002
Exhibition — *To Mars and beyond*	*Australia* • Australian Centre for Remote Sensing, AUSLIG (Australia's National Mapping Agency) • Commonwealth Department of Industry, Science and Resources • Bureau of Meteorology • CSIRO • Defence Science and Technology Organisation, Department of Defence • Defence Support Centre, Woomera • Area Administration, Woomera • Eldo Flight 4 Rocket Recovery Group, Woomera • Dr Vic Gostin • Museum Victoria • National Museum of Australia • Rare Books and Special Collections Library, University of Sydney • South Australian Museum • Swinburne University of Technology • Professor Ross Taylor • Powerhouse Museum • South Australian Aviation Museum Inc. • Professor Malcolm Walter • Western Australian Museum • Woomera Heritage Centre *International* • Lavochkin Association, Moscow • Dr Andrew Thomas, Lyndon B. Johnson Space Centre, NASA • Mars Society • Musée de l'Holographie de Paris • National Air and Space Museum, Smithsonian Institution • National Museum of Natural History, Smithsonian Institution • Russian Aviation and Space Agency, Lavochkin Association • Royal Society, London • US Space and Rocket Centre, Huntsville, Alabama, USA	Inward object loans	2000–2003

ATTACHMENT 2:
TEMPORARY AND TRAVELLING EXHIBITIONS
(from March 2001)

Temporary Exhibitions[1]

Date	Title
11 March – 24 June 2001	*Gold and Civilisation*
11 March 2001 – February 2002	*Building the Museum*
22 December 2001 — 3 February 2002	*Home Made Treasures* (exhibition from Museum of Childhood, Perth)
12 December 2001 – 13 October 2002	*To Mars and Beyond: Search for the Origins of Life*
6 March – 23 June 2002	*I am Woman Hear Me Draw: Cartoons from the Pen of Judy Horacek*
18 July 2002 – 27 April 2003	*Hickory Dickory Dock: Play School Clocks*
6 December 2002 – 17 March 2003	*Cartoons 2002: life love politics*
6 June 2003 – 12 October 2003	*Rare Trades, Making things by hand in the digital age*
27 November 2003 – 26 April 2004	*Outlawed! Bushrangers, Rebels, Revolutionaries*
Dates for 2004 to be confirmed	*Cartoons 2003*
June – August 2004 (tbc)	*Exiles and Immigration* (jointly with the National Gallery of Victoria)
2005 (tbc)	*Mirror Mirror: Reflections on Beauty*
September – December 2004 (tbc)	*23° South: Archaeology and Environmental History of the Southern Deserts*
Dates to be confirmed	*Rugby Union* (to coincide with the World Cup being played in Australia)
March 2001 to July 2003 (tbc)	*Yirrkala*

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1   Includes temporary exhibitions under development as at March 2003

Travelling Exhibitions[2]

Date	Title	Touring Centres
May 2001 – September 2002	*Bush Toys*	Batchelor, Tennant Creek, Katherine, Jabiru, NT
December 2001 – September 2002	*Bringing the House Down: 12 Months of Australian Political Cartoons*	Royal Melbourne Institute of Technology Gallery, Melbourne Albury Regional Gallery, NSW Western Australian Constitutional Museum, Perth Old Parliament House, Canberra
19 July – 21 October 2002	*Gold and Civilisation*	Melbourne Museum
6 December 2002 – 9 February 2003	*Stories from Australia: Aboriginal and Torres Strait Islander Peoples*	Guangzhou Museum of Art, China
22 November 2002 – 6 April 2003	*To Mars and Beyond: Search for the Origins of Life*	Melbourne Museum
27 September – 27 November 2002 13 December 2002 – 16 February 2003 13 February 2004 – 28 March 2004	*I am Woman Hear Me Draw: Cartoons from the Pen of Judy Horacek*	Western Australian Constitutional Centre, Perth State Library of Victoria, Melbourne Perc Tucker Regional Gallery, Townsville
17 April – 27 June 2003 16 July – 21 September 2003 September – December 2003	*Cartoons 2002: life love politics*	Western Australian Constitutional Centre, Perth National Wool Museum, Geelong, Victoria Other venues under negotiation
18 February – 11 May 2003 11 December 2003 – 25 April 2004 11 June – 10 October 2004 November 2004 onwards	*Rare Trades, Making things by hand in the digital age*	Scienceworks Museum, Melbourne South Australian Maritime Museum, Adelaide Worshops Rail Museum, Ipswich, Queensland Three venues under negotiation
2004 dates to be confirmed	*Cartoons 2003: life love politics*	Venues to be confirmed
May – October 2004 November 2004 – March 2005	*Outlawed! Bushrangers, Rebels, Revolutionaries*	Melbourne Museum Queensland Museum
November – December 2004	*Mirror Mirror: Reflections on Beauty*	National Gallery of Victoria
2005	*23° South: Archaeology and Environmental History of the Southern Deserts*	International

(tbc) to be confirmed

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2 Includes travelling exhibitions under development as at March 2003

ATTACHMENT 3: SCHOOL PROGRAMS

Curriculum related programs for visiting school groups

Museum Highlights

This is the most popular program. It offers a brief overview of the Museum's permanent exhibitions and is suitable for all year levels.

Activity sheets stimulate students to search for, think about and discuss objects in each of the Museum's exhibitions.

Race Around the Museum Theme Tour

This program has students capturing the 'evidence' with digital cameras and then creating posters on one of the themes: 'discovering the Museum', 'creating a nation', 'a living culture', or 'an alien land or familiar home?' It is suitable for Years 5–12,

Springboard Programs

Springboard Programs encourage students to experience in-depth some of the key stories or ideas of a specific exhibition. Each Springboard program begins with a 30-minute facilitated session. Students are then provided with worksheets to assist them to explore independently the relevant exhibitions. Programs exist for Nation, Horizons, Eternity and First Australians.

They are suitable for Years 5–12.

Touch Draw Explore!

In this program, students in Years 3–4 explore an aspect of social history through a hands-on investigation and exhibition visit relating to either 'tools of the land' or 'symbols of Australia'. They conclude the activity by sketching one of their discoveries.

Bunyip Tracks

Bunyip Tracks introduces younger children from Preschool to Year 2 to the Museum through the investigation of objects, storytelling, exhibition visits and a hands-on activity to take back to school.

Outcome

Between March 2001 and January 2003 158,988 school students from 3575 schools took part in these programs.

A major evaluation of schools programs was undertaken in 2002. This revealed that fifty-six percent of visiting students were from New South Wales, twenty-two percent were from the Australian Capital Territory and the remainder from schools from all other jurisdictions. Users of the programs spanned all thirteen year levels of schooling although the upper primary segment dominated. Teachers sought outcomes spanning all education key learning areas but SOSE (68%), primary cross-curriculum (40%) and history (30%) were the main areas.

Overall the survey revealed that more than ninety-five percent of schools indicated that they were very satisfied with their educational experience, the program content, and pre- and post-visit resources. Ninety percent of schools undertaking paid programs rated them as being very good value for money, although over half of the students participate in the free self-guided programs.

Events and activities directed at school students

Talkback Classroom

The Talkback Classroom is discussed earlier in this submission.

Australia 2030 program

The Australia 2030 Program is discussed earlier in this submission.

Other events and activities directed at school students

Events and activities directed at students as individuals are pursued from time to time if they can link well with Museum exhibitions or themes or if they are likely to stimulate student interest in Australian history or the Museum.

National History Challenge

The Museum is a sponsor of the National History Challenge, a nation-wide research-based History competition that involves students in Years 5–12 in researching some aspect of their past. The Museum sponsored prize was awarded in 2001 for work on the topic 'Making a Nation' and in 2002 for research on immigration for the topic 'Creating a Horizons Exhibit.'

Political Cartooning Competition

Secondary school students from around Australia submitted hundreds of cartoons in the Museum's recent political cartooning competition These explored a range of issues including the war on terrorism, the drought and the demise of the Democrats.

Publications to reach national school audiences

Our Voices

Aim and concept

The purpose of *Our Voices* is to provide teaching resources relating to the Museum's main themes: Land, Nation and People.

Content

Our Voices — comprising 21 books, three teacher's resource books, three poster packs and a CD-ROM — examines historical and contemporary issues shaping Australian culture, reflecting the Museum's main themes: Land, Nation and People. The books, written by Museum education, are closely linked to the study of society and the environment in the primary school curriculum. The authors will run professional development workshops based on the series for primary school teachers around Australia in late February and early March.

Outcome

This program has been recognised and highly commended by academic and teaching experts:

'Our Voices is an excellent and comprehensive historical resource kit for primary school students, which is carefully organised to allow a variety of interesting teaching techniques to be used at different levels. One notable feature is recognition of the place and importance of indigenous stories in the story of Australia. Our Voices deals with key questions in Australian history in an accessible and informed manner, with very attractive illustrations, clearly laid-out text and direct links to the National Museum of Australia collection.' (Professor Tony Taylor, director of The National Centre for History Education, Monash University)

'Teachers implementing an integrated curriculum will find Our Voices an invaluable curriculum resource, which captures the essential ingredients necessary to awaken students' respect for Australia's unique history, culture and environment. Beautifully presented and written in the present, the books contain age-appropriate text and short, sharp excerpts providing essential factual information.

This is an outstanding contemporary curriculum resource which will help re-establish the place of history in Australia's schools.' (Garry McLean, chairperson, Curriculum and Support Services, Catholic Education Office, Victoria, and executive member, Australian Curriculum Studies Association)

'The quality of these resources is reflected in the excellent design, layout and presentation in each of the books. They have a good balance of information and pictures which will appeal to children. Having the Museum objects as part of the story make it come alive for children. This series will provide teachers with a new challenge to explore studies of Australia and our social history, not through the traditional thematic approach of a unit of work on a particular time in history — for example, the gold rush or early settlement — but rather through the three areas of Land, Nation and People. These historical resources have not been available in classrooms before and will be a wonderful starting point for primary Studies of Society and Environment teachers.' (Sarah Schipilow, ACT primary school teacher and consultant, Studies in Society and the Environment)

Australian History Mysteries secondary schools project

Aim and concept

Australian History Mysteries *aims to bring students a rich array of evidence about five case studies in Australian history aimed at middle secondary level.* Developed by the Museum and Ryebuck Media Pty Ltd, D Australian History Mysteries draws on materials from a range of museums, historical collections and historic sites

Content

Australian *History Mysteries* contains a video with short introductory sessions on each of the case studies; five printed case studies: who discovered Australia, what was life like for female convicts, the Eureka Rebellion, frontier conflict near Broome, Ned Kelly; introductory activities for each case study; and related teaching strategies. It shows teachers and students how museums are excellent starting points for historical investigations. There is an associated Museum website containing additional information and updates.

Outcome

This resource too has received significant praise from academic experts:

'The materials are presented in a way that emphasises skill development whilst conveying the factual content in an interesting way … I believe this resource raises the standard for such kits to a new level.' (Andrew Buxton, past president History Teachers' Association of Australia)

'Each of the video excerpts was engaging and enticing. In all cases I would have liked more as the presentation was so captivating.' (Dr Kay Saunders, University of Queensland)

'A good range of resources and good graphics. Examination of key concepts such as "discovery" and "memorials" is excellent. Encourages reflection and clear thought processes. I also liked the way these case studies were linked with on-going debates which students may be familiar with'.(Marita Cullen, History Teachers' Association of Victoria)

'I am very impressed at the emphasis both on primary sources . . . and on the exploration of the problematic nature of fundamental concepts and differing perspectives.' (Dr Bill Gammage, Australian National University)

'The authors should be congratulated for producing an interesting approach to different issues in Australian history.' (Professor John McQuilton, University of Wollongong)

Content in Studies of Society and Environment magazine

Aim and concept

Studies is a student magazine featuring investigations for the classroom of current ideas and issues on a range of topics relevant to the curriculum for years 9 to 12. The provision of content to this magazine is an effective way of reaching Australian secondary students.

Content

The magazine explores current and historical events and issues occurring in Australia and overseas. The Museum prepared three inquiry-learning units of work based on three of the Museum's permanent exhibitions and these were also placed on the Studies website with full colour images.

Outcome

Because *Studies* is a classroom curriculum magazine distributed free of charge to all Australian secondary schools three times a year it enabled the Museum to reach all Australian schools, and potentially all students, in a way not easily possible by other means.

Web resources for schools

Aim and concept

The purpose of making curriculum-based materials available on the Museum website is to enable them to made available as widely as possible across Australia. These resources can be downloaded from the Museum website for use in schools

Content

Curriculum-based resources and information packages for primary and secondary classrooms available for downloading are:

- Women and Equality as Citizens;
- Gold and Civilisation Education Kit;
- In Search of Ned Kelly;
- 'Laughing with Knives': Exploring political cartoons;
- Life at the time of Federation;
- Tangled Destinies: Exploring Land and People over Time;
- Telling our Indigenous Stories;
- Using the 'Eternity' exhibition to develop analytical skills;
- What impacts has immigration had on Australia?;
- To Mars and Beyond: Search for the Origins of Life; and
- Prime Ministers of Australia.

Each item includes curriculum links and details any links to other Museum programs.

Outcome

Museum curriculum material is available to schools throughout Australia.

ATTACHMENT 4:
LIST OF CONFERENCES, FORUMS, SEMINARS, AND WORKSHOPS — MARCH 2001 – FEBRUARY 2003

Date	Program	Speaker/s	Description
2001			
21 March	Lecture	Emeritus Professor Weston Bate OAM	Gold: The Social Energiser
25 March	Lecture	Guy Hansen Society and Nation Program	Highlights from the Nation Gallery
29 March	Lecture	Bill Bunbury Australian Broadcasting Corporation	'A Hard Life but a Good life' — Migrant Stories of Life on the Goldfields' Woodlines of WA
1 April	Lecture	Deborah Clark Art Exhibitions Australia Consultant	Art and Gold
5 April	Lecture	Dr Mike Smith Research and Development Program	Highlights from the Tangled Destinies Gallery
8 April	Lecture	Dr Bruce Moore Australian National University	The Language of Australian Gold
11 April	Lecture	Dr Ann McGrath Society and Nation Program	The Golden Thread of Kinship? First Nations, Chinese and Anglo-Celts on North American and Australian Goldfields
12 April	Lecture	Dr Anita Callaway Australian National University	Performance on the Goldfields
15 April	Lecture	Tina Baum Aboriginal and Torres Strait Islander Program	Highlights from the First Australians Gallery
22 April	Lecture	Dr Susan Lawrence La Trobe University	After the Gold Rush: Material Culture and Settlement on Victoria's Central Goldfields
26 April	Lecture	Sophie Jensen Land and People Program	Highlights from the Eternity Gallery
29 April	Lecture	Mr Peter Hiscock Sovereign Hill Museums Association	Presenting Gold History in Open Air Museums
3 May	Lecture	Gary Lewis Australian Geological Survey Organisation	*The Science of Gold*
6 May	Forum	Panel discussion by museum curators and conservators	Things Worth Saving: Conservation Treatments for the Horizons Gallery
10 May	Lecture	Professor Hank Nelson Australian National University	*Relations between Australian Goldminers and Papua New Guineans*
13 May	Lecture	Dr David Dorward La Trobe University	African Gold
17 May	Lecture	Guy Hansen Society and Nation Program	Highlights from the Nation Gallery
23 May	Lecture	Emeritus Professor Geoffrey Blainey University of Melbourne	Gold! Gold! Gold!
24 May	Lecture	Dr Charles Fahey La Trobe University	Labour History and the Victorian Gold Fields

Date	Program	Speaker/s	Description
27 May	Lecture	Dr Lynne McCarthy Land and People Program	Highlights from the Tangled Destinies Gallery
10 June	Lecture	Denis Shephard Society and Nation Program David Thurrowgood Conservation	Across the World in 40 Weeks — the Story of the Museum's Bean Car
17 June	Lecture	Kerry Reed-Gilbert Barbara Nicholson and Anita Heiss	Koori Women: An Exploration of Country, Identity and Spirituality through Poetry and Prose
14 June	Lecture	Carol Cooper, Registrar and Kim McKenzie, Research and Development Program	Legacy of a Goldrush: Drawings by Oscar
1 July	Lecture	Sharon Peoples Designer	The Making of the Crimson Thread of Kinship Embroidery
19 July	Forum	Professor Mike Archer Professor Tim Flannery Dawn Casey	Three Directors: The Extinction of Australia's Megafauna (in association with the Australian Broadcasting Corporation)
22 July	Lecture	Mark Thomson Author	Blokes and Their Sheds
26 July	Lecture	Darren Edmundson Supercomputer Laboratory Australian National University	Kspace: The Creation of a Multi-media Exhibit
29 July	Lecture	Penny Macdonald Film-maker	The Sites and Sounds of Indigenous Australia: The Making of the Museum's Multi-screen Frieze
12 Aug	Lecture	Emeritus Professor Frank Fenner Australian National University	Science versus Rabbits
12 Sept	Seminar	Nancy Daiyi, Margaret Daiyi, Linda Ford and Deborah Bird Rose	Country of the Heart: An Indigenous Perspective on Place and Destiny
16 Sept	Lecture	Dr Thomas Lovejoy Senior Advisor to the President of the United Nations Foundation & Chief Biodiversity Advisor to the President of the World Bank	Biodiversity: What it Means to You
4 Oct	Workshop	Jackie French Author	Write Your Own Megafauna Adventure
4 Oct	Workshop	Jackie French Author	Turning History into Stories and Stories into History
4–5 Oct	Conference	Keynote speakers: Phil Law, Tim Bowden, Dr Tom Griffiths, Stephen Martin, Joan Russell	Australians in Antarctica (supported by the National Council for the Centenary of Federation, the Australian National University and the Australian Antarctic Division)
8 Oct	Workshop	Tony Flowers Illustrator	Telling Your Stories through Pictures (in association with the ACT Writers Centre)
10 Oct	Lecture	Greg McNamara Palaeontologist Ross Bennett Herpatologist	Giants, Past and Present (in association with Geoscience Australia and the Australian Reptile Centre)
10 Oct	Workshop	Paul Jennings Children's author	The Tales Behind the Stories

Date	Program	Speaker/s	Description
14 Oct	Workshop	Boori Pyror Storyteller Meme McDonald Writer	Dreamtime Stories and Dance
24 Oct	Lecture	Dr John Irvine Children's specialist	Social Skills, Social Problems and Managing Children's Behaviour (with ACT Children's Week Committee)
23–24 Nov	Conference	Keynote speakers: Dr David Headon, Frank Moorehouse, Professor Marian Sawer	A Common Wealth of Yarns: Stories of Nation Building (in association with the Australian Defence Force Academy and ScreenSound Australia)
28 Nov	Seminar	Richard Davis Author Ann McGrath Society and Nation Program	Cowboy Culture
8 Dec	Workshop	Rod Emerson Malcolm McGookin Cartoonists	Political Cartooning
8 Dec	Seminar	Alan Moir, Michael Fitzjames, Sean Leahy, Jonathon Shapiro Cartoonists	Bringing the House Down — Political Cartooning
10 Dec	Lecture	Dave Lavery National Aeronautics and Space Administration	NASA and its Future Plans for the Exploration of Mars (in association with CSIRO)
13 Dec	Conference	Keynote speakers: Professor Geoffrey Bolton, Dr Lyndall Ryan, Professor Graeme Davison and Keith Windshuttle	Frontier Conflict: The Australian Experience (in association with the Australian Broadcasting Corporation)
18 Dec	Seminar	Dr Patricia Gillard Audience and communications research specialist	When Users Drive the Interface ... Where Do They Go?
2002			
17 Jan	Lecture	Dr Miriam Baltuck National Aeronautics and Space Administration	Mars and the Search for Life Elsewhere (in association with CSIRO)
28 Jan	Forum	Professor Malcolm Walter, Asa Wahlquist, Alex Sloane, Dr Robert Boden, Paul Carr	Stories from the 2001 Christmas/New Year Bushfires — Bushfires Forum Number 1
14 Feb	Lecture	Professor Malcolm Walter Macquarie University	Earliest Life on Earth and Mars (in association with CSIRO)
23 Feb	Lecture	Dr Karl Kruszelnicki University of Sydney	Great Moments in Space Science (in association with CSIRO)
25 Feb	Lecture	Elaine Gurian Museum specialist, Washington	Key Issues in Contemporary Museums
26 Feb	Seminar	Michael Westaway Repatriation Program	Repatriation at the National Museum of Australia
26 Feb	Forum	Elaine Gurian Museum Specialist Rick West National Museum of American Indian Dawn Casey	Museums: Panacea or Provocateur? (in association with the Australian Broadcasting Corporation)

Date	Program	Speaker/s	Description
26 Feb	Lecture	Rick West National Museum of American Indian	American Museums in the 21st Century: By Whose Authority?
28 Feb	Forum	Australian and international experts and specialists including Catherine Hughes, Boston Science Museum	National Forum on Performance and Theatre in Cultural Institutions (in association with Old Parliament House and Questacon)
12 March	Seminar	Guy Hansen Society and Nation Program	Museums and the Telling of National Histories
14 March	Lecture	Dr Morris Jones Science journalist	How Spy Satellites have Come in from the Cold (in association with CSIRO)
16 March	Lecture	Adam Spencer Mathematician/comedian	The Wonderful World of Maths (1)
16–18 March	Workshops	Wayne Harris Children's illustrator	Illustration workshops
16 March	Forum	Experts and specialists in children's literature	Children's Book Festival (in association with the Children's Book Council, ACT Branch)
23 March	Lecture	Adam Spencer Mathematician/comedian	The Wonderful World of Maths (2)
23–24 March	Workshops	Sally Rippin Children's Illustrator	Illustration workshops
26 March	Seminar	Lynne McCarthy Land and People Program	Bears, Mounties and Museums: Environmental History and Canadian Museums
27 March	Lecture	Judy Horacek Cartoonist	Girls Just Want to have Votes
28 March	Lecture	Roy Sach, Maurice Arundel Department of Defence	Woomera and Beyond (in association with CSIRO)
6 April	Workshop	Malcolm McGookin Cartoonist	The Art of Cartooning
9 April	Seminar	Linda Young University of Canberra	Dishing out Dirt? Reviewing Museum Exhibitions
11 April	Film screening	Malcolm Turner Animation specialist	Animated Galaxies: Images of Space in Short Films
17 April	Workshop	Jackie French Children's author	Writing an Alien Adventure
17 April	Workshop	Jackie French Children's author	Gardens in Space
19 April	Conference	Keynote speakers: Dr Ruben Stehberg, Dr Marisabel Hernandez Llosas, Dr Caroline Turner	Archaeology, Community and Identity in South America (in association with the Australian National University)
21 April	Forum	Professor Michael A. Dopita, Professor Mike Bessell Dr Ralph Sutherland Dr Paul Francis	The View from Mt Stromlo: Current Research (in association with the Australian National University)
23 April	Seminar	Jo Duke Aboriginal and Torres Strait Islander Program	Wandering with Eyes Wide Open: Report on the Darling Travel Grant (Global)
7 May	Seminar	David Hallam Conservation	The Good Oil: Approaches to Functional Object Conservation
15 May	Lecture	Professor Paul Davies Macquarie University	Did Life begin on Mars? (in association with CSIRO)

Date	Program	Speaker/s	Description
2 June	Forum	Tim Goodwin Sek Hulme AM QC Richard Refshauge Malcolm and Ezra Mabo Frank Brennan AO	10th Anniversary of Mabo High Court Decision
5 June	Lecture	Professor Henry Nix Australian National University	My World, Your World, Our World
12 June	Lecture	Emeritus Professor David Lowenthal University College, London	George Perkins Marsh: Prophet of Conservation (in association with the Australian National University)
13 June	Lecture	Dr Susan Anderson University of Queensland	What My Mum didn't Tell me about Rockets! (in association with CSIRO)
13 June	Lecture	Heather Rose Scriptwriter and actor	Dance Me to My Song
26 June	Lecture	Dr Alex Zelinsky Australian National University	Robots: Machines that See, Think and Do (in association with the Australian National University)
26 June	Lecture	Professor Frank Jackson Australian National University	Mind and Illusion (in association with Australian National University)
27 June	Lecture	Dr Brian Embleton Cooperative Research Centre for Satellite Systems	Australian Space Missions and the Launch of FedSat (in association with CSIRO)
1–3 July	Master Class	Dr W. Douglas Nishimura Image Performance Institute, Rochester Institute of Technology, New York	Preventative Photographic Conservation Master Class (funded by American J. Paul Getty Trust)
4 July	Lecture	Dr W. Douglas Nishimura Image Performance Institute, Rochester Institute of Technology, New York	Conserving your Photographic Memories (funded by American J. Paul Getty Trust)
4 July	Lecture	Dr Fred Watson Anglo-Australian Observatory	Astronomers Behaving Badly
6 July	Lecture	Derek Drinkwater Australian Senate	Moving the Old to the New Parliament
11–12 July	Workshop	Jaram Indigenous Theatre Company	Aboriginal Dance
10 July	Lecture	Dr James Broadbent Historian	Looking at Gardens
10 July	Workshop	Elaine Russell Artist	Toy Making
	Lecture	Dr Seth Shostak Search for Extra Terrestrial Intelligence, California	When Will We Find the Extraterrestrials
18 July	Lecture	Dr Allan Paull University of Queensland	The Hyshot Flight Program
20 July	Lecture	Bob Hadlow	Moving Australia before the Motor Vehicle
21 July	Lecture	Professor Colin Groves, Australian National University	The Toumai fossil skull: the Missing Link?
25 July	Tour	Leilani Bin-Juda Aboriginal and Torres Strait Islander Program	The Paipa Collection and Exhibition

Date	Program	Speaker/s	Description
17–24 Aug	Film Screenings	National Science Week Program	Scinema: Science film festival
17 Aug	Lecture	Jackie French	Feasting on Bush Books
17 Aug	Lecture	June Mickleburgh	The Thread of Kinship Embroidery
21 Aug	Lecture	Gay Stanton Garden Designer	Looking at Gardens: the Design and Maintenance of Gardens
25 Aug	Seminar	Professor W Logan and Isa Loo Deakin University	Preserving the Tanglible is Saving the Intangible? The Role of Cultural Institutions and UNESCO in Protecting Cultural Heritage
31 Aug	Lecture	Professor Colin Pearson University of Canberra	Conservation Retirement Speech
4 Sept	Lecture	Professor Ann Curthoys Australian National University	The Freedom Ride of 1961 and its Significance Today
11 Sept	Lecture	Professor Geoffrey Lancaster Australian National University	J.S. Bach and Rhetoric: The Goldberg Variations: What To Do When You Are Unjustly Accused
22 Sept	Lecture	Dr Tony Jorm	Prevention of dementia. A major public health challenge in Australia
23 Sept	Lecture	Tracey Tokuhama-Espinosa	The Development of the New Environmental Children's Museum — Planete Exploration, Geneva
29 Sept	Lecture	John Sarkissian, CSIRO Parkes Radio Observatory	The Role of Parkes Radio Observatory and Space Missions
30 Sept – 4 Oct	Workshop series	Richard Morecroft Paul Carr, ABC Newsradio Linda McHugh, Canberra Youth Theatre	Creating the News
1–4 Oct	Conference	Australian and International Archeologists and Linguists	Archaeology and Linguistics Conference
4 Oct	Lecture	Dr Carol Mayer Museum of Anthropology Vancouver	Developing Collaborative Relationships with Diverse Communities
4 Oct	Lecture	Darren Osborne CSIRO	The Dragon and the Sun: the Upcoming Solar Eclipse
7–13 Oct	Film screenings	Paul Jennings Children's author	Round the Twist
7–8–9 Oct	Workshop	Jeannette Rowe Children's author	How to Illustrate
7–8–9 Oct	Workshop	Jeannette Rowe Children's author	How to Cartoon
10 Oct	Lecture	Paul Jennings Children's author	Writing Stories for Children
10 Oct	Lecture	Professor MV Srinivasan, Australian National University	Insect Navigation and Robotic Applications: Lecture
10 Oct	Lecture	Dr Peter C. Theisinger Mars Exploration Rover Project, Jet Propulsion Laboratory, NASA	Rovers On Mars! The Mars Exploration Rover Project
13 Oct	Lecture	Scott Hucknell, Queensland Museum (Young Australian of the Year)	Working with Dinosaurs

Date	Program	Speaker/s	Description
16 Oct	Lecture	Mandy Martin Australian National University	Art and Environment
23 Oct	Presentation	Noni Hazlehurst Children's entertainer	ACT Children's Week Launch and Presentation of Awards
23 Oct	Lecture	Dr John Irvine Child specialist	A Caring World Shares in the Year of the Outback
23 Oct	Lecture	Professor Jeremy Beckett Australian National University	Border Crossings
25 Oct	Lecture	Mem Fox Author	Universal Children's Week Lecture — in recognition of the work of Walter McVitty
26 Oct	Conference	Australian experts and specialists	Children coping with change — making connections
2 Nov	Seminar	Dr Richard Gillespie and Penny Morrison Museum of Victoria	Tangled Destinies Exhibitions Critique (with Museums Australia, ACT)
6 Nov	Lecture	Professor Andrew Blakers Australian National University	Sustainable Energy Systems
7 Nov	Lecture	Dr Len Smith Australian National University	The Census, the Constitution and Aboriginal Identity
13 Nov	Lecture	Professor Ken Inglis Australian National University	Australian Broadcasting Corporation
21 Nov	Lecture	Professor Graham Durant Hunterian Museum University of Glasgow	Challenges for the Museum Sector in the 21st Century
24 Nov	In Conversation … with	Barry Hill, author, and Mike Smith, Program Director, Research and Development	The Poet, the Archaeologist and the Anthropologist
27 Nov	Lecture	Professor Warwick J McKibbin Australian National University	Climate Change After Kyoto: a Blueprint for a Realistic Approach
7 Dec	Conference	Bruce Petty, cartoonist Peter Nicholson, cartoonist Steve Bell, cartoonist	A Review of Political Cartoons in 2002
8 Dec	Film screening	Bruce Petty	Political Cartoons, Jokes and Terror
18 Dec	Seminar	Australian and international experts and specialists	Comparative Perspectives on a Bill of Rights (with the Australian National University)
18 Dec	Lecture	Professor Atholl Anderson Australian National University	Taking to the Boats: the Prehistory of Indo-Pacific Colonization
19 Dec	Lecture	Alison Mann Museum of Tropical Queensland	HMS Pandora … Good Story, Great Shipwreck!
2003			
14–18 Jan	Conference	Australian and international experts and specialists	23 Degrees South: The Archaeology and Environmental History of the Southern Deserts
15 Jan	Lecture	David Thomas University of Sheffield	Late Quaternary Environmental History of the Southern Deserts
16 Jan	Lecture	Professor Martin Williams University of Adelaide	*The Interaction of People and Environment in the Southern Deserts*
17 Jan	Lecture	Professor Clive Gamble University of Southampton	Southern Deserts and World Prehistory

Date	Program	Speaker/s	Description
21–23 Jan	Workshop	Tony Flowers, illustrator Gary Clark, illustrator Talbet Fulthorpe, animation teacher Lienors Torre, animation teacher	Cartooning and Animation
27 Jan	Forum	Justin Leonard and Peter Dyce, CSIRO Julian Abbott and Alex Sloane 666 ABC Canberra	Stories and strategies from the fire front: bushfire forum number 2
7 Feb	Lecture	Professor Michael Power London School of Economics	Risk Management and the Socially Responsible Corporation
27 Feb	Lecture	Robbert Smit Animation director	Robbert Smit Animated

ATTACHMENT 5: PUBLIC PROGRAMS

Programs for families and children

Families and especially children are a key audience for the NMA. Within the NMA there are dedicated spaces for children and young people, text specifically written for children and a series of supporting programs. These programs aim to encourage self-directed exploration of the NMA and to provide opportunities for children to interact with exhibition content, visiting personalities, writers, storytellers and performers.

Museum theatre

NMA theatre and audience participation has strong appeal to children and young people and in this the NMA is a leader. The NMA has forged strong links with Canberra and Melbourne based youth theatre groups and school drama professional staff as well as with other museums. A pantomime, 'Eureka!' Was held at the time of the *Gold and Civilisation* exhibition while to coincide with the NMA's *To Mars and Beyond: Search for the Origins of Life* exhibition, two 'alien' characters and roving 'space' minstrels were created to interact and engage with visitors. These were particularly popular with children. Other major theatre productions were *Shake*, presented as part of the *Tracking Kultja* Festival, in partnership with the Canberra Youth Theatre; *Fed on TV*, co-produced with Shortis and Simpson; and *Alive*, as part of Youth Week in April 2002, in participation with the Canberra Youth Theatre.

Storytelling

Storytelling for children under 12 and the reading and writing of children's literature is the focus of the NMA's Story Place. Story Place is set within a large boab tree with storytelling scheduled every weekend and Wednesday morning, on public holidays and during school holidays. On Wednesday storytelling is aimed particularly at children under 5. Because of its popularity with younger children the storytelling program was extended to include activities at the National Folk Festival and Canberra's Floriade Festival.

Our Place

Our Place provides four cubbies for children to explore. They are encouraged to explore widely inside them. The game is to find where in Australia each cubby fits.

During visits to Our Place, children from all over Australia are urged to contribute stories about their own special places.

kSpace

kSpace grew out of the NMA's understanding of the exciting capabilities of multimedia. The concept was inspired by the NMA's theme of imagining the future. How we as a society imagine our future says a lot about how we view our present existence. kSpace was created by the National Museum of Australia and the Australian National University Supercomputer Facility. It asks visitors to imagine what Australian cities will look like in the future and to create their own 3D city of the future. The interactivity lasts approximately 10 minutes and, although originally conceived for 6–12 year olds has proved to be suitable for and enjoyed by people of all ages.

Touch Trolleys

Touch Trolleys located in the galleries are designed to enable children to handle treasures usually kept behind glass.

The Spaced Out Tour

The Spaced Out Tour, conducted on 19 January 2002 and 11 May 2002, was the first time the NMA had entered into a partnership to develop an outreach public program. Working with the Tidbinbilla Tracking

Station and the Mount Stromlo Observatory, it proved an outstanding success with demand for the first tour so strong that it had to be redesigned for the additional numbers.

Programs for young people

Aim and concept

Teenagers and young adults are not considered a natural demographic attracted to museums. The NMA has therefore made particular efforts to capture the attention of this group, to attract them to the NMA and to give them the opportunity to sample what it can offer.

Content

Sky Lounge

The NMA's Garden of Australian Dreams is the site of a Friday evening multimedia festival under the stars directed at young people. The big screen features international and local short animation films together with music, dancing, food and other activities. It is enormously popular and tickets are usually sold out.

School holiday workshops

School holiday workshops are presented during school holidays for children from 10–16 years. They explore a wide range of themes and activities including Indigenous dance, modelmaking and cartooning.

National competitions

In partnership with Noise, the Australia Council's national media-based arts festival showcasing the creative work of young Australians, a national competition was held to create a concept for the youth section of the National Museum's website.

'online muster'

In March last year the NMA became a technological partner with the 2002 Year of the Outback and in August 2002 in Alice Springs it facilitated an 'online muster' involving 60 youth groups from all states and territories. This project provided a model for the NMA to enhance and deliver online programs to young people living in remote and outback communities.

Outcome

These programs, especially Sky Lounge, are very effective at enticing teenagers and young adults into the NMA. It will take some time to determine whether or not this introduction to and familiarity with the institution results in a lasting connection.

Other programs

Tracking Kultja

Aim and concept

The aim of Tracking Kultja was to contribute to cultural exchange to enable Aboriginal and Torres Strait Islander peoples to share their cultures with wider audiences.

Content

Tracking Kultja was designed to facilitate interaction between Aboriginal and Torres Strait Islander peoples with each other, with international Indigenous representatives, with staff of the national institutions and local organisations, and with a variety of different audiences. Aboriginal and Torres Strait Islander people conducted workshops for school groups and the general public on weaving, toolmaking and use, dancing, languages and culture. Staff from the national cultural institutions ran workshops for Aboriginal and Torres Strait Islander people on conservation and registration, family history and researching collections.

Over 200 people representing 50 Indigenous communities and 20 Indigenous businesses across Australia provided programs of dance, music, workshops, lectures and other activities. The NMA hosted Tracking Kultja in partnership with many of Australia's national institutions and Canberra's local institutions including: Australian Institute of Aboriginal and Torres Strait Islander Studies; Australian War Memorial; Australian National University (Canberra School of Art, Canberra School of Music, Centre for Cross-Cultural Research, Humanities Research Centre); Cultural Facilities Corporation, ACT; National Archives of Australia; National Library of Australia; National Portrait Gallery; Old Parliament House; and ScreenSound Australia

Use of technologies

National Indigenous Radio service and local Indigenous radio stations provided broadcasts from Tracking Kultja to remote communities.

Outcome

Over seven days 8500 people participated. There were 10 hours of live broadcasts.

ATTACHMENT 6:
COLLECTION DEVELOPMENT FRAMEWORK 2002–2007

Approved by Council 1 December 2002

1. Introduction

The Museum's transition from 'just opened' in March 2001 to a fully operational organisation in 2002 called for a thorough review of the Museum's Collections Development Policy and Collections Development Framework.

As part of this review, other national, state museum and library collections were surveyed, the content and extent of the Museum's collection were examined, and previous reports studied. The strengths and weaknesses in the Museum's collections were identified, the Museum's collections and databases examined, as well as discussions held with Museum staff through workshops and meetings.

This document outlines the proposed framework for collections development during the 2002–2007 period.

2. The Collections Development Policy

Guidelines in the Collections Development Policy cover collecting practices and ethics. The structure and use of the National Historical Collection and other Museum collections are described and criteria for acceptance identified for each collection. The policy also indicates the Museum's approach to custody and ownership of material.

The Collections Development Framework 2002–2007 defines eight collection domains within that and identifies priority collecting areas for the next five year period. The Collections Development Framework supports the Collections Development Policy.

3. What is a Collections Development Framework?

A collections development framework is a theme-based approach to collections development which sets out the museum's collecting targets and priorities for the period of the document's currency.

The Museum's collections development framework serves several purposes:

- it guides and prioritises the Museum's collecting activities it balances long-term collecting interests with targeted collecting projects and acquisitions for specific exhibitions and other public programs
- it identifies the collecting interests and priorities of the Museum for the interested public, the museum community and government
- it provides a framework by which Museum staff can assess unsolicited offers of material
- it places the Museum's existing collections within an established framework
- it sets a proactive collecting agenda which responds to the Museum's objectives while at the same time recognising the collection programs of other museums

4. The Relationship of the Collections Development Policy and Framework to the Museum's Three Themes

The three themes developed by the 1975 Pigott Committee in proposing a Museum of Australia have been the principal intellectual influence on the Museum. This broad conceptual structure was confirmed by the passage of the Museum's Act. Since their first elaboration in the Pigott report, the most important characteristic of the three themes has been their relationship to each other, and the collections development framework aims to reflect this relationship.

The three themes are:

- People's Interaction with the Environment
- Aboriginal and Torres Strait Islander Cultures and Histories
- Australian Society and History since 1788

5. Existing Collecting Interests and Strengths

The framework recognises and extends the Museum's current collecting strengths and interests. Collection strengths include substantial collections acquired from other organisations or individuals (eg bark painting collections), broad thematic areas that the Museum has been active in documenting (eg political history, contact history), significant acquisitions that establish a profile for the Museum in a particular field (eg the Dean-Carell Collection documenting the "Corroboree" ballet), and collecting projects undertaken by staff through fieldwork or through consultancy services (eg women's cricket collections). The framework seeks to assist the expansion and further documentation of collecting in these areas and should be reviewed by staff in 12 months time.

6. NMA's National Brief

The Museum's national focus, like its thematic foundation, marks out certain areas of collections interest — for example, the history of contact between Indigenous and non-Indigenous people and Australia's place in the world. Its legislative brief does not require it to acquire and maintain collections which are representative of all Australian regions, cultures or activities. However, it is axiomatic that the nation's cultural and regional diversity should be reflected in a national museum. In terms of collections development strategy though, this issue should be approached on a thematic as well as a geographic basis.

7. The Collections Development Framework

Based on the Museum's three core themes, the collecting domains around which the National Museum's collections will be focused in the 2002–2007 period will be:

- Interacting with the environment
- Peopling Australia
- Aboriginal and Torres Strait Islander Peoples
- Governing
- Creating culture
- Celebrating life
- Making economies
- Building Australia

Collecting Domain no 1 — Interacting with the environment
Definition

People's interaction with the environment is one of the Museum's core themes guiding the acquisition and interpretation of the National Historical Collection (NHC). This investigates the relationship between people and the physical environment over the whole period of human occupation of Australia, upwards of 50,000 years. It includes the physical context of human life, from its first occupation by Indigenous peoples and the continuing human exploitation of this environment, and later its remediation. The theme brings together the scientific and cultural history of the continent: cultural and spiritual relations with the environment; the history of science; land use; environmental change and degradation; the history of conservation; and outdoor recreation.

These are stories of how 'human history is written on the land and on how Australian life ... has been shaped by the opportunities and limits of the natural environment'. They include the introduction of, impact and attempts to control feral plants and animals; Indigenous concepts of 'country'; the application of 'parallel technologies' and 'technologies of necessity' in Indigenous and European land use; technical innovation; and stories of pioneer bushwalkers and cavers.

Collecting 2002–2007

Acquisitions in this area will illustrate the changing relationship between people and the land and people and the environment. Short term events will be covered as well as longer term generational impacts such as changes to land use. The economics of environmental impact and changes will also be addressed.

Donations of natural history objects and collections that represent the work of major professional and amateur Australian scientists and other collectors are encouraged. Placing this work in its global context and international scientific networks is also important.

Areas identified for collection include:

- key palaeontological material representing 'deep time', reflecting the scientific discovery of Australia
- cultural interaction with the environment, including Indigenous perspectives, spirituality, aesthetics of the environment, and recreation
- dealing with aridity, including salinity
- water use and conservation, resource management: harvesting groundwater (bores)
- Australian technical innovations (in response to the environment), including the introduction of new crop and livestock breeds such as tick-resistant cattle
- notable environmental scientists already represented in the NHC, including women, and on significant figures not represented in other institutions
- alternative sources of energy
- cleaning up the environment, for example, Maralinga, pesticides and asbestos
- natural disasters.

Collecting Domain no 2 — Peopling Australia
Definition

Peopling Australia is a thematic area within one of the National Museum's core themes, *Australian Society and History since 1788* but in this theme it encompasses the whole range of human occupation, dating back 50,000 years or more. This includes contact with Australia before and after 1788. It also includes the interaction between Australians and the wider world, including visitors. In particular, this theme examines the migration, arrival in, and occupation of the country by successive groups of people, including from the first British arrivals in 1788. It includes the impact of migrants on existing Australian societies and their interaction. It incorporates migration and displacement within Australia and emigration and expatriation from Australia. It also includes government regulation, border control and quarantine, and government-assisted migration and settlement.

Peopling Australia also deals with the diversity of cultural groups in Australia and their interaction, as well as demographic change. This includes gender and gender relations and contact between Indigenous and other peoples. The broad subject area of demography includes many aspects of the health of Australians over the centuries, especially public health, including disease and its treatment, and the health of particular social groups.

Stories include 'the first contact between Europeans and Australia's original inhabitants ...' Other stories include 'the transportation of convicts, ambitious government settlement schemes, the White Australia policy and the successful integration of millions of migrants in the postwar period'.

Collecting 2002–2007

Future acquisitions in this area will include the collection of more biographical material, both in response to offers of donation, and by surveying 'biographical gaps' or opportunities to complement the collections in other Australian institutions. Collections targeted represent key ethnic groups, phases of migration and a range of representative and notable individuals whose collections are poorly represented in the Museum (for example, migrants from the British Isles in the nineteenth and early twentieth centuries, and pre-second world war Italian and Greek migration). Collecting major contemporaneous events which are fundamental to defining Australia will also be included.

Material from the period 1788–1901 will be collected where it is relevant to this domain, such as:

- the impact of migrants as groups, in occupations and as individuals on Australian society, and Australia's impact on them, and their specific institutions and organisations
- demographic changes and migration within Australia and from Australia
- the impact of epidemics, specifically the effects of introduced diseases on Aboriginal society
- objects relating to health and social welfare held by federal departments
- material relating to border control
- visitors to Australia
- regional frontiers.

Collecting domain no 3 — Aboriginal and Torres Strait Islander Peoples
Definition

Aboriginal and Torres Strait Islander Peoples is another of the broad thematic areas informing the Museum's NHC. This area covers the experiences of Aboriginal and Torres Strait Islanders, including their 'spirituality, diversity, identity and survival'.

While profiling some 40,000 years of Indigenous heritage … [this area] deals frankly with contact history, illuminating the continuing history of frontier conflicts, land rights battles and attempts to negotiate co-existence.

This theme also covers the whole era of contact, and the shifting frontier, resistance, displacement, adaptation and revival. It includes Indigenous relations with, and their perceptions of, other peoples and communities, reconciliation and joint action. It includes family, social, and political networks. It also deals with the relationships between people and their place, in country, coast, town or city, land rights and responsibilities and environmental management.

Collecting 2002–2007

Despite the strengths of the Indigenous collections currently in the possession of the National Museum, many of them reflect collecting in particular regions and at particular times. The vast majority of the material is 'traditional' in nature, rather than reflecting post-contact history. For example, there is relatively little material on the urban or rural Indigenous experience.

'Aboriginal views of the past place greater emphasis on continuity and re-creation and less on separation and preservation'. Collecting in this area will focus on representing ongoing and revived cultural practices, engaging with communities in this enterprise.

Future collecting will also focus on contemporary threats to heritage in Indigenous communities. The Australian Government's State of the Environment Report (2001) notes that along the settled coastal strip of Australia, rapid population growth and land subdivision has seriously threatened the remaining Indigenous heritage. The Museum could respond to this report by focussing its collecting on individuals and families from regional communities in that area.

Other acquisitions of Indigenous material will include:

- political struggles and issues and joint activism, including international action
- objects relating to families and to women and children
- sport, including material from contemporary sporting contests
- occupations and businesses, for example fishing, droving and clothing design
- arts and crafts, innovation and invention
- missions and the development of Indigenous churches
- urban dwellers, fringe dwellers and prisoners
- Indigenous media
- self-help and political organisations such as legal and health services.
- Indigenous representations about non-Indigenous people
- particular regional communities, such as Tasmania and the Torres Strait Islands.

Collecting Domain no 4 — Governing

Definition

Governing is a distinct theme within one of the Museum's core themes, Australian Society and History. This thematic area focuses on the politics of human life in Australia. The term 'governing' encompasses both formal government and administration (such as law and order and welfare), and political processes, ranging from grassroots action to federal parliament. It includes self-government within Indigenous and local communities, as well as the processes of establishing and expanding formal government and administration in the colonial and federal periods and at city, state and national level. As this is the National Museum, there is particular emphasis on Federation (post-1901) and national government, and the states and territories as a whole within the Federation.

This theme is partially expressed in the current exhibition, *Nation: Symbols of Australia*. This explores 'symbols drawn from popular culture ... as well as official symbols of the nation, such as the flag, the coat-of-arms and Anzac Day'. This area also explores the contested nature of Australian identity and the way it has changed over time, for example the concept of mateship.

Much of Australia's relationship to the world may also be included in this theme. This includes: Australia as a set of colonies of settlement of the British Empire; Australia as a colonial power in the Pacific context, in particular the administration of Papua New Guinea; Australia's twentieth century role in international affairs; and its interaction with the Indian ocean and Asia-Pacific regions.

Other areas of particular significance are: institutions of self-government and democracy — including protest and political associations; governing Indigenous peoples; Australia's city-states; federation and the role of central government; war and defence; and the provision of social services such as welfare and education. It includes 'all the business of politics, including hostility to acts of government'. Priority may be given to Australian politics since the federation movement of the 1880s and 1890s.

Collecting 2002–2007

Biographical collection will be of particular significance in this domain.

Future collecting in this area will include:

- pre-1901 material
- collecting objects to complement the National Archives' Personal Records collection (*Commonwealth people*), in particular, the 26 Prime Ministers and Cabinet Ministers
- national associations and federal unions

- the Commonwealth Public Service and public institutions focusing on some long-lasting functions, such as foreign affairs and postal services, and also on key events, for example, construction of the Transcontinental Railway
- an increased focus on collection of objects from the areas west of Queensland/NSW and Victorian borders
- federal health campaigns
- war
- Antarctica
- education.

Collection Domain no 5 — Creating culture
Definition
Creating culture (*including cultural life*) is a theme within the core theme of Australian Society and History. It encompasses popular culture and ways of life — including recreation and leisure, sport and tourism — formal and informal education, arts, science, faith, and creating cultural organisations. It includes spirituality, religious belief and other philosophical systems. It covers both cultural processes, including folklore and the development of knowledge, and cultural products.

This collecting theme also includes material that illustrates aspects of Australian identity; symbols; the 'collective imagination'; myths and aspirations. For example, this theme explores the connections between sport, the media and nationalism.

Collecting 2002–2007
The colonial period is not well represented in the National Museum and most of what it does hold is paper-based. A more coherent collection relating to this subject will be built up for the period 1788–1901.

The National Museum has little material in the area of education, despite its critical role in this area as well as Australia's achievements in a world context in providing universal school education. Nor does it hold material relating to the development and roles of Australia's cultural institutions and organisations, including museums.

'In general, the spiritual life of Australians is neglected within the collection.' Spiritual and religious life in Australia, as elsewhere, has generated a substantial and well-recognised material culture, and every religious group employs staff whose responsibilities include the care of historical material. Heritage agencies in Australia are also attempting to address the issue of caring for 'redundant' religious collections. An approach to these heritage agencies could be a starting point for collecting in this area.

Future collecting in this area will include:
- material to represent a range of school types, such as a church school, an area school, a large urban high school, and a TAFE college
- objects reflecting the full range of expression of spiritual life of Australians
- further development of sporting collections to illustrate the place of sport in Australia's national life
- exporting Australian culture
- importing other cultures
- individuals who have made significant creative contributions
- role of public research in Australia
- beach culture.

Collecting Domain no 6 — Celebrating life

Definition

Celebrating life is a distinct collecting area within one of the Museum's core themes, *Australian Society and History*. This area provides a more intimate perspective on Australian society, and covers individual identity and lifestyles, and the phases of life that are universal experiences in Australia — birth and ceremonies of the life cycle: childhood and growing up, forming relationships and families, adulthood, ageing and dying.

This theme explores everyday life, including the household and domestic life and the impact of social change, family and friendship, rituals, celebrations, conflicts and changing social conventions. It includes the stories explored in the current exhibition, *Eternity: Stories from the Emotional Heart of Australia*, that is, Australian experiences of joy, hope, passion, mystery, thrill, loneliness, fear, devotion, separation and chance. As in this exhibition, this area draws on 'personal stories and literary insights to reveal the emotional journeys of ... Australians'.

Collecting 2002–2007

The geographical and social range of the Museum's collecting will be extended, shifting 'the emphasis away from middle class eastern Australia to working class' domestic life, especially in non durable areas such as textiles ... Most people who came to Australia were poor'. Areas which will be covered include:

- children's possessions and creations, including craft, drawings and computer-generated work
- costume, for example, mourning dress and accessories across a range of cultures, teenagers' gear
- biographical material dealing with a range of specific Australian families, drawing on the many rich collections held by individuals and families.
- changing family types and alternative lifestyles
- rites of passage for young people
- dying and death
- impact of science and technology
- disability
- changing rituals and social conventions.

Collecting Domain no 7 — Making economies

Definition

Building economies is a distinct collecting theme within one of the Museum's core themes, Australian Society and History. It covers economic activity at local, regional and national levels, and within the formal and informal economies. This includes rural industry, manufacturing, commerce and service industries, and working life and labour relations.

This theme encompasses Indigenous economies, the British economic system introduced after 1788, the evolution of Australian economies and Australia's regional and global economic networks. It covers working life in paid and unpaid employment, domestic work, professional, commercial and service work, and the role of technology. Making economies explores how particular forms of technology were introduced and adapted and then became common. It includes other features of the economic system, such as the development of the Australian currency and alternative systems such as barter and self-sufficiency.

Collecting 2002–2007

Future collecting will document technological and structural changes and their impact on particular industries and work practices in Australia. This includes research, the role of multinational corporations, and Australian innovation. Significant examples of many of these themes are: the rapid growth in service industries, the rise in new export industries eg wine, along with Australia's traditional economic staples such as wheat, sheep, beef, dairying, mining and petroleum industries.

Collecting will include objects that reflect the impact of economic cycles including depression, the impact of government regulation and deregulation, economic mobilisation during war, and globalisation. It will include evidence of the local impact of such large economic forces, for example, the rise and fall of regional towns and rural areas.

Paid and unpaid work will be documented, including voluntary work and itinerant labour. Future collecting will also target particular industries and categories of workers (class, gender, status, ethnicity and geographical location). Particular businesses that span a number of these categories will be selected, for example, a long-established Melbourne-based garment manufacturer. Such a collection could include machinery, workers' records and products.

Costume collecting may also be shaped by this domain. Overall the Museum's costume collections 'exhibit extreme bias in favour of women or babies' garments from middle-class family backgrounds. There is very little specific occupational costume, the items being on the whole fashion or every day wear.'

Other collections will include:
• regional industries, including those in smaller state capitals and regional centres
• natural resources, hunting, rural industry, mining
• automotive manufacturing
• Australian technical innovations and entrepreneurship
• formal and informal workers' organisations
• financial institutions, for example, a bank collection
• small business, including fast-disappearing crafts and trades
• itinerant work
• farming.

Collecting Domain no 8 — Building Australia
Definition
Building Australia is a distinct theme within one of the Museum's core themes, Australian Society and History. A feature of this is 'Australian urbanisation and suburbanisation have special characteristics which set them apart from similar phenomena elsewhere in the world.' This theme focuses on infrastructure development creating settlements and physical construction, including that connecting communities. It includes 'networking the nation' — infrastructure and activities that enabled and improved communication: highways, railways, shipping, and telecommunications.

This theme encompasses the patterns of settlement and urban — including metropolitan and regional — and suburban development, and housing. The Museum's current exhibitions include some objects relating to this theme, such as the Hills Hoists (suburban backyards) and the relationship between each capital city and its environment.

The theme includes the infrastructure and activities involved in bringing urban services to rural areas, in particular, the media. This theme also comprises material relating to urban life and urban services: the provision of power, urban and suburban transport networks, roads, water supply, and sewerage and waste disposal.

Collecting 2002–2007

Future collecting will explore how Australia, by the beginning of the twentieth century, had become one of the most urbanised countries in the world, with its distinctive urban form and suburban lifestyle. It will also include the evolution of the state capitals, the creation of a federal capital city, and the roles of regional towns and cities.

It may illustrate such topics as 'Collecting and documenting the effect of the telegraph and phone transfer of information in Australia and the formation of the nation.' Other areas covered will include:

• objects relating to transport networks, including rail and road

• a newspaper office

• computer-based information technology

• construction equipment

• town plans and surveying equipment architectural and town models life in contemporary Australia household and garden objects films and television programs that depict Australian urban and suburban life resources industry.

8. Collection Media

The Museum's approach to collection media is set out in its Collections Development Policy. It will collect objects, ephemera and images as its principal collecting media, with documents and other archival material and sound and vision acquired in support of object collections or as a research resource.

9. Special Collection Opportunities

Although the collections development framework provides structure and priorities for future collection activities, it should not be seen as wholly prescriptive. Objects or collections may be offered to the Museum that do not fit easily within the framework, but are of such intrinsic significance that they should be considered for acquisition into the National Historical Collection. The implementation of the Collections Development framework will not preclude the acquisition of such material

ATTACHMENT 7:
LIST OF RESEARCH HIGHLIGHTS

Grant funded collaborative scholarship and research

Activity area	Institution/individual
Research — *Activating and maintaining community participation in natural and cultural resources — initiatives in Murray-Darling Basin*	Australian Research Council Linkage Grant Murray-Darling Basin Commission University of Tasmania
Research — *Aliens and others: representing citizenship and internships in Australia during World War II*	Australian Research Council Linkage Grant Australian Multicultural Foundation National Archives of Australia Victoria University of Technology
Research — *Anthropological perspectives on ethnographic collecting by Australian colonial administrators in Papua New Guinea and their contribution to museum collections*	Australian Research Council Linkage Grant Australian National University
Research — *Managing the volunteer workforce: flexible structures & strategies to integrate volunteers and paid workers*	Australian Research Council Linkage Grant Victoria University of Technology
Research — *The human elements: a cultural history of weather in Australia*	Australian Research Council Linkage Grant Australian National University Bureau of Meteorology
Research — *The other within: visual culture through indigenous, tribal, minority, 'subaltern' and multicultural displays in Asia-Pacific museums today*	Australian Research Council Linkage Grant Australian National University University of Melbourne
Research and conservation treatment development — bark paintings	Strategic Partnerships with Industry (SPIRT) National Gallery of Australia University of Canberra
Research and conservation treatment development — pigments & dyes	Australian National University Australian War Memorial National Archives of Australia ScreenSound Australia University of Canberra

Other Collaborative research projects

Activity area	Institution/individual
Research — audience — *Energised, engaged, everywhere: older Australians and museums*	Australian Museum, Sydney
Research — audience — *Leisure trends in Australia*	University of Technology, Sydney Powerhouse Museum Australian National Maritime Museum Australian Bureau of Statistics
Research — children in museums	Edith Cowan University
Research — community skills	Australian Institute for Aboriginal and Torres Strait Islander Studies
Research and conservation treatment development — anticorrosion coatings	Australian National University University of Canberra
Research and conservation treatment development — corrosion inhibitors	Australian National University University of Canberra

Activity area	Institution/individual
Research and conservation treatment development — DNA extraction	Canberra Institute of Technology
Research and conservation treatment development — oils	Collaborators Australian National University Penrite Oil Company Contractors VV&C Lubrication University of Canberra
Research and program development	Neville Gare Former Superintendent of Kosciuszko National Park NSW Parks & Wildlife Service
Research and program development — CRIO	Australian National University
Research project — *Globalisation and national museums*	Dean of Humanities, University of Sydney
Scholars — visiting	Scholars from fields and many institutions including: Australian Defence Force Academy (University of NSW) Australian National University Cairns Regional Gallery (funded by Australia Council) Curtin University of Technology Museum of the American Indian, New York, USA Queensland University of Technology University of Canberra University of Canberra University of Hull, UK & the British Academy University of Melbourne
Scholars — Visiting Fellow program	Humanities Research Centre Australian National University
Scholars — Visiting Fellow program	Centre for Cross-Cultural Research Australian National University

Scholarly conferences

Activity area	Institution/individual
Conference — Antarctica	*Australians in Antarctica — scientific and cultural perspectives*
Conference — deserts	*23° south: archaeology and environmental history of the southern deserts* Major international conference organised and held at the Museum; (Many participants have agreed to be advisers for the exhibition *23° south: archaeology and environmental history of the southern deserts*)
Conference — forensic science	Collaboration 7th Indo Pacific Congress on Legal Medicine and Forensic Sciences
Conference — gold	Presentation on the Importance of gold in Australian history
Conference — history — federation	Hosted forum, the Common Wealth of Yarns, which considered nation building activities during the first 30 years of a federated Australia
Conference — metals conservation	Organisation of a Conference on the conservation of metals in 2004

Activity area	Institution/individual
Conference — museum profession	Pivotal role in organising the 2001 conference
Conference — museums & history	*National Museums: Negotiating Histories.* Conference organisation, presentation and publication of proceedings
Conference and publication — history	*Frontier conflict: The Australian experience* NMA conference and coeditor of the book of the same name based on the conference.
Forum — bushfires	Communicate the different stories and experiences of the fires
Forum — citizenship and civics education	Forum hosting for educators; discussed citizenship and civics education in the Museum; host special education program for winners of the annal Year 10 Essay competition
Forum — *Museums: panacea or provocateur*	Public debate with renowned international museum expert Elaine Gurian & Rick West, Director of the Museum of the American Indian
Forum — programs — theatrical performance	First National Forum on Performance in Cultural Institutions.
Forum — *The extinction of Australia's megafauna*	Public debate involving the directors of the listed institutions

ATTACHMENT 8:
LIST OF SPONSORS AND DONORS

As at 30 February 2003

Special exhibition support:
Cadbury Yowie
Department of Defence
Sun Microsystems
Ball Solutions Group
Fujitsu
Singapore Airlines
Bureau of Meteorology
Geoscience Australia
Novotel
Ansett Australia
Win Television
BHP Billiton
Accor
Channel 7
Ansett Australia
Advanced Display Technologies
Government of France
Australia LNG
Marriott Hotel China
China Southern Airlines
Linkage Communications

Museum support:
ActewAGL
Doma Hotels Canberra
Harris Coffee
KPMG
Myer Foundation
Qantas Airways
Rosemount Estate Wines
Rydges Hotels
SAS Institute
Westpac Institutional Bank
ACT Rugby Union Limited
Stock Jeans
Ten Capital
Avant Card
Australian National University
Aboriginal and Torres Strait Islander Commission
APN
Sanyo

Individual donations:
R & J Drjiver and K & S Carr
Dick and Pip Smith
KPMG
Chau Chak-wing
Cui Zhen Ji

Corporate Circle Members as at February 2003
ActewAGL
Adecco
Jack Watts Currie
Open Integration
Qantas
Staging Connections
Corrs Chambers Westgarth
Designcraft
KPMG
LeasePlan Australia
Novell
Sound Advice
Tyco Services
Zoo Creative
Ausco Building Systems
Botanics Florist
Cameron Walshe
GrindFX
Tempo Services
The Exhibition Centre

ATTACHMENT 9:
LIST OF MULTI-MEDIA AND OTHER NEW TECHNOLOGY
IN EXHIBITION GALLERIES

Optawave screen in Hall
3 Plasma screens in Hall
2 SAMI (Station to Access Museum Information) information kiosks in Hall
Circa rotating theatre
Visions theatre
10 Flipbook touch screens in Eternity Gallery
Your Story interactive in eternity Gallery
14 multimedia installations in Tangled Destinies Gallery
SAMI information kiosk in Horizons Gallery
7 multimedia installations in Horizons Gallery
Our Place interactive in Horizons Gallery
Story Place in Horizons Gallery
Imagining the Country interactive map in Nation Gallery
SAMI information kiosk in Nation Gallery
11 multimedia installations in Nation Gallery
Gallery of the First Australians welcome space interactive
2 SAMI information kiosks in Gallery of the First Australians
Gallery of the First Australians theatrette
9 multimedia installations in Gallery of the First Australians
kSpace

ATTACHMENT 10:
INSTITUTIONAL LENDERS OF HISTORICAL MATERIAL
TO THE MUSEUM

Since 2000, the following organisations have loaned material for inclusion in exhibitions:
ABC Sales and Archive
AGSO
Anthropology Museum, University of Queensland
ANU
Archives Office of Tasmania
Aurukun Shire Council, NT
Australian Army Museum of Military Engineering
Australian Federal Police
Australian Hydrographic Office
Australian Museum
Australian National Maritime Museum
Australian War Memorial
Berndt Museum, University of WA
BHP Archives
Broome historical Society Museum, WA Police Collection
Buku Larrngay Arts Centre
Caltex Australia
Cambridge University of Anthropology and Archaeology
Campbelltown City Bicentennial Art Gallery
Castlemaine Art Gallery and Historical Society
Charles Sturt Memorial Museum
City of Adelaide
CSIRO
Cultural Facilities Corporation, Canberra
Fairymead Sugar Museum
Fryer Library, University of Queensland
Gold Museum, Ballarat
Heritage Victoria
Historic Houses Trust
Italian Australian Records Project
Italian Historical Society
J & S Youl and Son, Perth TAS
Kluge-Ruhe Aboriginal Art Collection, University of Virginia, USA
Linkup NSW Aboriginal Corporation,
Mackay Historical Society
Mitchell Library
Museum and Gallery of the Northern Territory
Museum of Childhood
Museum of the Riverina,
Museum Victoria
National Archives of Australia, National Office
National Archives of Australia, Victorian Office
National Army Museum, Chelsea
National Centre for Australian Studies
National Gallery of Australia

National Library of Australia
National Portrait Gallery, London
New Parliament House Art Collection
Newcastle Regional Museum
Noel Butlin Archives, ANU
Northcliffe historical Society
Note Printing Australia
Paspaley Pearls, Darwin NT 0801
Perc Tucker Regional Gallery No 2
Performing Arts Museum, Victorian Arts Centre
Pitt Rivers Museum, Oxford UK
Police and Justice Museum NSW
Powerhouse Museum
Queen Victoria Museum and Art Gallery
Queensland Museum
RMIT University Library
Royal Australian Mint
Royal Geographical Society of Queensland
SA State Records Office
Saffron Walden Museum, Museum St, Saffron Walden, Essex CB10 IJL, UK
Salvation Army Heritage Unit,
ScreenSound Australia
Sisters of St Joseph, C/- The Congregational Administration Centre
South Australian Maritime Museum
South Australian Museum
St John's School House Museum
St Phillip's Church, Sydney
State Parliament, SA
State Records NSW
Surveyor General's Office
Sydney Harbour Foreshore Authority
Tasmanian Museum and Art Gallery
University of Melbourne Archives
Vic Roads
Victorian Fly Fishers Association
Vietnam Veterans Motorcycle club
Yates and Co

ATTACHMENT 11:
EXHIBITION SPACE

National Museum of Australia — Floor Area Measurements

1. Primary Permanent Exhibition Areas

Note that the primary exhibit areas are provided in net figures. Please refer to notes below for definition.

North Permanent

Level 2, Tangled Destinies and Eternity
Net Area   990 m^2

Level 3, Horizons
Net Area   517 m^2

South Permanent

Level 1, Nation
Net Area   964 m^2

Level 2, Nation
Net Area   260 m^2

Gallery of First Australians (GFA)

Level 1
Net Area   864 m^2

Level 2
Net Area   709 m^2

Total Permanent Exhibit Net Area   **4,304 m^2**

2. Other Display Areas

Note that the areas provided are expressed in gross *figures. Please refer to notes below for definition.*

Temporary exhibitions gallery   1,000 m^2

kSpace   280 m^2

Open Storage   320 m^2
(Includes GFA, general, manuscripts)

3. Other Areas

Note that the areas provided are expressed in gross *figures. Please refer to notes below for definition.*

Theatres

   Circa   432 m^2

   Visions   288 m^2

   Studio   246 m^2

Hall **   1,200 m^2

** This area excludes the shop area, the café seating and servery areas

4. Total internal gross space within the footprint of the building

16,234 m^2

Notes

When attempting to measure the area of functions within a facility, distinctions have been made between:

Gross Floor Area
Gross area relates to the total of the specified internal area within the footprint of the building.

Net Floor Area
Net floor area relates to the area remaining after service areas such as plant rooms, lifts, entrance areas, foyer, toilets, stairs and fire egress paths are excluded.

ATTACHMENT 12:
MUSEUM STAFFING PROFILE

Overview

The Museum maintains an experienced and skilled workforce with projects being undertaken based on a multi function /multi skilled team structure. This approach helps to bring a holistic perspective to significant Museum projects and activities. For example the content of an exhibition is a critical component and would be developed by a content team that contains not only curatorial staff but also involvement from conservation, registration, publishing and programs staff. The content team would also be supported by total exhibition planning team which would provide and add value to other exhibition outputs, for example the marketing and sponsorship plan.

Where specific subject matter expertise is required that is not already contained within the Museum, contract arrangements are undertaken.

Approximately 75% of staff employed by the NMA are in Content and Program related areas with the remainder split between Directorate and Operations/ Commercial functions.

Categories and staffing numbers

All staffing figures included in this response represent Full-Time Equivalent (FTE) staffing levels. Unless stated otherwise, staffing levels are as at 31 December 2002. For information these levels have also been compared to those in the NMA on 31 March 2001 (which approximately corresponds with the time of the NMA's official opening of the Acton facility in mid March 2001).

In order to provide the information to the review panel as requested a categorisation of current NMA positions has been undertaken. The split of positions has been carried out according to three categories:

- Directorate;
- Content and Program; and
- Operational and Commercial.

The Directorate category includes the Director and specific positions whose roles includes strategic and business planning and external communication with government or media. Positions within the Content and Program category are those within the NMA that specifically create, deliver or add value to the content and programs of the Museum. Positions within the Operational and Commercial category are those that are required to operate and maintain the building or provide the commercial support needed to deliver the functions of the Museum. A numerical summary of the positions within these categories for the Museum is provided at Annex A.

In order to provide this information in a broader context Annex B contains an analysis of positions, in the same three categories as done for the Museum, of other cultural institutions either national and/or with similar sized exhibition space.

Directorate

The Museum is lead by the Director who provides the overall strategic direction to the Museum.

The Director is supported by three staff who are responsible for developing, managing and coordinating strategic and business planning processes for the Museum; overseeing ministerial and parliamentary processes as they relate to the Museum; provide secretariat support for the Museum Council; and providing executive day to day administrative support.

The Museum also has two staff dedicated to media management and liaison. These staff are responsible for publicising and interpreting the mission of the Museum to local, national and international news media, as well as other important groups. They contribute directly to building the Museum's profile and image.

Content and program related

Senior Executives (and executive assistance)

FTE Staff	31 December 2003	31 March 2001
	4.0 (incl 1 non-executive level support staff)	4.0

The Museum has 3 Senior Executive level employees involved in content and program related work. They both play a valuable role as part of the Museum's Executive Management Team and defining the strategic direction of the Museum.

Collectively, they are responsible for areas such as curatorial, conservation, registration, public programs, information communications and technology, image delivery, the library and developing partnership and collaborative arrangements.

Executive support is provided by one employee who provides executive assistance to the respective Division including servicing the Collections Development Working Group.

Curatorial

FTE Staff	31 December 2002	31 March 2001
	25.8	18.6

Museum curatorial staff are responsible for three of the Museum's programs:

- Land and People (with specific responsibility for the Eternity and Tangled Destinies galleries);
- Society and Nation (with specific responsibility for the Nation and Horizon galleries); and
- Aboriginal and Torres Strait Islander Program (with specific responsibility for the First Australians Gallery and related programs).

They are employed at levels ranging from Program Director to Program Officer and, depending on level and position, perform duties which include:

- Planning, development and implementation of exhibitions and programs, including temporary exhibitions;
- Managing the Museum's Research and Development Program;
- Conducting research and encouraging scholarship in areas relating to the Museum's collection and programs;
- Maintaining links with relevant research programs in other Museum's and research institutions, in Australia and overseas;
- Managing and/or contribute to Museum acquisitions, publications, outreach and visitor services;
- Providing subject matter expertise in relation to social, cultural, political and environment history
- Representing the Museum in diverse contexts and forum;
- Managing financial budget, staff and projects; and
- Liaising and negotiating with other organisations and stakeholders.

A key factor in the success and quality of the Museum's exhibitions program is the expertise with which staff work collaboratively across the various areas in the Museum. For example, curatorial staff take the lead in developing the content for exhibitions which is critical in delivering the programs and supported products of an exhibition.

Conservation

FTE Staff	31 December 2002	31 March 2001
	12.4	12.0

Museum conservation staff are employed in roles ranging from Conservation Manager to assistant Conservator. They are responsible for the preservation and maintenance of the Museum's collections which includes objects made of diverse material such as paper, metal and textiles. Objects range from works on paper, eg. Batman Land Deed, through a range of steam and petrol vintage vehicles, eg ABC van and Stanley Steamer, through to a significant ethnographic collection which includes the world's largest collection of bark paintings. Conservation staff are also responsible for ensuring the Museum's collection is stored under accepted environmental conditions. Depending on level and position, they perform duties which include:

- ongoing condition assessment of items in the collection;
- hazard assessment of items;
- developing treatment programs and new approaches to conservation (includes publishing the results of their work);
- undertaking cleaning and environmental monitoring programs;
- researching and investigating conservation methods and techniques to facilitate improved conservation of the collection;
- advising on storage, packing and handling of items in the collection (when on display, in storage or travelling);
- designing suitable storage and handling containers;
- managing and assisting in disaster recovery operations;
- liaising with collections management and curatorial staff in relation to the conservation aspects of exhibition changeovers; and
- treating and preparing objects for exhibition.

Registration

FTE Staff	31 December 2002	31 March 2001
	16.0	13.9

Registration staff are employed at levels ranging from Registration Manager to Administrative Assistant. They are responsible for the security and physical control of the Museum's collections which involves managing and maintaining the operations of the Museum's repositories. Depending on level and position, registration staff perform duties which include:

- Developing and implementing procedures and documentation for the control of and on-line access to the collection;
- Assisting curatorial staff with the identification of objects and collections
- Responding to the public and assist researchers with access to the Museum's collections.
- Overseeing/arranging inward/outward loans and associated transport and insurance arrangements;
- Contributing to the strategic planning of both the development of the repositories and the operation relationships between the Museum's Acton Peninsula and the Mitchell facilities;
- Undertaking research and contribute to the development of policies on collection management issues;
- Using and maintaining the Museum's Collection Management Information System; and

- Managing accessioning and other collection documentation priorities by liasing with other Museum sections.

Also included under this category are 2 photographic officers. Their work includes undertaking photographic activities for the Museum including analogue and digital processes for both internal and external purposes. They develop and maintain photographic archival standards and operate the dark room. They also provide a valuable role in undertaking photographic fieldwork and conducting photographic workshops to other departments as required.

Public Programs

FTE Staff	31 December 2002	31 March 2001
	14.5	10.0

The Museum has an active public program with focus on schools, families and children. The Schools Program staff develop, manage and implement an innovative, comprehensive curriculum-based schools program that supports exhibitions, research program and other public programs undertaken in the Museum. These staff also develop alliances and partnerships with education departments and schools, collaborate with schools to develop curriculum based programs, and oversee teacher development programs. The Children's Programs staff develop, manage and implement an innovative suite of children's and young people's programs, including specifically focussed exhibitions. In conjunction with the Marketing Manager, staff develop and implement promotional plans for school programs.

Visitor Services

FTE Staff	31 December 2002	31 March 2001
	42.0	50.9

Museum Visitor Service staff have a special responsibility and opportunity to represent the Museum and its collections to the public. Depending on position and level, staff in this category manage and/or undertake duties including reception, ticketing, greeting, hosting, tour guide, some public programs and exhibition guide. They are expected to provide clear and accurate information on, and informative interpretation to visitors and guests of, the Museum's exhibitions and collection. Visitor Services is also responsible for managing an active, involved and very interested group of volunteers. A small number of Visitor Service staff have higher level supervisory management roles in relation to coordinating, rostering and managing the Visitor Service staff.

Exhibition Management

FTE Staff	31 December 2002	31 March 2001
	2.0	1.0

The Exhibition Program Coordinators are responsible for managing the delivery of the Museum's exhibitions; undertaking overall project management duties including the development of budgets, procurement strategies and schedules and the management of contracts and logistical support for the Museum's in house and travelling exhibitions.

Audience Research

FTE Staff	31 December 2002	31 March 2001
	1.0	1.0

The Audience Research Section is responsible for monitoring and reporting visitor demographics, opinions, needs and satisfaction levels. Information obtained and analysed through such research is relied upon by all areas across all areas in the Museum, particularly curatorial and exhibition management staff.

Events (including Venue and Program Bookings)

FTE Staff	31 December 2002	31 March 2001
	5.0	3.0

Events staff coordinate and manage events for the Museum and provide advice on events across all Divisions. They maintain and produce a Museum Events Calendar, develop and maintain invitation lists in conjunction with event stakeholders, and maintain the Museum's booking system. They also liaise with external clients and community groups to identify and develop partnership opportunities in presenting events at the Museum. Staff also develop and implement a longer term marketing strategy for Museum venue hire including the development of relevant tourist and meeting industry packages.

Information Communication and Technology (ICT)

FTE Staff	31 December 2002	31 March 2001
	10.5	6.0 approx

ICT staff provide services to all ICT activities across the Museum. In addition to responsibility for provision of infrastructure, programs and equipment which serves the administration and desk top environment, the Section is also responsible for the worldwide web and exhibition environment. This includes development and delivery of web architecture to extend and enhance the museum's off site presence and the development and delivery of multimedia products for inclusion in exhibitions.

Staff numbers represented here are those dedicated to content/program related work. ICT is also represented under Operations and Commercial for those positions that relate to the maintenance of the Museum's internal office information systems.

Image Delivery/Intellectual Property

FTE Staff	31 December 2002	31 March 2001
	3.0	3.0

Staff in this category work with others in the Museum to determine image delivery and intellectual property relating to approved major projects and programs, for example, temporary exhibitions. They are responsible for establishing an intellectual property framework for the Museum.

Library

FTE Staff	31 December 2002	31 March 2001
	4.0	2.0

Library staff maintain a comprehensive library service for the Museum and clients thereby providing a valuable resource for Museum and other research opportunities. The library contains a wide range of books, periodicals, magazines and other reference material.

Publications/Exhibition Text

FTE Staff	31 December 2002	31 March 2001
	3.0	3.0

Publications/Exhibition text staff plan, implement and oversee a print and electronic publishing program for the Museum. They look after the copy editing of exhibition text, and liaise with exhibition program teams, exhibition designers, fabricators and installation teams about the production of exhibition graphics. They ensure the Museum maintains high standards in the compilation and production of text and graphics. They also have a role in developing, implementing and monitoring editorial guidelines for the Museum's web site.

Multi-Media

FTE Staff	31 December 2002	31 March 2001
	4.0	nil

Multi Media operations staff manage the day-to-day support, operations and resolution of the Museum's broadcasting capability and multimedia operations. They ensure that the required infrastructure and support capabilities are available to meet the Museum's extended hours of service operation.

Museum Development

FTE Staff	31 December 2002	31 March 2001
	nil	3.0

At around the time of its official opening in March 2001, the Museum had staff dedicated to high level strategic planning and project management in relation to all key aspects of opening a new Museum including financial and general planning aspects. These staff were instrumental in monitoring overall progress against agreed milestones and plans. The Museum no longer has staff dedicated to "Museum Development".

Operations and commercial

Senior Executives

FTE Staff	31 December 2002	31 March 2001
	4.0 (incl 2 non-executive level support staff)	2.0

The Museum has 2 Senior Executives whose work is mainly involved in operational and commercial activities. They both play a valuable role as part of the Museum's Executive Management Team and defining the strategic direction of the Museum.

They lead Divisions responsible for areas including people management, facilities and security, finance, the NMA Shop, sponsorship, marketing and events management. One also has overall responsibility for visitor services and multi-media operations which are more content/collection focussed.

They are supported by 2 staff who provide day to day executive support to them and the Divisions generally.

Operational

FTE Staff	31 December 2002	31 March 2001
	20.5	18.0

In addition to Content and Program positions, a wide range of experience and skills is needed from other staff in order to operate and maintain a quality national museum, . The roles of such staff are outlined briefly below:

- Financial Services — strategic financial planning and advice; investment strategies, commercial operations; asset management; external and internal financial reporting; audit programs;

- People Management — all human resource management for the Museum including payroll and recruitment services, learning and development strategies, performance management, HR reporting, workplace relations issues, internal consultative arrangements, and development and implementation of the Museum's Workplace Agreement;

- Records Management — securely maintaining the Museum's paper and archival filing system

- Facilities and Security — contract management for services such as building maintenance, security, fleet vehicles, cleaning, grounds maintenance, waste management and telecommunications.

- Museum Reception duties.

National Museum of Australia Shop

FTE Staff	31 December 2002	31 March 2001
	6.8	7.3

The Museum Shop stocks a range of merchandise designed to enhance and extend the visitor experience and enable visitor and guests to take home from the Museum innovative and interesting souvenirs and gifts. Staff undertake all shop related activities such as representing the Museum, attending to customer needs, answering queries, stocktaking, ordering merchandise, liaising with suppliers (potential and actual), and arranging shop displays. Staff also research and take up suitable opportunities external to the Museum to advertise and display shop merchandise.

Marketing

FTE Staff	31 December 2002	31 March 2001
	5.0	4.0

The Marketing Manager and staff are responsible for the advertising, promotion, brand development and marketing of all programs and projects of the Museum. This includes developing and implementing a marketing program for the Museum comprising marketing policies, strategies and action plans focussed on increasing user participation in programs, products and activities. Staff also develop, implement and manage the Museum's market analysis and research.

Sponsorship

FTE Staff	31 December 2002	31 March 2001
	2.0	2.0

Museum sponsorship staff develop and implement sponsorship/donation programs, sponsorship packages and campaigns. They identify and research sponsorship and donation opportunities and attract and build lasting relationships with sponsors.

Information Communication and Technology (ICT)

FTE Staff	31 December 2002	31 March 2001
	3.5	2.0 approx

Although previously recognised under content and Program category the ICT area also maintains positions which maintain and operate the Museum's internal staff information systems. These numbers are not already included in those indicated in the Content and Program category so there is no double up.

Annex A

Quantitative Summary of Staffing Numbers — National Museum Of Australia

Category	With effect 31 December 2002 (Full-Time Equivalent)	With effect 31 March 2001 (Full-Time Equivalent)
Director	1.0	1.0
Directorate	3.0	4.9
Media Management	2.0	2.0
Sub Total	**6.0** *(3.1%)*	**7.9** *(4.5%)*
CONTENT and PROGRAM		
Executive employees	3.0	3.0
Executive assistance	1.0	1.0
Curatorial	25.8	18.6
Conservation	12.4	12
Registration	16.0	13.9
Programs (Children and Family; Schools)	14.5	10.0
Visitor Services	42.0	50.9
Exhibition management	2.0	1.0
Audience Research	1.0	1.0
Events	5.0	3.0
Information, Communication and Technology	10.5	6.0 (approx)
Image Delivery	3.0	3.0
Library	4.0	2.0
Publications	3.0	3.0
Multi Media	4.0	None recruited at the time
Museum Development	–	3.0
Sub Total	**147.2** *(75.5%)*	**131.4** *(75.3%)*
OPERATIONS and COMMERCIAL		
Executive employees	2.0	1.0
Executive assistance	2.0	1.0
Finance	6.0	6.0 (incl Business Manager not separately identified in Dec 2002 figures)
People Management	5.3	5.0
Records Management	1.0	2.0
Facilities Management (inc safety/risk mgt & OH&S)	7.0	5.0
Reception	1.2	none identified
NMA Shop	6.8	7.3
Marketing	5.0	4.0
Sponsorship	2.0	2.0
Information, Communication and Technology	3.5	2.0 (approx)
Sub Total	**41.8** *(21.4%)*	**35.3** *(20.2%)*
TOTAL	**195.1**	**174.6**

Annex B

Comparison With Other Cultural Institutions

As indicated in the information provided within the main body of this document, as at 31 December 2002, around 75% of staff employed by the Museum are in content and program related areas, with just over 20% employed in more operational and commercial roles. This percentage split remained largely unchanged from that at around the time of the Museum's official opening of the Acton facility in March 2001.

A comparison with other cultural institutions (included are those institutions similar either in their national stance and/or similarity in size of exhibition space) demonstrates similar percentage split between the broad categories. It must be noted that the figures below (excluding National Museum of Australia) are indicative only and, unless stated otherwise, derive from recent Annual Reports. Where shown in Annual Reports that staff were part-time or casual, they have been treated as working half the full-time working week. The Review Panel may ask why the Australian War Memorial has not been included but information within their Annual Report did not offer useable staffing numbers.

Category	NMA (full time equiv)	National Gallery of Australia[1]	National Maritime Museum[2]	Museum Victoria[3]
Staff				
Director (or equivalent including Directorate and Media)	6.0	7.0	6.0	17.0
Content and Program	147.2	133.5	77.0	381.5
Operations and Commercial	41.8	49.0[4]	26.0	95.5
TOTAL	195.1	189.5	109.0	494.0
Percentage Split				
Director (or equivalent including Directorate and Media)	3.1%	3.7%	5.5%	10.0%
Content and Program	75.5%	70.4%	70.6%	77.2%
Operations and Commercial	21.4%	25.9%	23.9%	19.3%

1   Indicative Figures as at 30/6/02 as derived from Annual Report for FY 2001–02

2   Indicative Figures as at 30/6/01 as derived from Annual Report for FY 2000–01 (2001–02 Annual Report not available)

3   Indicative Figures as at 30/6/01 and derived from Annual Report for FY 2000–01 — (2001–02 Annual Report not available) — incorporates all staffing figures for Melbourne Museum, Scienceworks and Immigration Museum (a number of corporate services are provided centrally, so taking figures individually for the just for latter 3 Museums does not give an accurate picture of the split between overall staffing categories)

4   Excludes 38 staff who work as carpenters, painters, etc. (Not otherwise identified for other institutions as these functions are generally outsourced